ASHMOLEAN MUSEUM
HEBERDEN COIN ROOM

Guide to the Greek, Roman, English and Chinese Coins

OXFORD: PRINTED FOR THE VISITORS
BY THE ASHMOLEAN MUSEUM
1948

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FOREWORD

IN 1921 the Heberden Coin Room in the Ashmolean Museum was founded, and the University and College coin collections began to be amalgamated within it. Since then the collections have steadily grown, both in bulk and in numismatic importance, and the growth has been especially great during the past seven years. From 1940 onwards, apart from numerous smaller accessions of great value which have come both by gift and by purchase, Christ Church has been enabled to deposit its great collection of Greek, Roman, and English coins here; the Evans bequest of Greek and Roman coins came after Sir Arthur Evans's death in 1941; the Crondall hoard of Anglo-Saxon gold and an appreciable proportion of Sir Charles Oman's Greek coins have been purchased; and, more recently still, a most valuable addition to the Oriental series has arrived, namely, the gift by Captain Roger Laird of over 6,000 Chinese, Korean, and Annamese coins collected by his grandfather, Mr. C. T. Gardner, while he was a member of the Chinese Consular Service.

As these accessions during the last seven years cover most of the important fields of numismatic study, the occasion seemed fitting to organize an exhibition in the Coin Room show-cases, which would display representative selections of these new acquisitions and, at the same time, would show a conspectus of numismatic history. The exhibition, to which this book serves as a general guide, was opened in June, 1947, before the last gift mentioned above, that of the Laird coins, had come; some of these have, therefore, been added to the exhibition, and a short description of them included in the present guide-book. I am greatly indebted to my predecessor, Mr. E. T. Leeds, upon whose knowledge of Chinese numismatics I have fortunately been able to call for the arrangement of this portion of the exhibition.

The guide also covers, for the sake of completeness, the other material remaining on exhibit, namely, the founder's *Praemia*

Honoraria and other special pieces, and a skeleton series of coins of the British Isles, including specimens minted at Oxford in Late Saxon times and during the Civil War.

The guide-book has been written by Dr. J. G. Milne, Dr. C. H. V. Sutherland, and Mr. A. Thompson of the Coin Room staff under my general editorship.

D. B. HARDEN

Keeper of the Department of Antiquities

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INTRODUCTION

THE collection of coins now housed in the Ashmolean contains, besides those which are the property of the University, a substantial number belonging to certain colleges which have deposited them on loan in order to make them more accessible to students, and some private collections deposited with the same object by their owners. The history of some of the cabinets goes back a long way. The earliest Oxford collection of which there is any record, that of Edward Beaumont of Christ Church mentioned in his will of 1552, has disappeared; but the next, formed by John Barcham of Corpus and described by Anthony Wood as the best collection of any clergyman in England, has been reassembled. The main part of it was given to the University by Barcham through Archbishop Laud in 1636, but his modern European coins went to Corpus, whence they came in the Corpus cabinet. An important addition to the Greek series was received from Sir Thomas Roe in 1644, which had been promised to Laud before his death. Both these gifts went to the Bodleian, and from that time onwards the Bodleian was regarded as the normal repository for coins presented to the University.

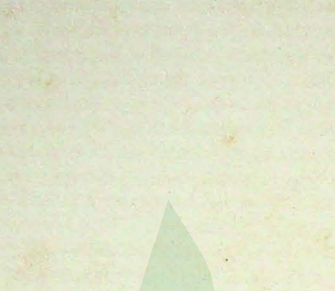
The foundation of the Ashmolean in 1683 provided another home for coins regarded from a different standpoint as aids to the study of history on the lines set out by Dr. Obadiah Walker of University College; the nucleus of this collection, the Tradescant cabinet, was largely medallic, but Ashmole himself was a practical numismatist. Dual operations in adjoining buildings continued till 1860, when in the course of the general reorganization of Oxford museums the Ashmolean coins were transferred with its library to the Bodleian. There was, however, no space available in Bodley for serious numismatic work, any more than in the Ashmolean; and as soon as the Ashmolean had been moved to a more spacious site, the question of housing the University's coins was reopened, to be finally solved by the transfer of the coins in 1920 to the Ashmolean, where the Heberden Coin Room was established and opened in 1921.

The colleges which possessed coin collections all co-operated willingly: the most notable accession came in the transfer by Christ Church of their cabinets, after difficulties arising from the original trust-deed of Archbishop Wake had been overcome: the importance of this accession is described hereafter. In regard to Greek coins the New College cabinet is comparable to this in its extent: in a specialist field the collection of Mr. J. L. Strachan Davidson deposited by Balliol ranks high: the Corpus cabinet is important for the coins collected at Aleppo about 1700 by Dr. William Hallifax: Dr. H. P. Liddon's collection, bequeathed by him to Keble, is of great interest as the careful selection of a scholar: the cabinet bequeathed by Lord Leigh to Oriel in 1786 is noteworthy for its Italian series; and the collection formed by Mr. Horace Waddington and given to University College by his widow contains amongst others some notable English specimens.

Individual bequests and gifts have been many during the last twenty-five years: those of Sir Arthur Evans are outstanding, alike in the Greek, Roman, and medieval fields; but mention should also be made of the Anglo-Gallic and French coins bequeathed by Mr. E. S. Bouchier in 1930, the jettons and tokens bequeathed by Dr. F. P. Barnard in 1931, the cabinet of Oxford silver pennies given by Mr. C. L. Stainer in 1934, the selection of English coins bequeathed by Mr. T. Gambier Parry in 1935, the Indian coins given by Mr. T. B. Horwood in the same year, the Oriental coins given by Lt.-Col. Pollard Lowsley in 1936, and the collection of paper money accumulated and given in recent years by Col. H. Pirie-Gordon.

During the last seven years the collection has received accessions of more value for students than had come to it since the great bequest of Francis Douce in 1835. Numerically the largest are Sir Arthur Evans's bequest and the Greek series purchased from the cabinets of Sir Charles Oman; but the gift by Dr. A. T. Carter to the Wake Trustees of all the coins in his collection which were not adequately represented in the Wake cabinet is of outstanding importance for the English series, and the acquisition of the Crondall hoard of early Saxon gold currency satisfies a long-felt want of scholars, as it has been practically inaccessible since its

discovery over a century ago. The Fyfield hoard of Roman *folles* deposited by St. John's College in 1944 is of great importance for the history of late Roman coinage. Most recently of all, in June 1947, comes a munificent gift of over 6,000 Chinese, Korean, and Annamese coins from Captain R. Laird. Several individual pieces of particular interest have also been secured in recent years.



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RECENT ACCESSIONS

THE Evans bequest (1941) is specially valuable for the teaching of numismatics. Sir Arthur Evans was not a collector, but a student of coins: he accumulated extensive series for detailed examination, and when he had completed his work on them was ready to pass his specimens on to other students who could make similar use of them. But after the unification of the coin-collections of the University in the Ashmolean had been secured—an ideal for which he had striven for forty years—he set aside from the coins that passed through his hands such as he conceived to be useful for teaching purposes, and also carefully examined the cabinets and noted what was lacking in them, and then kept a look-out for coins to fill the gaps. The selection exhibited is intended to represent different sides of his interests.

The Greek coins of South Italy and Sicily, in which field his most important work of purely numismatic character was done, attracted him from the artistic point of view, and the exhibit will illustrate this. What he termed his Balkan collection, the fruit of his early explorations in that region, was formed as an aid to the study of history and topography. The coins of the outlying semi-Greek civilization on the north and east of the Euxine had caught his attention as evidence of the penetration of Greek influences, and when Russian collections began to come into the market some twenty years ago he seized the opportunity to secure a representative series of issues of which the University had hardly any examples. His Cretan coins are an important supplement to his work on the early history of Crete, and throw a curious light on the survival of primitive ideas in the somewhat isolated society of the island in the classical period.

His bequest of Roman coins, totalling some six thousand, is of the greatest value both as material for teaching—for here again he collected as a student of history—and also as a supplement to the University series, already a rich one. Its nucleus came from his father Sir John Evans's collection, formed at a time when choice coins were easily secured by discerning collectors: and they

included, besides a great many specimens found in Britain in the later nineteenth century, a remarkable sequence of coins of Carausius, among which are to be found many varieties of his excessively rare denarius, a denomination resuscitated by him. To this nucleus Sir Arthur added coins of his own selection falling within certain groups which from time to time monopolized his interest. First, the coinage of the Civil Wars of A.D. 68 to 70: here the material is of the utmost importance, and the University collection, hitherto almost devoid of these significant pieces, now possesses a fully representative run of fine and very rare examples. The second group again covers a period of imperial schism—the years from *c.* A.D. 260 to 275, including the so-called Gallic Empire: his coins include some choice gold pieces, not formerly represented in the Ashmolean, with a wealth of historically valuable bronze. The third and largest group is that which covers the Constantinian dynasty, to which Evans's enthusiasm was directed from his youth: within the last two decades of his life he found his main historical stimulus in the coinage of the fourth century, and bought heavily and shrewdly from the principal sales, building up a series remarkable alike for the beauty of its gold and silver and for the importance of its bronze issues. This group merges naturally into the fourth and last, which, beginning with the problems surrounding the late Roman coinage in Britain (here he did valuable pioneer work), spreads with equal magnificence over all the coinage-systems developing in western Europe after the collapse of the Western Empire—Ostrogothic, Lombardic, Visigothic, Burgundian, and Merovingian—and comes to a close with an impressive series of the very rare Anglo-Saxon issues.

It was upon these last that Sir Arthur was working at the time of his death, in his invaluable 'Notes on early Anglo-Saxon gold coins', published posthumously.[1] For some time he had attempted, unsuccessfully, to acquire the famous Crondall hoard from the late Lord Grantley; and when the hoard came into the market in 1944, it was seen that the opportunity had come to commemorate Evans's magnificent bequest with material which would form the

[1] *Numismatic Chronicle*, 6th ser., ii (1942), pp. 19 ff.

unique completion to his own series. With the generous assistance of very many friends of Evans himself and of the Museum (including Messrs. A. H. Baldwin, who allowed the Museum to purchase the coins at the price they paid in the sale), the Crondall hoard was acquired in 1944, to become one of the University's great treasures.

Originally discovered in 1828, but never subsequently described in detail, the hoard now comprises 73 Anglo-Saxon gold coins and 24 Merovingian or Continental. Its importance lies especially in the fact that, apart from the content of this hoard, the existence of a definite system of Anglo-Saxon gold coinage between *c.* A.D. 600 and 675 could scarcely be discerned. Not only does it prove that south-east England, under Merovingian influence, instituted a coinage in gold, but the varying impact of that influence is manifest in the divergence of style and tradition which the various coins display—Merovingian in the more highly cultured area of Kent (probably the chief source of gold coinage at this time), more purely English at the mint of London (this unique series of coins was almost certainly produced before A.D. 616), and based elsewhere on the more or less strongly absorbed influence of former Roman models. Finally, the Crondall hoard furnishes examples of what are the earliest regal issues of England.

The Oman collection of Greek coins, which through the good offices of the executors it has been possible to purchase *en bloc* in conjunction with the British Museum in 1947, provides another acquisition of great value for the special purposes which a university museum is called upon to fulfil. Equally with the Evans bequest, this too is a scholar's collection, the fruit of eighty years (for Sir Charles had collected from boyhood) carefully accumulated by a historian of the widest interests, yet with a sharp eye for the niceties of numismatic detail and a keen enjoyment of them. Certain series which had formed the basis for his special studies are naturally represented in notable strength—those of Corinth, for example, and of the Achaean League, the Macedonian kingdom and the Hellenistic dynasties of the Middle East, Seleucid, Parthian, and Bactrian, with their interesting and varied range of

portraiture. But apart from these there are characteristic examples of all the important coinages of the Greek world, while the western colonies, even such outliers as Massalia and Rhode, are very fully represented. Among these special attention may be drawn to the issues of Tarentum and Syracuse, many of which are of the highest quality and often of great beauty. The whole constitutes a most valuable strengthening of one of the weaker sections of the existing collection.

The complement to these rich acquisitions in the field of ancient coinage is to be found in the fine collection which Christ Church, after the Wake Trustees had secured the necessary modification of the terms of the Wake bequest, deposited on permanent loan in the Museum in 1940. The collection, which came to Christ Church on the death of Archbishop Wake in 1737, includes an extensive and valuable series of Greek and Roman coins; but in the later years of his life the Archbishop devoted special care to the formation of a representative set of English coins in all metals from the Norman conquest down to his own time. The work was continued by Philip Barton, Canon of Christ Church, who in 1763 bequeathed 591 pieces, almost entirely English, to be incorporated in the Wake cabinet. Further gifts were received from time to time, but nothing of special note till in 1946 Dr. A. T. Carter, formerly Student of Christ Church, gave to the Wake Trustees, through the National Art-Collections Fund, the greater part of his collection of English gold coins, to be housed in the Museum with the other Christ Church coins. In the 198 coins included in this gift are many of great rarity, and nearly all are in the finest condition, making the Wake cabinet equal to any in the country for the artistic merit of its English series.

THE CHRIST CHURCH COINS
WAKE, BARTON, AND CARTER CABINETS
(CASES 1–3)

CASES 1 to 3 exhibit a selection from the English, Scottish, Irish, and colonial coins, accumulated by Christ Church over a period of two hundred years, from the Wake bequest of 1737, down to the Carter donation of 1946. They illustrate the progressive stages by which the collection has reached its present high level, and provide a good commentary on the methods of English coin-collectors.

Case 1. ARCHBISHOP WAKE'S COLLECTION

Nearly all the earliest cabinets of coins ('medals', as they were invariably called) were devoted to the Greek and Roman series. The Renaissance had inspired a love of all classical antiquities, and especially the art of medal-making in the classical style. To the early numismatists there was no clear distinguishing line between the coins of the ancients and the fabrications of ancient 'medals' produced at Florence and Padua, very often in the names of mythological persons or biblical characters. During the late sixteenth century, the historian Camden made some attempt to illustrate English coins, and Prince Henry, Charles I's brother, possessed a large collection which was dispersed after Charles's death. Archbishop Laud presented a collection (of which a few Greek coins are still preserved) to the Bodleian Library in 1636.

The collecting of 'medals' became, in the eighteenth century, one of the main pursuits of the nobleman and country gentleman with a taste for antiquities. Addison and his contemporaries delighted in speculating upon the origins of 'medals', though there was little scientific research into them. Many were picked up in the course of the customary 'Grand Tour' through Italy, France, or Germany.

William Wake (1657–1737), who became Archbishop of Canterbury in 1715, approached numismatics in a more scientific way. His is probably one of the earliest cabinets in which condition and historical interest play a greater part than mere antiquity. Late in

life he turned his attention to English coins, and by the time of his death, in 1737, he had succeeded in amassing a creditable range of types and reigns—his ambition was to collect a complete series. By modern standards his collection is far from being first class; it contains (Nos. 1–58) a mixture of rarities (some of them unrecognized as such in his day) and extremely common issues. There are hardly any forgeries, no doubt because English coins were not sufficiently collected to be worth forging in those days.

Wake took trouble to secure these coins; in a letter to Dr. Stukeley, another enthusiast, he asked the latter to help him in finding pieces which he lacked. We know from his own manuscript list, made at about the same time (*c.* 1727), that some of the early reigns were poorly represented (Nos. 1–11; Pl. I, 3), but that in the later series he possessed some really fine coins, particularly amongst the Tudor and Stuart series (Nos. 17, 22, 23, 25, 31, 34). No. 38 (Pl. I, 7) is a silver pound piece of Charles I, struck at Oxford in 1643. Wake was naturally interested in his own See of Canterbury, and took care to acquire some medieval pennies of that mint (No. 2 is a 'Short Cross' penny of King John). He also possessed other ecclesiastical issues (No. 12).

Nor did he restrict his series to the older coins, for amongst those that have come down to us there are some of his own day, pieces of Anne (No. 54), George I (Nos. 55–7), and a guinea of George II in fresh condition (No. 58). By this time the books of Martin Folkes and others were beginning to show collectors the great possibilities of English coins, which were now being increasingly sought after.

Case 2. CANON PHILIP BARTON'S COLLECTION

Canon Philip Barton's cabinet, which came to Christ Church on his death in 1774, was even more carefully selected than Wake's. His series contains many interesting pieces of both gold and silver (Nos. 59 [Pl. I, 1], 61 [Pl. I, 2], 67 [Pl. I, 4], 68, 72, 77), for he collected coins for their numismatic importance as well as for their general antiquarian interest, as witness the rose-marked pound sovereign of Elizabeth (No. 81, Pl. I, 6)—one of two known specimens, the other also in the Ashmolean.

Barton's executors and the College authorities continued to add to his cabinet from time to time, choosing their purchases carefully from well-known collections (e.g. No. 69; a gold noble of Henry IV) and from specimens found locally (e.g. Nos. 84–5; a gold unite (pound) and half-unite of Charles I). Amongst Barton's Scottish coins there is a gold two-thirds 'Bonnet piece' of James V, one of the finest Renaissance designs of the period (No. 115, Pl. I, 5).

At this period the average coin-collector was still classically minded, though with the works of Snelling and Ruding to help him he usually included the English series as a 'tail-piece' to his cabinet. It was a period of great coin sales and these laid the foundations of the well-known cabinets of the Victorian era—Thomas, Abdy, Twisden, Trattle, &c.—all of them prominent collectors of English coins. There was a great development in the scientific arrangement of the English coinage; the Numismatic Society of London (now the Royal Numismatic Society) was founded in 1831, and from this time onwards collectors were able to base their cabinets upon the researches of its members, and to specialize much more closely.

Case 3. THE A. T. CARTER COLLECTION

Case 3, containing the Carter donation, is an example of a modern cabinet, based on a combination of numismatic research and a flair for choosing beautiful pieces. Dr. Carter collected a wide range of types, illustrating all the phases of design and artistry in the English coinage. He confined his attentions to the gold coins and paid great attention to rarity. Many of his specimens have long pedigrees.

The earliest phase is that of the medieval period, in which the collection is fairly strong. Edward III, when he struck his gold coinage of 1344, had to bear in mind that his first issue (the florin of 1340) had been unsuccessful, and that a fine gold coinage was essential for England's trade with foreign countries, all of which had for some time been using a gold currency. He cleverly chose a design which would at once appeal to the warlike instincts of the English and to their artistic feelings. His gold noble with its

ship-type was good 'propaganda' for it recalled to people's minds the naval victory off Sluys, in which Edward had commanded in person. It was a pleasing design, which competed successfully with the contemporary French issues, and it became traditional to the English coinage, being retained with little modification throughout the next two centuries (Nos. 144–8, Pl. II, 1).

The coin is full of medieval charm; the ship is stiff and conventional like those we see in the illustrations to Froissart's *Chronicles*, but its design is admirably adapted to the shape of the coin. The king's figure is enormously out of proportion, but that does not matter as the whole is unrealistic and essentially 'heraldic' in style. The reverse, with its floriated cross with crowns and lions in its angles, and its arched tressure, is a little florid in the manner of Gothic architecture, but in perfect taste.

This style is slightly accentuated on the Rose Noble, Edward IV's modification of the noble type (No. 148). Here the design is treated even more heraldically. The royal initial appears on a banner at the ship's stern, and a rose (the white rose of York) upon the hull.

The Yorkist badges of the Rose and Sun (the latter was Edward's personal badge) appear on the reverse. The sun recalls his vision before the battle of Mortimer's Cross, where he saw three suns in the sky, much in the same manner as Constantine the Great saw the Christian sign before the battle of the Milvian Bridge. He took this vision as an omen of victory for the Yorkist cause. Roses and suns are often used on the silver coins of his reign, mostly as mint-marks.

The Angel, or Angel Noble as it was sometimes called, was struck in place of the old noble (value 6*s.* 8*d.* compared to 10*s.* for the Rose Noble). It is in the same heraldic style, and the ship on the reverse (Nos. 149–50) is frankly unrealistic.

The end of the Wars of the Roses and the union of York and Lancaster under Henry VII coincided with the Renaissance in Italy and France. One result of this rebirth of art and learning was a fashion for medal-making, which led to a great improvement in the numismatic art of Europe. Henry VII's coin designs show foreign influence, especially his gold sovereign of 1489 (Nos. 151

and 152), which seems to have been inspired by the 'Grand Real' of Maximilian of Austria, Regent of Flanders.

It is a superb design, still heraldically treated, but much more elaborate in its 'gothic' details. In the opinion of some people the style is overdone, but it is characteristic of the whole Tudor period when fashions in heraldry reached their peak of elaboration.

Under Henry VIII, whose love of decoration led him into a lavish expenditure and brought on continual financial crises, coins kept up a semblance of fine quality on their exterior which concealed a progressive deterioration in their intrinsic worth. Even the angels, which kept to the old medieval type, did not escape the influence of the Tudor style (e.g. that of Philip and Mary, No. 163, Pl. II, 2).

One development during the Tudor period was the introduction of realistic portraits. Medieval artists had always drawn a conventional face, whose features were standardized by using a few individual punches, e.g. for the head, eyes, mouth, crown, and hair (Nos. 144–8). The early coins of Henry VII followed the old form, but after 1504 a German artist, Alexander of Bruchsal, introduced a profile face on the silver coinage which, although composed in the same way, was much more realistic. This was never used on the gold, but some of the later pieces of Henry VIII (e.g. No. 156) show the gross full-face that we know from Holbein's painting. Edward VI's sovereign is in the same style except for a change of portrait (No. 158, Pl. II, 3).

Under Elizabeth, coins of both old and new styles were produced. Her sovereign (Nos. 164–5) and angel (Nos. 163 and 166) are examples of the older form, while the pound (i.e. a sovereign of 22 carats fine as contrasted with that of 23 carat gold) and its half and quarter show a good profile portrait (Nos. 167–9) combined with a well-designed shield of simple form on the reverse. Amongst the few 'milled' coins issued, the half-pound of 1561 (No. 169, Pl. II, 4) is outstanding.

Stuart coins are still elaborate in style. One example is the pattern half sovereign of Charles I by Van de Dort (No. 175, Pl. II, 5), a small version of the 'Juxon Medal' given to Bishop Juxon by Charles before his execution.

During the Civil Wars (1642–9) we find 'propaganda' issues. The gold three-pound pieces struck at Oxford (Nos. 176–9) bear in abbreviated Latin the Declaration RELIG. PROT. LEG. ANG. LIBER. PAR. (*The Protestant Religion, the Laws of England, and the Liberty of Parliament*). This sentence sums up Charles's policy very neatly, though it does not emphasize his belief in the 'Divine Right of Kings'. These designs are some of the finest of their time. Thomas Rawlins, the engraver most employed, showed himself to be an apt pupil of his great master, the Frenchman Briot.

The Commonwealth issues are, as might be expected, plain and severe (No. 182), but Thomas Simon's portrait of Cromwell (pattern, 1658) is of fine style. No. 183 (Pl. II, 6) is a half Broad, reissued as a commemorative piece at the Royal Mint in 1735. Charles II restored the artistic quality in 1660 (No. 184) but the advent of machinery as a permanent institution at the Mint in 1662 soon reduced the exciting but somewhat rough beauty of the coinage to a neat and rather unimaginative style (Nos. 185–6). That is not to say that many fine designs, especially portraits, were not produced under the later Stuarts (Nos. 187–93) and the Hanoverians (Nos. 194–8). Some of the patterns for five- and two-guinea pieces designed by Tanner and Yeo for George III (Nos. 199–202), and for the five pounds by Pistrucci and Wyon for George III and IV, William IV, and Victoria (Nos. 205–6, 208–10), are of most beautiful execution. The 1887 jubilee head of Victoria (No. 211) is far from pleasing, but that of 1893 (No. 212) is a distinct improvement. The artificially dulled coins of Edward VII and George V (Nos. 213–14) are fair examples of the mechanically produced issues of our modern world, but their merit is more technical than artistic.

The complement to the Christ Church coins exhibited in Cases 1–3 will be found in Cases 18–20, where a further selection of English coins is exhibited, and in the Medieval Room on the ground floor. Cases 18 and 19 are designed to illustrate the historical and economic development of English coinage from the earliest times, i.e. beginning with the Anglo-Saxon influences which are so prominent in the Crondall hoard (Case 14). Case 20 is devoted to a special aspect of the English coinage, namely, the

operation at various times of a mint in Oxford itself. The Oxford mint was active for some 400 years before its closure at the end of the reign of Henry III and indicates the importance of the city at that period. Under Charles I, and as a result of the economic difficulties caused by the Civil War, Oxford once more contained a mint, which, situated in New Inn Hall Street, produced a fairly copious coinage, much of it of a fine and interesting style (Pl. III, 1–6).

An almost complete series of seventeenth-century tradesmen's tokens of the City and County of Oxford is exhibited in the Medieval Room.

THE EVANS ROMAN COINS

(CASES 4–6)

THE Roman coins in Cases 4, 5, and 6 have been selected from the collection bequeathed by Sir Arthur Evans in order to illustrate three periods of stress and development in the history of the Roman Empire. Case 4 shows a magnificent sequence of the very rare silver *denarii* produced by different authorities during the civil wars of A.D. 68, at the time of Nero's death. Case 5 is designed as a commentary upon the separatist movements promoted in the provinces by usurping rulers in the second half of the third century A.D. Case 6, containing some of the most beautiful Roman coins in the bequest, shows the rise and influence of the Constantinian dynasty in the fourth century, and the decline and final collapse of the Western Empire in the fifth.

Case 14 contains a further selection from the Evans bequest, illustrating the sub-Roman coinages which sprang up in western Europe after the fall of the Western Empire. These form a fitting prelude to the Crondall hoard of Anglo-Saxon and Merovingian gold coins, described separately on pp. 45 ff.

Case 4. THE CIVIL WARS OF A.D. 68 AND THE EMPEROR GALBA

Civil War Issues (Nos. 1–30)

I. *Minted in Spain* (Nos. 1–8)

The revolt of Vindex in Gaul (below, Nos. 9 ff.), which heralded the downfall of the emperor Nero in A.D. 68, quickly

received tacit support from Galba, most important of the governors in Spain. The 'anonymous' coins of Spain entirely ignore Nero's authority. Instead they stress (No. 1) the GENIVS P(opuli) R(omani)—Rome's own life-spirit; (No. 2) the vengeance awaiting Nero in the form of the assassination that previously overtook the dictator Caesar; (No. 3) PACI P(opuli) R(omani), the peace desired by all; (Nos. 4, 5) the birth of a new Rome—ROMA RENASCENS—which BONVS EVENTVS (Nero's death) will assure, based on the restoration of freedom (LIBERTAS RESTITVTA) within the traditional framework of the SPQR (Nos. 6, 7). On No. 8 appears the blunt declaration that the common aims of Spain and Gaul (CONCORDIA HISPANIARVM ET GALLIARVM) will bring victory.

II. *Minted in Gaul* (Nos. 9–18)

Similar coins struck in Gaul contain the manifesto of Vindex himself. No. 9, HERCVLES ADSERTOR, promises the freedom to be won by Gaul's champion, leading (No. 10) to ROMA RESTITVTA, Rome reborn. On Nos. 11–14 SALVS GENERIS HVMANI, the well-being of humanity, conditional upon victory over Nero's forces, is associated with the concept of traditional government by SPQR (Pl. IV, 1): these coins were produced in large numbers and (No. 14) were often unskilled. The vengeance coming to Nero through war is emphasized by MARS VLTOR (Nos. 15, 16, 18), and the war is to be a war of the Roman people as a whole (No. 17, SIGNA P. R).

III. *The 'Divus Augustus' group* (Nos. 19, 20)

Meanwhile the memory of Augustus, founder of imperial 'constitutionalism', was green. The features of the consecrated prince are shown again (No. 19), with a reminder (No. 20) that victory depends on continuing the time-hallowed partnership between Senate and People.

IV. *Minted in Upper Germany* (Nos. 21–6)

The defeat of Vindex by Verginius Rufus left the legions of Upper Germany mutinous. With Nero dead, and Galba (below,

Nos. 31 ff.) in his place, they schemed for a more acceptable emperor; and the coins declare (No. 21) their fundamental mutual loyalty and (No. 22) their hopes of winning over the support of the Praetorian Guards in Rome, FIDES PRAETORIANORVM. They themselves are not 'rebels': Roman Vesta (VESTA P. R. QVIRITIVM, Nos. 23, 26) and I(uppiter) O(ptimus) M(aximus) CAPITOLINVS himself (Nos. 24, 25) provide their legitimate war-cries.

V. *Minted during the revolt of Civilis* (Nos. 27, 28)

The Gallic revolt led by Civilis late in A.D. 68 looked to another end—an independent 'empire of the Gauls' (No. 27, GALLIA); and a now unique coin shows Victory making a trophy from the spoils of the Roman LEGIO XV PRIMIGENIA defeated in the capture of Castra Vetera (No. 28).

VI. *Minted in Africa by Clodius Macer* (Nos. 29, 30)

Clodius Macer, governor of Numidia (Pl. IV, 2), revolted against Nero in A.D. 68 and refused to accept Galba, representing himself (Nos. 29, 30, with S(enatus) C(onsulto)) as the instrument of victory appointed by the Senate. He was defeated and put to death by order of Galba.

The Coinage of Galba (Nos. 31–60)

Rome (Nos. 31–5)

Galba, accepted as emperor by the Senate after Nero's death, resumed official coinage at Rome as IMPERATOR, CAESAR, and AVGVSTVS (No. 31), promising LIBERTAS (relief from oppression) with attendant plenty (No. 32) as the 'well-being of humanity' previously demanded by the insistent voice of Gaul (No. 33, cf. Nos. 11–14 above). Many of these coins show magnificent portraiture (No. 34, Galba wearing the *aegis*): Galba is portrayed as the 'strong man', the embodiment of manly VIRTVS (No. 35).

Spain (Nos. 36–50)

Galba also permitted a coinage in Spain (Nos. 36, bust of HISPANIA armed, and 43, HISPANIA as a land of warriors and

plenty) and there stressed his military powers as IMPERATOR (Nos. 37, 39). On No. 38, a semi-barbarous piece (Pl. IV, 3) the conceptions of HISPANIA and *imperium* (IMP) are associated. Galba was anxious to restore provincial unity: Nos. 40 and 47 look to CONCORDIA PROVINCIARVM with its resultant prosperity (Pl. IV, 4), and No. 41 shows HISPANIA greeting GALLIA. But the 'strong man' (VIRTVS, Nos. 49, 50; cf. No. 35) must remind provincials that the central focus of loyalty is in the 'new Rome' (No. 45, ROMA RENASCENS) which is also the home of supreme Victory (No. 46, ROMA VICTRIX).

Gaul (Nos. 51–7)

Similar issues were struck for Galba in Gaul also (No. 51, bust of GALLIA armed), where emphasis again rests strongly upon his *imperium* as military commander-in-chief, on the resurgence of Rome (No. 52), on Galba's VIRTVS (No. 53), and on provincial CONCORDIA (No. 54). Galba himself, in full enjoyment of constitutional power and status (No. 55, with IMP(erator), CAESAR, AVGVSTVS, and T(ribunicia) P(otestate)), guarantees the VICTORIA GALBAE AVGVSTI (No. 56); but all victory, in an empire at peace, is victory won by the Roman people as a whole (No. 57, VICTORIA P. R).

Africa (Nos. 58, 59)

About the time of Nero's fall Galba coined in Africa, doubtless to counteract Clodius Macer's influence. He displays orthodox titles (No. 58) and promises a 'people's victory', VICTORIA P. R, in association with the Senate (No. 59, S. C).

Lugdunum (*posthumous*) (No. 60)

Vespasian, A.D. 69–79, regarded himself as the legal successor of Galba, in whose honour he issued from Lyons an interesting posthumous coinage (No. 60), showing Galba's portrait tinged with Flavian traits.

The Central Empire (Nos. 1–22)

Gallienus (Nos. 1–9)

Under Gallienus the Roman Empire was plunged into severe military and economic crisis. At first co-ruler (No. 1, with 'early' portrait) with his father Valerian, he was sole emperor from A.D. 259 to 268 (No. 4, portrait of hellenizing style). His coins insist loudly that all is well in both the military and the economic spheres: the Empire is well fed (No. 2, ANNONA AVG(usti) on prow, with rudder and corn-ears) and happy under Gallienus, himself Fortune's favourite (No. 3, FELICITATI AVGVSTI, Galley). No. 5, VBIQVE PAX, blatantly claims total absence of war or rebellion (but see below, Nos. 24 ff.); on No. 6, VICTORIA AVG crowns the emperor, whose manly qualities are celebrated on the medallion, No. 7 (VIRTVS GALLIENI AVG), showing him with soldiers and captives, while No. 8 proclaims his trust in his knights (FIDEI EQVITVM). No. 9 shows Salonina, his wife.

Claudius Gothicus–Carus (Nos. 10–22)

Gallienus' successors had to fight invasion, rebellion, and schism. Claudius, A.D. 268–70 (No. 10), resoundingly defeated the Goths. Quintillus, his brother, shown here on a unique and historically controversial coin (No. 11), ruled for less than a year. The centre of military gravity was now swinging to the Danube. Aurelian, A.D. 270–5 (No. 12), proclaims the devotion of Illyricum to the Roman cause and ideals (No. 13, VIRTVS ILLVRICI): it was he who gave official favour to the worship of the sun-god (No. 14, SOL DOMINVS IMPERI ROMANI). After Tacitus, A.D. 275–6 (No. 15), descended from the historian, and Florian, A.D. 276 (No. 16), Probus, A.D. 276–82 (No. 17), enjoyed military success (No. 18, VICTORIOSO SEMPER, emperor with captives) and could point again to FELICIA TEMPORA (No. 19, four seasons at play). Carus and Carinus (A.D. 282–5) maintained imperial prestige: No. 20 shows Carus as 'Deus et Dominus', and No. 21 shows Carinus, his shield ornamented with a pegasus. The latter was married to Magnia Urbica (No. 22).

Usurpers (Nos. 23–64)

Pacatian–Tetricus (Nos. 23–34)

Meanwhile usurpers were everywhere rife. As early as A.D. 249 Pacatian (No. 23) had revolted on the Danube. From A.D. 259 the crop increased. Postumus, A.D. 259–68 (No. 24), detached Gaul from the Empire: his coins, mostly struck at Lyons, show him as a martial figure (No. 25), careful to observe constitutional orthodoxy (No. 26, Postumus as holder of tribunician power), quick to celebrate his imperial anniversaries (No. 27, QVIN-QVENNALES POSTVMI AVG), and enjoying Hercules' aid (No. 28, portraits of Postumus—as PIVS and FELIX—and of Hercules). The short-lived rebellion of Laelian (No. 29) was centred at Mainz; and the Gallic Empire passed finally to Tetricus, A.D. 270–3, shown on Nos. 30, 31 (with a group of combatants on his shield), and 32: he ruled with his son and namesake (No. 34). Nos. 33 and 34 are perhaps proof-pieces, copper coins from dies intended for gold.

Carausius, Allectus, Julian, Amandus (Nos. 35–64).

Britain herself was sundered from the Central Empire by Carausius, A.D. 287–93 (Nos. 35, 42), who seized the Channel fleet and parts of northern Gaul. From London (Nos. 35, 36), 'C' (? Colchester) (No. 37) and 'R S R' (? Richborough: Nos. 39–55) came a profuse coinage stressing his unconquerable qualities (No. 36, VIRTVS INV(icti) AVG), his wise foresight (No. 37, PROVID-(entia) AVG), and celebrating his arrival (No. 39, ADVENTVS AV(G), Pl. IV, 5) with a tag from the Aeneid (No. 44, EXPEC-TATE VENI, Britain greeting him, Pl. IV, 8). His lustre is as that of the sun (No. 40, CLARITAS CARAVSI AV(g), with head of Sol, Pl. IV, 6): Neptune protects him (No. 43, CONSER(vator) AVG, Neptune reclining, Pl. IV, 7); and relying upon the CON-CORDIA (No. 41) and FEDES (= Fides, No. 45) of his troops he can promise an era of happiness reflected from that which he enjoys (No. 46, FELICITA(s) AV(G), Pl. IV, 9). Other coins of this burly emperor (Nos. 47, 55) show him greeting a figure symbolizing military loyalty (No. 48, FIDE(s) MI(litum) AVG).



CHRIST CHURCH COLLECTION

ENGLISH COINS FROM THE WAKE AND BARTON CABINETS (*pp.* 15 *ff.*)

1. Tasciovanus. 2. Ethelred II. 3 William I. 4. Edward I. 5. James V of Scotland. 6. Elizabeth. 7. Charles I.

(*Scale* ½)

PLATE II



CHRIST CHURCH COLLECTION

ENGLISH GOLD COINS FROM THE A. T. CARTER GIFT (*pp.* 17 *ff.*)

1. Edward III. 2. Philip and Mary. 3. Edward VI. 4. Elizabeth. 5. Charles I. 6. Cromwell.

(*Scale* ½)



COINS OF THE OXFORD MINT

(*p.* 20 *f.*)

1. Alfred. 2. William I. 3. Henry III. 4–6. Charles I.

(*Scale* ½)



ROMAN COINS FROM THE EVANS BEQUEST

(*pp. 21 ff., 26 f.*)

1–4. Civil wars, A.D. 68. 5–12. Carausius, emperor in Britain, A.D. 287–93.

(*Scale* ½)



GREEK COINS FROM THE EVANS BEQUEST

CRETE. FOURTH TO THIRD CENTURIES B.C. (*pp.* 38 *ff.*)

1. Aptera. 2. Chersonesus. 3. Cnossus. 4. Eleutherna. 5. Gortyna. 6. Lyttus. 7. Elyrus. 8. Phalasarna. 9. Phaestus. 10. Polyrhenium.

(*Scale* ½)



GREEK COINS FROM THE OMAN CABINET

SICILY: FIFTH TO FOURTH CENTURIES B.C. (*pp.* 40 *ff.*)

1. Acragas. 2. Catana. 3. Leontini. 4. Messana. 5–6. Syracuse. 7. Siculo-Punic. 8. Himera. 9. Selinus.

(*Scale* 1)

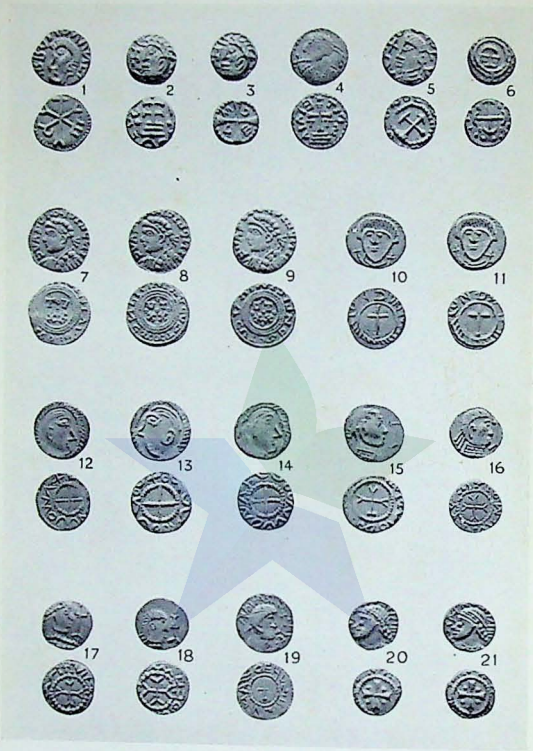


GREEK COINS FROM THE OMAN CABINET

PORTRAITS OF SYRIAN KINGS: THIRD TO FIRST CENTURIES B.C. (*pp.* 43 *ff.*)

1. Antiochus I. 2. Seleucus II. 3–4. Antiochus III. 5. Seleucus IV. 6. Antiochus IV. 7. Demetrius I. 8. Alexander I. 9. Demetrius II. 10. Antiochus VII. 11. Antiochus VIII. 12. Antiochus IX.

(*Scale* ½)

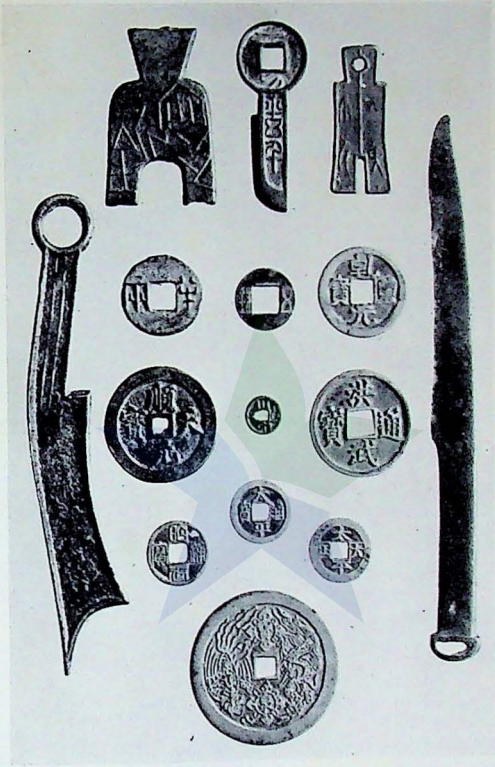


GOLD COINS FROM THE CRONDALL HOARD

SEVENTH CENTURY A.D. (*pp. 45 ff.*)

1–6. Anglo-Merovingian. 7–9. Anglo-Saxon, on Roman model. 10–11. Anglo-Saxon: mint of London. 12–14. Anglo-Saxon: (?) mint of London. 15–18. Anglo-Saxon: (?)Kent. 19. Anglo-Saxon: (?) King Eadbald of Kent. 20–1. Anglo-Saxon: (?) Kent.

(*Scale* 1)



CHINESE COINS FROM THE LAIRD GIFT
FIFTH CENTURY B.C. TO NINETEENTH CENTURY A.D. (*pp.* 48 *ff.*)

1 10a 10
5 7 19
3 20 12 30 15
36 23 41
40

(These numbers are those of the text and of the exhibition cases)
(*Scale* $\frac{1}{2}$)

PLA

The age is destined to see the rebirth of a new Rome (Nos. 49–50, RENOVAT(io) ROMANO(rum), Wolf and Twins), and for Britain at least it will be an age of plenty (Nos. 51, 52, VBERITA(s) and VBERTA(s) AVG, woman milking cow, Pl. IV, 10), under her own strong champion (No. 53, VIRTVS AVG, lion with thunderbolt). On No. 54 appears the altar erected amid prayers and hopes for twenty years of his rule (VOTO PVBLICO MVLTIS XX IMP); No. 56 emphasizes his FORTVNA (misread by Stukeley as the name of his 'wife' Oriuna!). Certain coins were also minted by Carausius at Rouen, in a different and inferior style (No. 57, Pl. IV, 11). Apart from all these official mints others of varying skill were operating anonymously. No. 58 (Pl. IV, 12) shows a much rougher ADVENTVS type (cf. No. 39); the HIVTI AV of No. 59 perhaps stands for VIRTVS AVG. But Nos. 60 (VICTORI(a) AVG crowning Carausius) and 61 (MONETA AVG, mint-goddess with scales and horn of plenty) are stylish coins.

In A.D. 293 Carausius was murdered by Allectus (No. 62), himself defeated by Constantius Chlorus in A.D. 296. Other usurpers of the period include Julian in Transpadane Gaul, *c.* A.D. 284–5 (No. 63), and the shadowy Amandus, *c.* A.D. 286 (No. 64, IMP. S. AMANDVS P. F. AVG), in Gaul. Coins of Amandus are very rare, and are not above suspicion.

Case 6. THE CONSTANTINIAN HERITAGE; AND THE FALL OF THE WESTERN EMPIRE

Diocletian, Maximian, and the early Tetrarchy (Nos. 1–12)

Diocletian (No. 1), succeeding in A.D. 284, restored imperial equilibrium and founded the Tetrarchy with Maximian (No. 3) as his colleague: his daughter Galeria Valeria (No. 9) married his adopted son Galerius Maximian. His many reforms included that of the coinage (No. 4, XCVI = 96 silver *denarii* to the pound). After his abdication in A.D. 305 (No. 2, PROVID(entia) DEORVM (=) QVIES AVGG) the Tetrarchy weakened. Constantius I, already 'Caesar' (No. 5), succeeded as Augustus, with Severus (No. 7) as 'Caesar', and on Severus' death Maximinus Daza

(nephew of Maximian, No. 3) succeeded to the Caesariate (No. 8). Meanwhile Maxentius (No. 10), son of Maximian, had usurped power in A.D. 306, with support at Rome (No. 11, FELIX PROCESS(io) CONS. III AVG. N., Maxentius' state procession as consul in A.D. 310) and control of the port of Ostia. In A.D. 312 he died, defeated by Constantine: his son Romulus (No. 12) was already dead. All these coins continue the orthodox tradition of style and portraiture derived from the third century.

The emergence of Constantine (Nos. 13–23)

But events moved towards a more decisive crisis. In A.D. 307 Licinius (No. 15) and Constantine (No. 21), son of Constantius I, became Augusti, and outlived all rivals and usurpers (cf. Nos. 13 and 14, Alexander, usurper in Africa, A.D. 308–11, based at Carthage). Coins of Licinius and of his son and namesake exhibit a new style and flamboyance: No. 15 shows Licinius in his official robes as 'consul, p(ater) p(atriae), and proconsul'; Nos. 17 and 18, of *c.* A.D. 317, celebrate his promotion of Licinius junior as 'Caesar' with appropriate prayers for the future, OB D(ecennalia) V(ota) FILII SVI (No. 17), and SIC V SIC X (No. 18): the style is curiously gross, unlike the remarkable No. 16 (VOTIS XX LICINI) with its austere pattern of simple lettering. Father and son appear together, with Victory between them, on the rare No. 19 (DD. NN. IOVII LICINII INVICT. AVG. ET CAES.): No. 20 shows the short-lived Martinian (A.D. 323), put up by Licinius against Constantine. Licinius met his death at Constantine's hands in A.D. 324, leaving Constantine (Nos. 21–3) sole emperor.

The Reign of Constantine (Nos. 24–35)

Constantine's centralized administration, bringing peace if not plenty, was marked by the emperor's elevation to a loftier symbolical eminence, by the foundation of Constantinople, and by Constantine's final and official acceptance of Christianity. Nos. 21–3, above, show the transition from orthodox portraiture, through the fine 'praying head', to the remarkably beautiful and skilful nimbate heads (cf. No. 24) of *c.* A.D. 315. The coins suggest,

in a fresh and yet more sensitive way, Constantine's greatness in Rome's service: note the glad wreaths of No. 25, the FELICITAS REIPVBLICAE being dispensed by Constantine on No. 26, the 'joy of Rome' at the defeat of the Franks (FRANCIA) on No. 27 (cf. No. 28, VICTORIAE LAETAE), and the emperor's part in keeping peace and restoring liberty (Nos. 29, 30). No. 31, GLORIA SAECVLI VIRTVS CAESS, equates the splendour of the age with the qualities of the imperial house. On No. 32 we see Fausta, wife of Constantine; on No. 33, his nephew Hannibalianus, made king of Pontus in A.D. 335; and Nos. 34 and 35 show his son Constantine II, first as a young man and then ('praying head') after his father's death in A.D. 337.

The Constantinian Succession (Nos. 36–47)

Constantine's death heralded a weakening of the central administration; and new influences engendered a new and often elaborately decorative style in the coinage. Constantius II (A.D. 337–61), seen on No. 39 as nine-year-old consul in A.D. 326 with his father, and enthroned in formal splendour on the fine medallion No. 38, is accorded a fresh and austere portrait-treatment Nos. 36 and 37), which foreshadows the helmeted busts of a later period (No. 40). Constantius Gallus (A.D. 351–4), grandson of Constantius Chlorus, was made co-emperor by Constantius II (No. 41). Nepotian, nephew of Constantine, briefly usurped power in A.D. 350 (No. 42): Vetranio, usurper at Sirmium, rose and fell in the same year (No. 43); but Magnentius, A.D. 350–3 (No. 44), rising at Autun, controlled a wide area of the west with his brother Decentius. Julian (No. 45, seen as consul in A.D. 363), brother of Constantius Gallus, abjured Christianity and during his short reign (A.D. 360–3) reintroduced eastern cults (No. 46, Isis and Horus in a sphinx-car). No. 47, the original 'Carausius II' piece, represents a class of coinage struck in Britain *c.* A.D. 350–60 by one 'Carausius', a princeling possibly descended from the British emperor.

The Age of Valentinian I (Nos. 48–59)

The increasingly sharp cleavage between the western and

eastern halves of the empire began to be reflected in a multiplication of emperors. After the brief succession of Jovian (No. 48) to Julian, Valentinian I (A.D. 364–75) (No. 49) in the west, with his brother Valens (A.D. 364–78) in the east, maintained a temporary equilibrium (No. 51 shows Valens as RESTITVTOR REIPVBLICAE). Silver was now coined in growing quantities: No. 50, with prayers for Valentinian's second *quinquennium*, shows the largest denomination. Gratian (No. 54, a half-*siliqua*) succeeded his father Valentinian in the west (A.D. 375–83): No. 53 shows an accession-type. His brother Valentinian II (No. 55), seen on No. 52 between Valens and Gratian, was sole western emperor from A.D. 383 to 392. Theodosius I (No. 56: No. 57 shows his wife Aelia Flacilla) was eastern ruler from A.D. 379 to 395: he defeated the usurper Magnus Maximus (No. 58, *tremissis*, = ⅓ *solidus*), who between A.D. 383 and 388 strove to detach Britain, Spain, and Gaul, and also Eugenius (A.D. 392–4) (No. 59), who had allied himself in Gaul with Germans and Franks.

The Theodosian Succession, and the fall of the Western Empire (Nos. 60–71)

Honorius (A.D. 395–423) (No. 60), son of Theodosius I, ruled the west: it was he who withdrew Roman forces from Britain. His sister Galla Placidia is seen on No. 61. Constantine III (No. 62) usurped power in Britain (A.D. 407–11), and was temporarily recognized by Honorius. Maximus (No. 63) revolted in Spain (A.D. 409–11). Priscus Attalus (A.D. 409–15) (No. 64) owed his elevation to Alaric. Johannes (No. 65) seized brief power after Honorius' death (A.D. 423) but quickly fell (A.D. 425). Valentinian III (No. 66), son of Galla Placidia, ruled (mainly in Ravenna) from A.D. 425 to 455, as a puppet supported by barbarian influence, which (in the form of Ricimer) also elevated Majorian (A.D. 457–61) (No. 67) and Libius Severus (A.D. 461–5) (No. 68), and deposed Anthemius (A.D. 467–72) (No. 69). Under Julius Nepos (A.D. 474–5) (No. 70) the Gallic provinces fell away from the Western Empire, which finally collapsed in A.D. 476 under the weak Romulus (No. 71).

Case 14 (top row). THE SUB-ROMAN COINAGES OF WESTERN EUROPE IN THE FIFTH, SIXTH, AND SEVENTH CENTURIES

The barbarian peoples invading western Europe in the fifth and sixth centuries A.D. paid outward respect to the Roman Empire by retaining imperial coin-types. Thus, in Burgundy, Gondebald (A.D. 491–516) kept the portrait and inscription of Anastasius (A.D. 491–518) and merely added his monogram to the 'Roman' reverse (No. 1). In Spain, too, the Visigoths copied imperial types: No. 2 shows an imitation of a coin of Justinian I (A.D. 527–65), and Nos. 3–5, of Leovigild (A.D. 573–86), show transmutation of portrait style and increasingly barbarous 'Victoria' types: cf. Nos. 6–8 for later examples. The Suevi of western Spain mainly copied the reverse of Valentinian III (cf. Nos. 9, 10 with No. 11). The Merovingian Franks used many mints (see the Crondall hoard, p. 45), including Viviers (No. 12), Marseilles (No. 13, copying Maurice Tiberius), Vienne (No. 14), Banassac (Nos. 15, 16), Clermont-Ferrand (No. 17), and Rodez (No. 18), with the 'cross-on-globe' of Justin II (A.D. 565–8) predominating. Theodebert I (No. 19) was unique in appropriating imperial titles. Nos. 20–3 are Frisian pieces. Most of the foregoing are *tremisses*, $= \frac{1}{3}$ *solidus*.

THE EVANS GREEK COINS

(CASES 7–9)

THE coins from the collection of Sir Arthur Evans exhibited here in Cases 7, 8, and 9 have been selected to illustrate how he designed to strengthen the series in the University cabinets for use in the teaching of history. The groups set out in the cases are not consecutive or even complete in themselves, but are intended to show what classes of coins are required for such teaching in certain series in which he was specially interested, and how the gaps which existed should be filled. At the same time the exhibits indicate the views which he held as to the different values of these series for educational purposes.

The coins figured on Pl. V, are typical examples from the Cretan issues arranged in Case 9 B.

Case 7. SOUTH ITALY AND SICILY

A. GREEK CITIES OF SOUTH ITALY

The Greek settlements on the Italian coast provided coins for two sets of clients, the native Italians and the Greek shipmasters: the former liked types which they could understand, the badge of the city or something similar to mark by what authority the coins were issued, the latter preferred artistic designs. The badge usually appeared first, but in course of time was accompanied or supplanted by another type, often the head of a local deity, which gave more scope to the skill of the engraver of the dies.

1. *Cumae: Neapolis.* The city badge of Cumae was a mussel-shell, which appears with various adjuncts on the reverses of the fifth-century coins: the obverse type is the local nymph. When the city was shifted to Neapolis, the stock type of the reverse was a man-headed bull: a goddess sometimes took the place of the nymph on the obverse.

2. *Tarentum.* The distinctive type of Tarentum was the hero Taras riding on a dolphin, the sole type on the first issues: then he took one side of the coin and Phalanthus, the founder of the city, the other: then on the main series the chief place was given to the glorification of horses and Taras was relegated to the reverse.

3. *Heraclea.* As Heraclea was a comparatively late foundation, instead of the city badge the eponymous hero Heracles serves to mark the home of the coins: the favourite goddess to go with him is Athena, derived through Thurium from Athens.

4. *Metapontum.* Here the city badge, an ear of corn, is always prominent, at first as the sole type, then as the reverse to a goddess, either Demeter or Persephone, a nymph, or the hero Leucippus.

5. *Sybaris: Thurium.* Sybaris was destroyed before its coinage had got beyond the stage of a single type, the city badge of a bull: after it was refounded as Thurium, the bull reappears associated with Athena, the latter in recognition of the part that Athens had taken in the recolonization.

6. *Velia.* The coinage of Velia is more varied than that of most of its neighbours, but it shows a constant tendency to bring in the lion, which was the earliest type and may have been regarded as distinctive of the city.

7. *Terina.* The series of Terina falls into a rather short and late period, but it displays a charming range of treatment of two constant types, the head of a nymph on the obverse and a seated figure of Victory on the reverse.

B. CITIES OF SICILY

In the sixth and fifth centuries B.C. the coinage of Sicily was almost purely Greek: on the east coast, where the colonies were mainly engaged in trade with the homeland, the artistic element prevailed in the types: to the west, where they dealt with native tribes, local types were more prominent. After the Carthaginians had sacked most of the Greek cities at the end of the fifth century, the silver currency was chiefly supplied by Syracuse, on the one hand, and Carthage, striking after Greek models, on the other: minor coinages of bronze appeared in the native towns, and these grew in number and importance till the Roman conquest: they are generally Greek in spirit, pointing to the assimilation of Greek culture by the Sicels.

1. *Selinus: Messana.* Selinus was probably the first city to strike coins in Sicily: it was the farthest west of the Greek colonies, and kept to its badge, a leaf of parsley, through the sixth century, retaining it as a symbol when more elaborate local types were adopted. At Messana the types varied with the changes in the government of the city; local in the sixth century, then Samian, then Rhegine, local again, and finally of the favourite Sicilian agonistic class.

2. *Camarina: Gela.* The agonistic type, a chariot, was used early on the coins of Camarina, with the head of Heracles as the obverse: an interesting local design appears later in the head of a river-god with a nymph riding on a swan on the reverse. At Gela the river-god, as a man-headed bull, is the usual type in association with the chariot.

3. *Catana: Leontini: Acragas.* The earliest coinage of Catana has a figure of Victory of a type unusual in Sicily: then it settles down to the chariot, with Apollo or a river-god. At Leontini, on the other hand, the chariot disappears after the early issues, and the types are Apollo and a lion's head. Acragas begins with an eagle

and a crab, the latter the city badge: then the crab falls into the background, and there are some fine eagles linked with agonistic types.

4. *Syracuse.* The Syracusans were probably the introducers of the chariot type into the coinage of Sicily, and it is constant through the fifth century: the reverse type was originally the head of the nymph Arethusa, surrounded by dolphins, as her spring is on an island: but the treatment is varied, and ultimately she is supplanted by Persephone, though the dolphins remain.

5. *Syracuse* (later series). At the end of the fifth century a series of medallions began, connected with the games commemorating the victory over the Athenians: they have the types of the ordinary silver, with a group of armour and weapons, the prizes at the games, under the chariot on the reverse. In the last years of the fourth century and in the third the coinage was struck in the names of the kings and towards the end with their portraits.

6. *Alaesa: Calacte: Centuripae: Cephaloedium: Hybla: Lilybaeum.* All these towns, except the last, were Sicel and only started coinage in the fourth or third century: it is clear from the types that they derived their inspiration from Greek sources. Lilybaeum, a Punic town, did not strike in its own name till after the Roman conquest.

7. *Eryx: Motya: Segesta: Siculo-Punic.* The three first-named towns issued coins in the fifth century which show very little Greek artistic influence: but in the fourth century the series known as Siculo-Punic is clearly copied from the coinages of the Greek cities and was probably designed by Greek artists.

Case 8. BALKANS AND ADRIATIC COAST

A. BALKAN STATES AND CITIES

The Evans Balkan collection covers a wide range, both in time and in place: there are examples from the autonomous issues of the Greek towns, the coinages of the kings of Macedonia and of Thrace, and the provincial and local series under the Roman Republic and Empire: the selection exhibited illustrates the variety of the material.

1. *Kings of Macedonia; Philip II: Alexander III: Philip III.* The regal coinage of Macedonia first attained world-wide importance

under Philip II, and the conquests of his son carried it far into the East. The types of each king show little variation, but the local peculiarities of style in the different mints give interesting material for study.

2. *Provincial issues under the kings: issues under the Roman Republic: city coinages; Lete: Olynthus: Thessalonica: Uranopolis.* Small silver coins and bronze were struck for local use in the later years of the kingdom without the name of the king. After the formation of the Roman province silver was struck on the old standard and with types reminiscent of those of the kings, but gradually becoming more Roman. The four city coins are of different periods: that of Lete is archaic, that of Olynthus of the fine period about 400 B.C., that of Uranopolis rather later, that of Thessalonica Roman Imperial.

3. *Kings of Paeonia; Lycceius: Patraus: Audoleon.* During the second half of the fourth century B.C. the kings of Paeonia struck coins which were obviously copied from Greek models, but as a rule crudely executed, presumably by local engravers.

4. *Lysimachus, King of Thrace: Pannonian copies.* The coinage of Lysimachus illustrates how the successors of Alexander carried on his traditions: it bears as the obverse type the head of Alexander as the son of Ammon. It, like other Macedonian and Thracian issues, was widely copied by the barbarian tribes to the north: the Pannonian copies shown are clumsy imitations of the silver staters of Philip II (see 1 above).

5. *Danubian provincial towns; Viminacium: Dionysopolis: Marcianopolis: Nicopolis: Tomis.* The coinage of Dacia and Moesia, except for one or two towns on the coast, is entirely bronze of the Roman Imperial period, and is mainly interesting for the deities and figures on the reverses.

6. *Thracian coasts; Byzantium: Maronea: Thracian Chersonesus: Thasos.* The Greek commercial ports in Thrace such as Byzantium and Maronea issued extensive coinages in the autonomous period: the island of Thasos was the earliest mint in these parts, its first issues being about 600 B.C.

7. *Thrace, Imperial period; Hadrianopolis: Pautalia: Perinthus: Serdica.* In the case of the civic coinages of Thrace under the

Roman emperors, the chief interest lies in the reverse types, as in Dacia and Moesia: there is much light thrown by them on local customs and cults, as well as on buildings.

B. THE GREEK COAST OF THE ADRIATIC

One of the earliest lines of trade from Greece to central Europe was up the Adriatic, and the coinage of the districts through which the trade passed is interesting for the evidence it gives of the spread of Greek culture: in the beginning the main influence is Corinthian, but with the rise of the Macedonian kingdom a new connexion is established.

1. *Damastium: Pelagia.* One of the chief sources of silver in the early period of Greek coinage was Paeonia, which supplied Corinth and Chalcis: about 400 B.C. the Paeonians began to make their silver into coins at Damastium and one or two lesser towns such as Pelagia. They may have got their artists, or at any rate their models, from Olynthus, and the first coins are fairly good work, but the style degenerated rapidly.

2. *Apollonia: Dyrrhachium.* These two places were colonized from Corcyra, with Corinthian aid, and borrowed their coin-types from one or other of these cities, usually from Corcyra.

3. *Illyrian coinages; Lissus: Rhizon: Scodra: anonymous silver: Monunius: Genthius.* Several small towns on the Illyrian coast struck bronze about 200 B.C. and later: the most important was Scodra. At the same time some silver coins without any indication of their place of origin appeared: the types are partly Corinthian, partly Macedonian, and they certainly belong to this district. Monunius and Genthius were petty rulers, who issued their own coins: Monunius appears to have been connected with Apollonia, Genthius with Scodra.

4. *Island cities; Heraclea: Issa: Pharos: D——.* The islands off the Illyrian coast attained some strategic importance in the fourth century B.C., and a good deal of bronze coinage was issued, especially at Issa and Pharos: Pharos borrowed its first types from Paros in the Aegean, which sent some colonists: the coins of Issa have a Sicilian air, due to the military action of Dionysius of Syracuse.

5. *Epirus: Ambracia: Cassope: Elea: Molossi: Nicopolis.* The coinage of Epirus and its cities was, like its population, much more purely Greek than that of Illyria. Ambracia, as the site of a Corinthian factory, struck with Corinthian types: the federal silver and the bronze of cities such as Cassope and Elea and of the Molossians had more local reference: Nicopolis, a foundation of Augustus in honour of his victory at Actium, used types with a Roman flavour.

6. *Kings of Epirus: Alexander: Pyrrhus: Corcyra.* The coinages of Alexander the Molossian and of Pyrrhus show considerable artistic merit, particularly that of Pyrrhus, who in the course of his expeditions to the West struck coins at Syracuse and at Tarentum. Corcyra, as the meeting-place of several lines of trade, issued great quantities of coinage of various types, beginning with pure Greek and ending with almost pure Roman under the Empire.

7. *Acarnania: Anactorium: Argos Amphilochicum: Leucas: Thyrrheium: Aetolia.* The league coinages of Acarnania and Aetolia were comparatively late: the earlier currency of the Acarnanian area was supplied from the Corinthian factories, which struck silver with Corinthian types. Leucas alone developed a more definitely local coinage.

Case 9. BLACK SEA (NORTH COAST) AND CRETE

A. NORTH COAST OF THE BLACK SEA

The towns in the Crimea with which the Greeks traded absorbed a good deal of Greek culture in the fifth and fourth centuries, and issued an extensive and artistic coinage which contrasts markedly with that of their neighbours to the west and east. In the third century they fell under the dominion of local chieftains, who ultimately styled themselves kings, and the coinage deteriorated. The kings became clients of Rome, and for a while there was an improvement in the coinage: gold was issued with the head of the king on one face and that of the Roman Emperor on the other: but the standard began to depreciate in the second century A.D. and the gold became first electrum and then billon, and finally bronze: there was a corresponding decay in the art,

which by the middle of the third century was quite barbarous. A better silver coinage was provided by the kings of Pontus, Polemon I and II, the successors to this part of the domains of Mithradates the Great, but this only lasted till the middle of the first century.

1. *Chersonesus.* There was a plentiful series of issues here of Greek style, in some instances rather attractive, during the autonomous period. After the town was freed by the Romans, bronze was once more struck, but of very barbarous workmanship.

2. *Panticapaeum.* Gold and silver of remarkably fine style were produced at Panticapaeum in the fourth century, but the issue of gold was short-lived, and the silver soon depreciated in fineness, though the style did not become barbarous till the Roman period.

3. *Olbia: Tyra: Istrus.* The coinage of Olbia is remarkable for the mixture of pieces on the Greek model with large cast-bronze disks and some fish-shaped pieces. At Tyra, farther west, the autonomous silver is crudely copied from Greek models. Beyond the mouths of the Danube, at Istrus, the coins are of better style, but with a curious type of two heads conjoined in opposite planes.

4. *Kings of Pontus.* Mithradates VI: Polemon I: Polemon II: Aristarchus dynast of Colchis.

5. *Kings of Bosporus.* Leucon (third century): Asander (47 B.C.): Aspurgus (8 B.C.): Gepaepyris (Queen, A.D. 38): Mithradates VIII (or II) (A.D. 39).

6. *Kings of Bosporus.* Cotys I (A.D. 45): Rhescuporis II (78): Sauromates I (93): Cotys II (123): Rhoemetalces (131).

7. *Kings of Bosporus.* Eupator (A.D. 154): Sauromates II (174): Rhescuporis II (210): Cotys III (218): Rhescuporis III (233): Rhescuporis IV (239).

B. CRETE

The coinage of Crete presents a notable mixture of styles and standards: it would seem that the authorities got competent artists to design and execute the dies for their coins in the first place, but when the original dies wore out they were copied more or less roughly by local workmen, so that a range of coins of the same type may show fine and barbarous examples. Often the

coins were overstruck on pieces which had come from outside cities, and careless striking may leave traces of the original types: as little regard was paid to the standards of the pieces so used, there is a great variety of weights. There was also a good deal of plated silver issued.

1. *Aptera: Axus: Chersonesus.* The silver staters of Aptera furnish an example of a good design poorly executed in the standing warrior on the reverse (Pl. V, 1). The coinage of Axus is almost entirely of small bronze of no great merit. That of Chersonesus has a little good silver (Pl. V, 2) and much bad bronze.

2. *Cnossus.* The silver of Cnossus, apart from an early issue, shows a lack of ideas on the artistic side: there are some good heads on the obverses, but they are often badly reproduced in secondary dies, and the reverses, regularly, are uninteresting labyrinths: the figure supposed to represent Minos on the early issue mentioned is an outstanding exception (Pl. V, 3). The bronze is inferior till a late period, when bolder designs are attempted.

3. *Cydonia: Eleutherna* (Pl. V, 4)*: Elyrus.* Cydonia seems to have been under Aeginetan influence, which is marked by the use of the Aeginetan quartered incuse on the reverse of the smaller coins. The drachmas of Elyrus are essentially Cretan in their types, with the head of an ibex on the obverse and a bee on the reverse (Pl. V, 7).

4. *Gortyna.* Gortyna comes a good second to Cnossus in the output of its coins, and the artists show more enterprise: after some rather commonplace early coins a really fine design of Europa seated in a tree was adopted and used with variations for a longish period, though some of the reproductions are of inferior style: the reverse type associated with this, a bull, is also often spirited (Pl. V, 5). Some of the smaller silver coins of the later issues may also be noted for their designs.

5. *Itanus: Lappa: Lyttus.* The silver coinage of Itanus is limited in period and in design: the main types are a head of Athena and an eagle, competently executed and not showing any degradation in work. The small bronze coins of Lappa are examples of the crude performance of the lesser Cretan towns. Lyttus produced a good deal of very poor work in its silver, which is roughly

struck and provides some of the clearest examples of the over-striking mentioned above: the stock types are a flying eagle and a boar's head (Pl. V, 6).

6. *Phaestus: Phalasarna: Polyrhenium.* In the coins of Phaestus are more instances of attempts by an artist to produce a design which was more elaborate than lay in his power to execute (Pl. V, 9). Phalasarna and Polyrhenium were less ambitious and content with simple designs somewhat roughly engraved (Pl. V, 8, 10).

7. *Praesus: Priansus: Rhaucus: Sybrita: Tylisus.* At Praesus again the intentions of the artists were better than their abilities, and their work was even cruder than that at Phaestus. Priansus did not attempt so much. Rhaucus started with a fine design of Poseidon with his horse, but most of the coins of this type are from inferior copies of the original die: the second shown is a plated coin, part of the silver of which has worn off. The staters of Sybrita are remarkable for the high relief of the types.

THE OMAN GREEK COINS

(CASES 10–12)

THE collection of Greek coins acquired from the executors of Sir Charles Oman (see Cases 10, 11, and 12) differs in its scope from the Evans bequest. The latter, as already noted, was intended as a supplement to the existing teaching material of the University: Sir Charles aimed at forming a series complete in itself, which, so far as the purely Greek issues were involved, included only silver of the autonomous period, as silver was not only the standard of Greek currency, but was the metal used for all except token coinage: a few gold pieces were in the cabinet, but for the main object of the collection they were just incidentals. So the selection for exhibition has been made to show representative groups from some of the series, the most extensive being from one of Sir Charles Oman's special objects of study, the coinage of Corinth and its trading stations.

Pl. VI illustrates issues of Sicilian city mints in the fifth and fourth centuries B.C.: Pl. VII contains a series of portrait-heads of Seleucid kings of Syria.

The die-engravers of Greece adopted various methods for combining the evidence of the authority of the coins with artistic variety of treatment: it was important that in a series which was intended to be recognizable abroad and to secure acceptance by the familiarity of its appearance the principal type should not be modified to any great extent, but—except at Athens—the artists were not content to continue with exact reproductions from year to year. Some series also were struck under trade understandings between two or more cities, and therefore required a community of fabric; and for purposes of control of the issues it was necessary in extensive production to adopt means of fixing the responsibility for the production of each particular coin. Some of the devices used are illustrated here.

1. At *Tarentum* the longest series of staters was that commonly known as the Horsemen, from the obverse type, the reverse being Taras seated on a dolphin: it lasted for about three centuries, and the horsemen were represented in a great variety of poses, while Taras carried different objects and was accompanied by different symbols.

2. At *Metapontum* the variation was practically confined to the obverse, which had the heads of deities or heroes: the reverse was always an ear of corn, which was only varied by the addition of a small symbol. The same plan was followed at *Velia*, where the choice of deities was less, but the standing reverse type, a lion, showed more variation in treatment.

3. The long run of tetradrachms issued at *Syracuse* in the fifth century is remarkable for the beautiful heads of the nymph Arethusa on the reverse of the coins, which might be used as a commentary on the changes in the fashions of hairdressing amongst the Syracusan ladies. The obverse is regularly a quadriga.

4. The coinage of *Alexander the Great* comes from all parts of his empire, and the mints are only distinguished by small symbols placed on the reverse, sometimes with a monogram: otherwise there is no difference in the issues.

5. In the sixth century certain cities of *South Italy* and one of *Sicily* seem to have had a monetary agreement, and expressed it by the use of a peculiar fabric, with the obverse type repeated

incuse on the reverse: the examples shown are from Metapontum, Poseidonia, Sybaris, Croton, Caulonia, and Zancle.

6. The most popular obverse type for staters in the chief cities of *Sicily* in the fifth century was a chariot, which may almost have been regarded as the proper mark of a coin: but the chariot might be treated in different ways, with changes in the number of draught-animals, the charioteers, and the adjuncts: this is shown by the examples from Messana, Catana, Syracuse, Leontini, Selinus, and Gela.

7. The coinage of *Boeotia* was federal in character: the chief cities issued coins with a common type, the 'figure-of-eight' shield, on the obverse, and distinguishing types on the reverse: at first, in the sixth century, only an initial letter, later more elaborate designs. But as Thebes became the dominating city of the district, the coinage was mainly concentrated there, and in the fourth century only subordinate issues appeared at other places.

Case II. ATHENS, CORINTH, PELOPONNESUS

The great commercial states of Greece, such as Athens, Aegina, and Corinth, kept very consistently to the same types for their silver coinage throughout the period of their trading prosperity in order to secure that their issues could be recognized readily in foreign countries. There is more variety in the types of the smaller towns, which for the most part struck only fractional pieces, which did not circulate far from their mints.

1. *Athens* started its coinage with the head of Athene and her owl as the obverse and reverse types, and there was hardly any alteration in the design from the middle of the sixth century till the end of the fourth: in the first half-century the head of Athene became less archaic, but developed no further. When the so-called new style was introduced in the third century, a more elaborate head of Athene appeared, and the owl stood on an amphora and was surrounded by a wreath, with the names and symbols of magistrates in the field. *Aegina* was equally conservative: from the beginning of its issues about 700 B.C. till its capture by Athens in the middle of the fifth century the sole type was a turtle, with a quartered incuse on the reverse; and when the city was freed at

the end of the century, the only change was the substitution of a tortoise for the turtle, with an occasional letter or symbol.

2–4. *Corinth* also kept to one obverse type, Pegasus, though the pose was sometimes varied; but after a reverse type took the place of the simple incuse, early in the sixth century, different denominations often had different types: the main denominations were the stater of three drachmas and the drachma: the former bore a head of Athene, the latter one of Aphrodite. The head of Athene showed much elaboration of treatment, and was commonly accompanied by symbols or letters to distinguish the issues: the head of Aphrodite gives many varieties of hairdressing.

5. *Sicyon* supplied much of the small change required in the Peloponnesus, and might almost rank as a commercial centre: so its types are fairly constant, a dove in different attitudes and a chimaera or the initial of the city. The coinage of the *Achaean League*, which came later on the scene, was of a different class: it was a kind of federal currency, the silver being entirely half-drachmas, with the head of Zeus on the obverse and the monogram of Achaea on the reverse; but the latter was accompanied by symbols or initials to mark the city responsible for the issue.

6. The coinage of the *Eleians* stood apart: it was probably struck at the Olympic festivals for sale to visitors as a kind of medal, and exhibits considerable variety in a limited range of types—Zeus, Hera, an eagle, a thunderbolt—with a striving for artistic effect. *Argos* was more commercial, and for the most part remained faithful to its early types, the forepart of a wolf and the initial letter of the city; but it did now and then adopt more elaborate types, the most noticeable being a fine head of Hera and a figure of Diomedes carrying the Palladium.

7. In *Arcadia* there was more variety: the League, after its reconstitution by Epaminondas, forsook Zeus for Pan as its obverse type, and the local issues of Cleitor, Heraea, Mantinea, and Tegea are very different.

Case 12. PORTRAITS

In Greek city-coinages portraiture was barred before the rise of the regal houses, and when it came into vogue it only flourished

in the Asiatic kingdoms. It began after the death of Alexander the Great, when some of his successors put his likeness as a demi-god or hero on their coins: elsewhere the head of the founder of a dynasty was taken as the regular obverse by later rulers of his house. But in European Greece portraits of living rulers are rare: the most remarkable come from Syria where for two centuries all gold and silver bore royal portraits. This fashion was adopted farther east by the rulers of the provinces on the Indian frontier, whose coinage, at first purely Greek, became a hybrid of Greek and Indian, and finally Indian; and also by the Arsacid kings of Parthia, where the Greek element was never so strong, though traces of it remained till the fall of the dynasty.

1. *The Macedonian dynasty*: Alexander, deified as the son of Ammon, struck by Lysimachus of Thrace (*c.* 310 B.C.); Alexander, as the hero founder of Alexandria, struck by Ptolemy I of Egypt (*c.* 310); Demetrius I of Macedonia (306–283); Philip V (220–179); Perseus (178–168).

2. *Kings of Bithynia*: Prusias I (238–183 B.C.); Nicomedes II (149–120), type also used by Nicomedes III (120–92). *King of Pergamum*: Philetaerus (284–263)—type used by his successors. *King of Egypt*: Ptolemy I (323–285)—type used by his successors; Arsinoe II, wife of Ptolemy II, struck after her death in 270.

3. *Kings of Syria*: Antiochus I (281–261 B.C.) (Pl. VII, 1)—type used by Antiochus II (261–246); Seleucus II (246–226) (Pl. VII, 2); Antiochus III (222–187) (Pl. VII, 3, 4); Seleucus IV (187–175) (Pl. VII, 5); Antiochus IV (175–164) (Pl. VII, 6).

4. *Kings of Syria*: Antiochus V (164–162 B.C.); Demetrius I (162–150) (Pl. VII, 7); Alexander I (150–145) (Pl. VII, 8); Demetrius II (145–140 and 130–125) (Pl. VII, 9); Antiochus VI (145–142); Antiochus VII (138–129) (Pl. VII, 10).

5. *Kings of Syria*: Cleopatra and Antiochus VIII (125–121 B.C.); Antiochus VIII (125–96) (Pl. VII, 11); Antiochus IX (116–95) (Pl. VII, 12); Seleucus VI (96–95); Antiochus X (94–83); Antiochus XI (92); Philip (92–83).

6. *Kings of Bactria and India*: Diodotus (*c.* 245 B.C.); Euthydemus (*c.* 220); Eucratides I (*c.* 175); Heliocles (*c.* 150); Eucratides II

(*c.* 150); Menander (*c.* 160); Artemidorus (*c.* 80); Hippostratus (*c.* 50); Hermaeus (*c.* 40).

7. *Kings of Parthia*: Tiridates I (245–211 B.C.); Phriapatius (191–176); Mithradates II (122–88); Artabanus II (88–77); Orodes I (57–37); Phraates IV (37–3); Phraates V (3 B.C.–A.D. 4); Artabanus III (A.D. 10–40); Vardanes I (41–5); Gotarzes (40–51); Vologases III (147–91).

MEDALS AND DECORATIONS

(CASE 13)

CASE 13 contains certain exhibits of special historical or commemorative interest. Chief among these are the medals and chains presented to Elias Ashmole by foreign princes in acknowledgement of his 'History of the Order of the Garter' (see frontispiece): in the portrait of Ashmole ascribed to John Riley, which hangs above the stairs outside the Heberden Coin Room, he is represented with these honorary gifts.

Attention is directed also to the medal commemorating the embassy to Sweden and Poland of that Sir Thomas Roe whose coins (as noted in the Introduction) passed to the Bodleian.

Unusual personal interest attaches to the medal taken from the pocket of James II at Faversham, when he attempted to flee the country in 1688, and to a number of attractive and well-designed Royalist badges and medals of earlier date.

THE CRONDALL HOARD OF ANGLO-SAXON COINS

(CASE 14, lower part)

PURCHASED in 1944 as a visible memorial to Sir Arthur Evans, this famous hoard illustrates, in a manner at once unique and comprehensive, the relation between the currency-systems of France and Britain in the seventh century A.D. It forms a magnificent pendant to the sub-Roman coins in the Evans bequest, and for that reason is displayed in the same case.

The owner of the hoard—a moneyer or goldsmith?—buried his treasure about A.D. 660–70.

'Pseudo-Imperial', Merovingian, &c. (Nos. 1–24)

The hoard, which consists entirely of *tremisses*, has for its basis twenty-four Merovingian and kindred pieces. No. 1 is a Merovingian copy of Leo (A.D. 451–74), once looped for suspension, and Nos. 2–11 comprise issues minted at Rodez (No. 2), Chalon (No. 3), Marsal (No. 4), Metz (Nos. 5–7), Pfalzel (No. 8), Meuvy (No. 9), Paris (No. 10, struck by St. Eloi), and Amiens (No. 11). Belonging to the earlier half of the seventh century, these exhibit variously Roman or Byzantine influence. The channel mint of Wiccus-in-Pontio (Quentovic) provides seven die-linked examples (Nos. 12–18) struck by DVTTA MONE(tarius): the obverse die of No. 18 is almost worn out. Nos. 19 and 20 are unattributed Merovingian issues, of inferior style: still cruder workmanship characterizes the four coins Nos. 21–4 in the next row, which are perhaps to be classed as Frisian pieces.

Anglo-Frankish (Nos. 25–43)

Under Merovingian influence there appeared coins, about or after A.D. 600, which copied Merovingian types or were coined by Merovingian moneyers with English types. No. 25 (ABB◇NI MVNET(ario)) (Pl. VIII, 1) copies coins of the famous moneyer Abbo, who worked at Limoges from A.D. 604. Nos. 26–33, a die-linked series (Pl. VIII, 2, 3), show two reverse-types, of which the second, with LEMC, imitates the Merovingian issues of Limoges (LEMO(vices)). Nos. 34–8 (Pl. VIII, 4, 5) derive from the Merovingian tradition, either in style of portraiture, or in their 'cross' reverse-type, or both; and Nos. 39–43 (another die-linked series), with their debased versions of anchor-cross and cross-moline (Pl. VIII, 6), also have strong Merovingian connexions. But in no case is the style purely Merovingian; and this, combined with the frequent die-links, suggests a 'hybrid' class of Anglo-Merovingian coinage.

Anglo-Saxon, including the Mint of London (Nos. 44–68)

An English origin is certain for the remaining coins. Nos. 44–52, a closely-linked die series, copy types of the bronze coinage

of Licinius (A.D. 307–24), with VOT XX and the name LICINIVS retrograde or blundered (Pl. VIII, 7–9). The moneyer responsible chose a pleasing 'pattern' prototype, and his coins, delicately designed and struck, are remarkably successful. Nos. 53–9 (again a die-linked series) are inscribed LONDVNIV (Pl. VIII, 10, 11) and must be given to London, probably between A.D. 604 and 616; and the simple Christian reverse-type, together with the ecclesiastical (and tonsured?) portrait, suggests the operation of an episcopal mint. Nos. 60–8 show a similarity to Nos. 53–9 in their linear style and ornament, but their inscriptions, though suggesting some form of the name 'London', are illiterate (Pl. VIII, 12–14). This series, also die-linked, may perhaps represent the continued tradition of coinage in London after the great pagan reaction had occurred in A.D. 616.

Anglo-Saxon: Kent (?) and the early Kings (Nos. 69–97)

The die-linked series, Nos. 69–89, forms the largest single group in the hoard (Pl. VIII, 15–18). It is derived from a coin made by one 'Witmen' (now in the British Museum), whose dies have been clumsily recut for Nos. 69–71, and it shows a portrait, of varying styles and excellence, combined with a 'trident', possibly of religious significance: the reverses all bear a forked cross. These coins were perhaps struck in Kent in the early seventh century. No. 90 (Pl. VIII, 19) may also be Kentish, if the AVDVAƁLƉ of the obverse is to be interpreted as Eadbald, King of Kent, A.D. 616–40: it would be the earliest English regal coin. Nos. 91–4, with EAN - - -, perhaps preserve traces of another royal name (Pl. VIII, 20, 21).

HOARDS OF GREEK AND ROMAN COINS

(CASE 15)

CASE 15 displays selections from two coin-hoards. That of Greek coins from the island of Vulcano in the Lipari group, presented to the Museum by Mr. E. S. G. Robinson, consists mainly of silver pieces of Tarentum, displaying a wide and charming variety of the famous 'horsemen' (to be seen also in Case 7).

These, in company with some coins of Neapolis, Hyria, Cales, and Velia, were buried *c.* 260 B.C., and they present a picture of South Italian currency at the moment when Rome found it desirable to start a silver currency of her own to compete in Greek markets.

The Fyfield hoard of Roman copper coins, deposited in the Museum by St. John's College, was discovered in 1944 during the preparation of an air-field. Its 2,106 *folles* belong to the very early years of the fourth century A.D., showing the co-emperors and co-Caesars of the first Tetrarchy, with a good representation of the many mints at which the Roman imperial coinage was then produced, including that of London (with mintmarks LON or PLN).

THE LAIRD GIFT OF ORIENTAL COINS

(CASES 16 AND 17)

THE selection of Chinese coins exhibited in Cases 16 and 17 is designed not only to show some of the rarities included in the collection, but also to illustrate on broad lines the history of Chinese coinage over a period of more than 2,000 years. Throughout that time the sole method of manufacture employed was by casting; only in the late nineteenth century was die-stamping introduced into the Chinese mints. Copper or bronze is to all purposes the only metal used; iron appears spasmodically, but in no quantity before the Sung dynasty (A.D. 960–1279).

The present series begins with two examples (1–2) of the coinage known to Chinese numismatists as *Ku Pu*, ancient cloth (money), recalling the time when barter, previously the sole method of exchange, had advanced to a stage where, among other media, one of them *pu* (cloth) had acquired the connotation of money. The earliest metallic coinage, however, known from the Chou dynasty (1122–255 B.C.) took the form as here of a mattock-head, a prime necessity of an essentially agricultural people (Pl. IX, 1, 10). Another barter-form is (3) the knife (*c.* 375 B.C.) (Pl. IX, 3)—see also No. 15, a genuine bronze knife, itself possibly used for exchange (Pl. IX, 15)—one of a large series on which the

names of commodities, here rice, appear in the inscription. By the end of the Chou dynasty the unhandiness of such forms of coinage led to the adoption of a circular, perforated coin (4) so that during the Han dynasty (208 B.C.–A.D. 220) we find stable types, first (5–6) the *pan liang*, ½ liang (unit of value) (Pl. IX, 5) and later (7) the *wu chu*, five *chu* (Pl. IX, 7). These currencies persisted down to the fifth century A.D. but were interrupted by (8–12) issues of the usurper, Wang Mang (A.D. 9–23), who revived the mattock and knife, the latter inscribed 'one knife' in modified forms (Pl. IX, 10, 10*a*, 12).

The end of the Han epoch saw the disruption of China into numerous small dynasties (e.g. 13–14; 16–17, Minor Han, Wu, Northern Wei and Liang) with multifarious issues of varying denominations. Thereon followed the long dominance of the Tang dynasty (A.D. 618–906) with a stable coinage inscribed 'Currency of inauguration' (18) with other issues (19–20) (Pl. IX, 19–20) some of larger value like (21) that of Su Tsung (A.D. 756–62). A further disruption of the Five Dynasties, e.g. Former Shu and Later Tsin (21–2), heralded the great epoch of the Sung dynasty (A.D. 960–1279), the most prolific period of Chinese coinage (23–7), due to the need to finance the huge armies with which the empire was widely extended, with fresh issues for each regnal period, as many as nine in the case of Jên Tsung (A.D. 1022–56) (Pl. IX, 23). Inroads of Tartar tribes in the north forced the dynasty to remove to Nanking in 1127 (Southern Sung) under which we find coins bearing year dates of each period. Iron coins were at times cast in vast quantities.

Of the later dynasties the Yüan or Mongol (A.D. 1206–1308) is represented by issues (28–9) with Mongol or Chinese script or both. A series of coins (30–4) of T'ai Tsu, founder of the Ming dynasty (A.D. 1368–1644) under the regnal title of Hung Wu illustrates an attempt to establish a coinage of relative denominations, one which may be compared with that of the Manchu (A.D. 1616–1911) Emperor known as Hsien Feng (A.D. 1850–61) (Pl. IX, 30). This, as here illustrated (45–51) by comparison of the issues of the official Peking mints with those of provincial centres so far apart as Fukhien and Turkestan, inevitably failed

owing to varying local economic conditions and the relative value of copper.

Other Manchu issues include the fine accession coin or medal (39–40) of Kang Hsi (A.D. 1662) (Pl. IX, 40); less successful are those (52–3) of Hsien Feng resuscitating the forms issued by Wang Mang just after the Christian era. Lastly may be noted specimens of the coinage (41–5) issued under the T'aip'ing rebellion (A.D. 1824–66) (Pl. IX, 41). Neat coins in seal script (35–6) are those of an earlier rebellion against Manchu rule about 1655 (Pl. IX, 36).

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