

Numismatic collection: guide

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THE ZAGREB ARCHAEOLOGICAL MUSEUM
NUMISMATIC COLLECTION

GUIDE

Cover illustration:

Athenian tetradrachm, 6-5 c. BC

showing the cut made to test the authenticity of the metal

NUMISMATIC COLLECTION - COINS AND MEDALS - GUIDE

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THE ZAGREB ARCHAEOLOGICAL MUSEUM

ZDENKA DUKAT and IVAN MIRNIK

NUMISMATIC COLLECTION
GUIDE



ZAGREB, 2008.

CONTENTS

FOREWORD	7
INTRODUCTION	11
GREEK COINS	
1. ITALY, SICILY	23
2. MACEDON, THRACE, PAEONIA	27
3. THESSALY, EPIRUS, ACARNANIA, AETOLIA, LOCRIS, PHOCIS	32
4. BOEOTIA, ATTICA, CORINTH, PELOPONNĒSUS, CRETE	36
5. ASIA, BOSPORUS - IONIA, CARIA	42
6. ASIA, EGYPT, ZEUGITANA	46
7. GRAECO-ILLYRIAN COINS	50
8. GRAECO-ILLYRIAN COINS	55
9. CELTIC COINS	59
ROMAN COINS	
10. COINS OF THE ROMAN REPUBLIC	62
ROMAN EMPIRE	
11. AUGUSTUS - VITELLIUS	65
12. VESPASIANUS - AELIUS	70
13. ANTONINUS PIUS - PESCENNIUS NIGER	75
14. CLODIUS ALBINUS - IULIA MAESA	79
15. ALEXANDER SEVERUS - PHILIPPUS II	83
16. TRAIANUS DECIUS - SALONINUS	87
17. MACRIANUS - MAGNIA URBICA	92
18. DIOCLETIANUS - LICINIUS	97
19. CONSTANTINUS I - IULIANUS II	101
20. IOVIANUS - IULIUS NEPOS	105
21. ROMAN IMPERIAL MINTS	109

BYZANTINE EMPIRE	
22. BYZANTINE COINS	117
MIDDLE AND MODERN AGES	
23. CONTINENTAL CROATIA	120
24. MEDIAEVAL STATES OF THE SOUTH SLAVS	124
25. THE REPUBLIC OF DUBROVNIK	128
26. COASTAL CROATIA	131
27. HUNGARY AND VENICE	135
MEDALS	
28. ITALIAN MEDALS OF THE 15 TH AND 16 TH C.	139
29. EARLIER CROATIAN MEDALS	144
30. CROATIAN MEDALS 1895-1916	148
ABBREVIATIONS, MONETARY SYSTEMS	155

FOREWORD

The appearance of the first of a new series of guides to the collections of the Zagreb Archeological Museum is an important event. Although the museum is one of the direct descendants of what was Zagreb's oldest museum, the National Museum founded in 1836, publications of this kind have been remarkably rare. One of the reasons is the fact that during the whole of its 170-odd years of existence the permanent exhibitions of all different holdings have seldom been open to the public. There have been rare examples of what we might call »classical« guides to individual collections, for example that for the Egyptian and the Prehistoric collections in 1979 and 1980. Both of these were printed for the opening of the reconstituted exhibitions but unfortunately the series was not extended to include all museum holdings – Classical Antiquity, the Middle Ages or even the highly specific and perhaps most demanding, the numismatic collection.

It is not by chance that the present guide to that collection is now being published as the first of a new series of guidebooks. Not only has it the largest number of individual items but it is the most important collection of its kind in Croatia, indeed is among the largest and most outstanding among European and world numismatic collections. It was first open to the public in 1978 in its present striking form, conceived and realized by Josip Ladović. At first sight one gets the impression that one is entering some kind of glittering coin treasury, and one very important aspect of the presentation is that visitors are able to see both sides of the coins which is essential in the presentation of numismatic material.

In the mid nineties the entire museum building was restored and reorganised and with it there was a reallocation of the rooms for the coin and medal collections.



Because it was necessary to enlarge the entrance facilities and of the need for various installations in the mezzanine area the architect in charge of the whole renovation, Mario Beusan, was forced to reduce some of the exhibition areas. The new exhibition of the numismatic collection was opened to the public in 1999, largely respecting the previous form of presentation but with certain additional elements which went to the creation of what we might call a new and colouristic identity.

The newly presented collection was soon seen to call for a new catalogue which had been planned as an essential part of the earlier exhibition in which the usual textual information had not been included with the expectation that it would be replaced by the planned guide. However it was necessary to wait until the new form of presentation was complete before the guidebook itself could be formulated. The long years of work of our specialist numismatists Zdenka Dukat for the Greek and Roman coins and Ivan Mirnik for the Byzantine, mediaeval and later coins and the medal collection has now finally come to fruition in a form which we are sure is to the authors' satisfaction and the museum's honour. Although we speak of a guidebook it in fact surpasses the function of a simple guide and will quite

ainly be used with great profit as a reference book
ll those who are fascinated by coin collection as a
fession, a passion or a hobby. I take this opportu-
to thank the authors for the book they have produ-
and at the same time thank all those who encoura-
and supported the printing of this edition and the
ividuals whose names appear in the introductory pa-
I wish also to thank the Office for Culture of the
y of Zagreb who helped to finance the printing. We
hope that it will very soon be possible to print a se-
of guides of the same kind to cover the other mu-
m collections after the planned renewal of their exhi-
on areas has been completed.

Director
Ante Rendić-Miočević

INTRODUCTION

This large and valuable collection has a long history. It dates from the foundation of the Croatian National Museum in the first half of the 19th c. and expanded between 1828 and 1930 parallel to the development of the study of numismatics in Croatia. Through the years the National Museum has changed its name and buildings and a number of independent departments developed as it acquired more and more items of the cultural and historical heritage. Its development was distinguished by an increasingly rich inflow of material including a wealth of old coins from all historical periods. Today's numismatic collection in size and variety of coins is one of the richest in the country and has a considerable international reputation.

The beginnings of the present collection date from the newly founded »Illyrian«, or National Reading Room as part of the »Young Illyrians'« movement led by Ljudevit Gaj. Their patriotic programme included the collection of items of the cultural heritage including numismatic and other archaeological material. Over the years, perhaps without full realization of the wide scope, aims and donations, the foundations were laid of today's large and valuable collection.

Looking into the archives we find the oldest recorded donation to have been: *List of mainly antiquities presented, largely Roman coins, 1830*. The donor was Adolf Ladenhaufen, a pharmacist from Kutina (31 coins and a considerable amount of archaeological material). A number of other meticulously noted donations of coins follow. In 1837 Pavao Keresztury presented most of his valuable collection, bought from the estate of the Zagreb bishop Aleksandar Alagović, *ad locupletandum amplius in dies accrescens nationale nostrum museum*. A record of hundreds of presentations follow; some people left memorial material, others money to buy museum pieces.



→ Mijat Sabljarić

A detail from 1843, recording more than 1000 coins, shows how quickly the collection grew. An important step in an increasingly professional approach to the collection was made with the purchase in 1846 in Vienna of basic books and the famous collection of Leopold Welzl von Wellenheim. A large number of patriotically inclined people gave money to buy coins for the collection: Baron Metel Ožegović, Zagreb Bishop Juraj Haulik, Senj Bishop Mirko Ožegović, the Princes Miloš and Mihajlo Obrenović, Count Franjo Drašković.

At this time the numismatic collection was not a separate entity within the Museum although it increased in size much faster than the rest of the archaeological material. In 1843 the retired Imperial and Royal major Mijat Sabljarić was in charge of the collection and may be considered the first qualified custodian. A new period of expansion began, especially in the numismatic collection. Sabljarić organised a number of sections, archaeological, numismatic and collection of seals. He also compiled the first professional inventory which is even today used for identification of a large number of coins and medals. It is important that for every item he



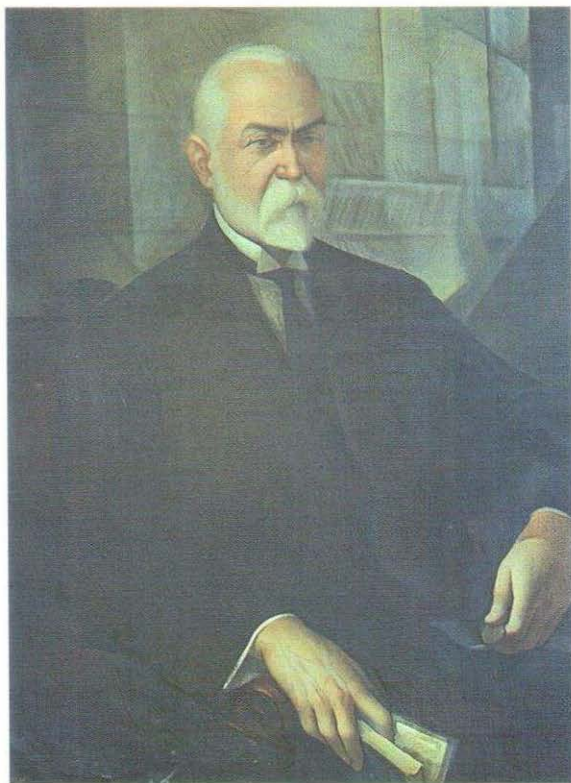
← Šime Ljubić

noted, when he knew it, he recorded where it originated. Not only did he expertly organise and enlarge the existing collection, setting up lists of the donors, but he himself donated to it his own important collection. According to the inventory of 8 May 1855 the collection contained no less than 26,000 items and it increased from year to year.

Sabljar was succeeded by Professor don Šime Ljubić, the first custodian with academic qualifications gained in Vienna where he studied history, antiquities and numismatics. He continued to expand the collection. His greatest contribution was in his writing; in 1875 he published his still important book *Opis jugoslavenskih novaca* (A Description of South Slavic Coins) and in 1890 published an inventory of the Imperial Roman coins entitled *Numizmatička zbirka od najstarije dobi do cara Dioklecijana* (Numismatic Collection from the Earliest Times to the Emperor Diocletian). These were in fact the first catalogue of the collection.

One of the most important years for the collection was 1893 when Dr Josip Brunšmid became custodian. Like his predecessor Ljubić, he studied in Vienna (in

→ Josip Brunšmid

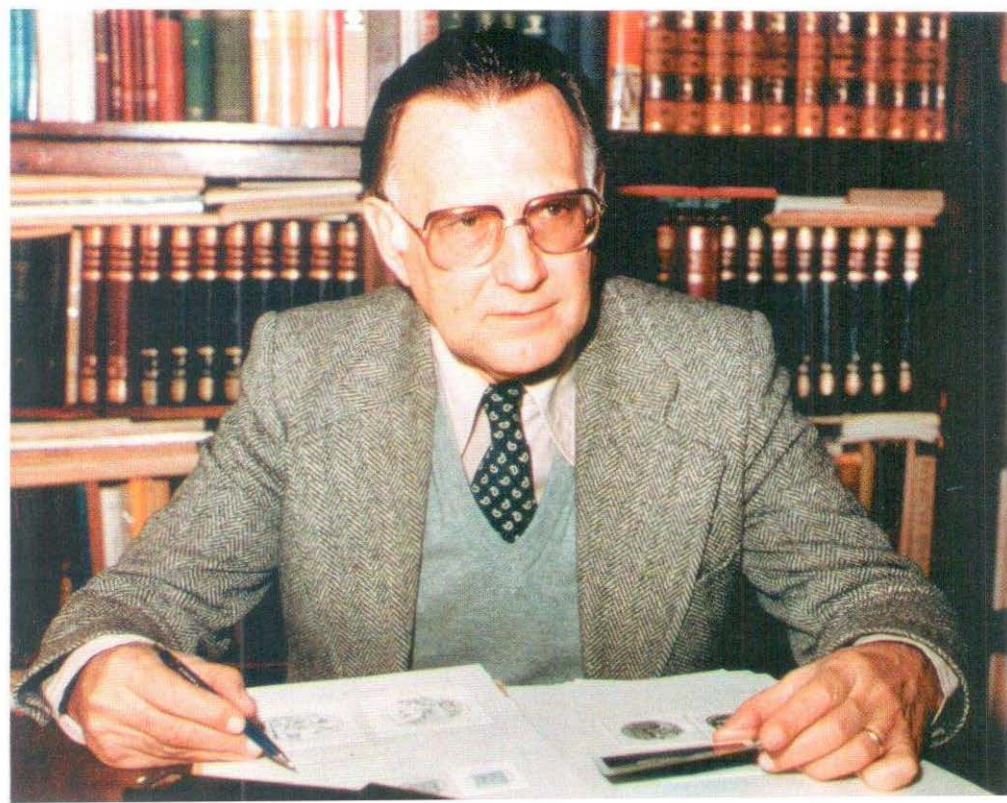


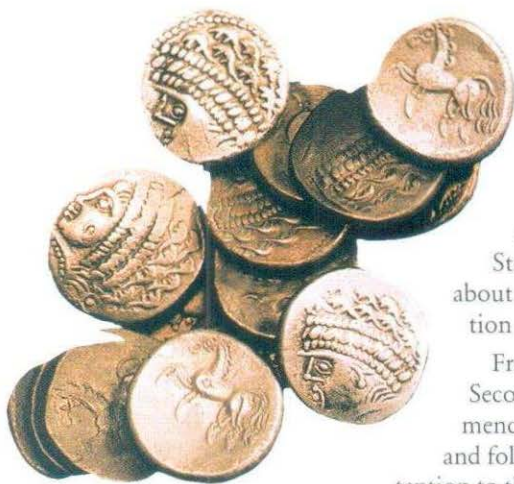
1882) where his PhD thesis was entitled *Zur Geschichte der griechischen Colonien in Dalmatien* (The History of the Greek Colonies in Dalmatia). He first of all took a job in Vinkovci, where he was born, and later came to the Museum in Zagreb where he remained until he retired in 1924. He gave himself over to numismatics, especially the period of Classical Antiquity, and specialised in the period of the Greek colonization in central Dalmatia. Thus a part of his Vienna PhD thesis, in which he paid special attention to coins, published in his book *Inschriften und Münzen der griechischen Städte Dalmatiens* (Inscriptions and Coins of the Greek Cities of Dalmatia) in 1898, is still the capital work for study of the early history of the region. To get a true idea of the activities of this tireless and multifaceted man, one of our greatest experts in classical archaeology and numismatics, especially in Greek and Roman, one might best ask what he did not do. As soon as he was appointed he reorganised the coin collection and for the whole of his working life he devoted to it his great attention and love. He approached coins systematically and did all he could to fill in gaps in the collection, buying rare coins

in auctions abroad. He personally drew up an inventory of more than 77,000 coins. He recognised the importance of coin hoards (treasures) for forty of which he personally gave a scholarly analysis and published a series of works entitled *Nekoliko našašća novaca na skupu u Hrvatskoj i Slavoniji* (Several coin hoards from Croatia and Slavonia). With his energy, expertise and knowledge of living and classical languages he was able to bring the collection to notice abroad. Thanks to him leading European scholars quoted the material in the Zagreb numismatic collection in their catalogues and publications. In 1899 he presented the museum with his own collection largely based on coins from the numismatically rich Vinkovci region. The collection at this time had more than 100,000 coins.

Professor Dr Viktor Hoffiller, another Vienna pupil, also made a contribution to the collection. Unlike the others he had no particular affinity for numismatics though he did not neglect it, contributed and enlarged it a great deal. In spite of difficult times he secured the collections of two well known collectors one of them, Benko Horvat, the founder and first president of the Zagreb (Croatian) Numismatic Society, the other Ric-

↓ Duje Rendić-Miočević





↑ Part of the Samobor coin hoard

hard Schwieger, a well known collector of ancient and modern specimens. Nor did he neglect coin hoards. He secured the only then important hoards of Celtic coins from Samobor and of the period of the Roman Empire from Niška Kamenica and Stolac-Trijebanj. He wrote several times about the collection giving a realistic evaluation of it in a world framework.

From his time until the beginning of the Second World War in 1941, Dr Josip Klemenc did important work on the collection and followed Brunšmid's work giving special attention to the inventory and particularly to the analysis of the coin hoards. Unfortunately as a result of the war most of this was left unpublished.

The two directors of the war period, Dr V. Hoffiller and Dr Mirko Šeper were both aware of the value of the collection and made sure the most precious coins and medals were stored in a safe place.

After the war, in 1945/46 the Archaeological Museum had to be moved from the South Slavic Academy building at Nikola Šubić Zrinski Square 11 to a newly acquired building, once the Vranyczany-Hafner mansion on the same square number 19. An insurmountable problem now arose. This building had no space and no security arrangements for such a large and valuable collection. For this reason most of it was packed up in paper packets, placed in wooden boxes and stored in the underground vaults of a bank in Prague Street. Since for years it would not be available and at one point the injudicious idea was discussed of distributing it among several museums. Luckily this did not happen, largely owing the efforts and persistence of the new director of the museum Duje Rendić-Miočević, member of the Yugoslav Academy of Science and Arts, who, as well as being an archaeological scholar, also had a wide knowledge of numismatics. It was owing to him that after twenty years the collection returned to the Archaeological Museum, was found separate premises on the ground floor and, most important, remained whole. He himself made substantial use of the collection for many of his works and arranged for part of it to be available to the public in a permanent numismatic exhibition which was opened in May 1978.

For this prof. Josip Ladović devised an interesting form of exhibition. In a darkened room he had screens

constructed that made it possible for both sides of the coin, obverse and reverse, to be seen. On entering the viewer feels as if he were going into a treasure house. Great expert help was given by Ivica Degmedžić who, with her thorough knowledge of the literature, classical sources and languages contributed much to the collection.

The numismatic collection is the only one in the Zagreb Archaeological Museum which exceeds the confines of archaeological items in that it also covers mediaeval and contemporary coins. After the 2007 revision of the collection, it consisted of 278,800 items which include: metal and paper money, medals, memorials, badges, plaques, orders, tokens and jettons, including duplicates and badly preserved items. Most of the coins were found on the territory of Croatia either singly or as part of a hoard. The collection is divided into six groups each with its own inventory.

These are:

1. Greek coins: coins of autonomous Graeco-Roman Cities (earlier known as colonies) and Celtic coins: inv. nos 1-12,398
2. Coins of the Roman Republic: inv. nos 1-2,512
3. Coins of the Roman Empire: inv. nos 1-40,860
4. Byzantine coins; inv. nos 1-2,140
5. Medieval and modern, inv. nos 1-53,739
6. Central inventory book (groups and parcels with material sorted by origin and place found, duplicates, less interesting or valuable items, new acquisitions): inv. nos 1-2,377.

It would be difficult to say that the collection contains anything of outstanding rarity or value in world terms. Its main value lies in it as a whole. But it has some interesting characteristic segments. In first place the group of Celtic coins, especially those that originated in hoards found at Narta and Ribnjačka near Bjelovar and also the so called Croatian group which contains coins of three different types professionally known as Varaždin, Samobor and Đurđevac (all names of Croatian towns). The Greek-Illyrian group is also interesting with coins from the mints of the central Dalmatian coast and islands. This contains a number of rather rare examples, for instance coins from *Korkyra Melaina* and the Jonios issues. Of particular interest are the many hoards from all periods partly described and published. These are an inexhaustible source of information for

solving various and not only numismatic questions. The rich collection of coins from the Roman Empire and from the cities and states of the South Slavs, Hungary and Venice are also of interest. Finally the collection boasts of a number of valuable and rare medals (Italian Renaissance, Holy Roman Empire, Austrian, Hungarian and Croatian).

There is a good numismatic library which unfortunately, owing to the fact that the collection was for twenty years inaccessible, was not systematically built up. Books published in those years were not bought and the lack of complete sets of foreign periodicals and catalogues is a sad loss. Unfortunately this cannot now be repaired.

The 1991-1995 war also had a negative effect since the collection once more had to be packed up and put in safety. Finally after a short period of public exhibition, because of the complete reconstruction of the building, it once again became inaccessible to the public. Happily, on the eve of the new millennium, it was again opened.

In spite of all disadvantages the collection has constantly been completed and studied.

EXHIBITION PREMISES

Case 1

1. Part of a bronze coin hoard of Italian and African coins found in Mazin (Gračac, Lika) from 3rd and 2nd, c. BC.

Like many other hoards of this kind it was discovered accidentally in 1896. It was buried in a cyst of stone slabs. Besides various bronze coins it contains several fragments of bronze jewellery and other similar items. It allows us to follow not only the development of Roman coinage but also the life and habits of the Illyrian Japodians and gives us a reminder of the regions and countries with which the ancient inhabitants of Lika and western Bosnia traded. It is mainly composed of *aes rude* (456 items), *aes signatum* (17), *aes grave*, *asses* (45 specimens) and other coins mainly from Carthage (505), Egypt (40), Ptolemy VI Philometor (181-145 BC), Ptolemy VIII Euergetes II (about 145-116 BC), and Ptolemy X Soter II (about 116-80 BC), Numidia - Micipsa (148-118 BC) and his brothers Gulussa (148-140 BC) and Mastanabal (148-149 BC) also Italian and Roman coins (*Campania, Rome*: sextantaria, uncia, and semiun-



↑ Part of the Mazin hoard

cial *asses* and *quadrantes*, *graves*, *sextantes*, and respectively the families: *Antestia*, *Atilia*, *Aurelia*, *Clovia*, *Cornelia*, *Marcia*, *Matiena*, *Opimia*, *Papira*, *Terentia*, *Titinia*, *Valeria*, all *asses*). Among other Greek material are coins of Hiero II of Syracuse (3) and Kaphya, a region of Arcadia (*Caphyae Arcadiae*), with one specimen only.

The bronze Mazin hoard is the largest and most important of twelve such finds of which some were discovered in the same region. There are individual examples of Egyptian and Carthage coins found in Lika which was once a Japodic region. These finds have a number of similarities: they were all Carthage and Numidian imports (the ancient trade route from the coast to the north and inland ran along the Zrmanja and Una rivers), and sometimes there were also other Egyptian or Greek coins (e.g. the Achaean League, Macedonia, Sicily, Spain), heavy Italic currency (*aes grave*), bars (*aes formatum*) and bronze nuggets (*aes rude*). They can if needed



↑ Pot in which the Pitomača hoard was found

be broken into small pieces so that payment could be made according to the value shown by weight, especially the Italian heavy bars. Thus they did not need to be continually in circulation but the owner could amass treasure, bury it and when he needed melt it down to make new jewellery, weapons or articles of everyday use. With this in mind, and in the hope that it might soon be taken out of the earth, the Mazin hoard was buried carefully probably in the first half of the first century BC at a time when there were frequent tribal wars between the Japodians which forced people to bury their valuables hoping to take them out when times were more favourable. A number of reasons are given for why these hoards have remained preserved: the owner may have forgotten exactly where they were, he might only have taken out as much as he needed on any particular occasion or, and most likely, he was killed in the fighting.

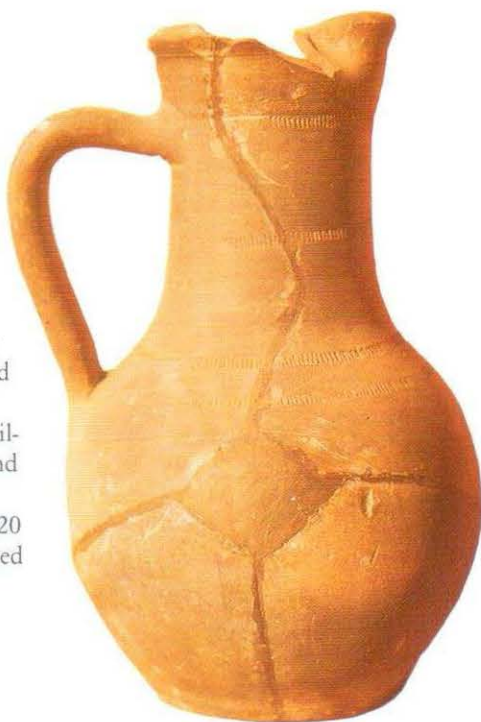
Case 2

2. In contrast to the Mazin hoard in case 1 this one is an example of a hoard of silver Roman coins and shows a different way of burying. The ceramic pot, buried in the hope of better times in the village of Pitomača near Virovitica, contained about 2000 antoniniani from the 3rd c. Discovered 1966.
3. Hoard of denarii from 1 c. BC - 2 c. AD from Sotin village near Vukovar. About 2000 coins were buried in a bronze vessel and discovered in 1909.

Case 3

Newer hoards

4. Knežinec, Hrvatsko Zagorje, savings box which contained Austrian, Bohemian, German and Hungarian coins, 15th and 16th c., discovered 1896.
5. Mitrovica, Ulan barracks, hoard of Ottoman-Bosnian copper coins, 17th c., in small clay pitcher, unearthed 1885.
6. Valpovo, clay pitcher containing silver Dubrovnik, Kotor, Hungarian, Polish and Venetian coins, 15th to early 17th c.
7. Lipovljani, clay pitcher that contained silver German and Hungarian coins, 17th and early 18th c., unearthed 1888.
8. Čakovec, iron box with silver Austrian 20 kreuzer pieces, 18th to 19th c., discovered 1934.



↑ Jug containing a coin hoard, Valpovo.



← Vessel containing a coin hoard, Lipovljani.

GREEK COINS

1. ITALIA, SICILIA

Italia

1. *Cales, Campania*, 3rd c. BC, AE
2. *Hyria, Campania*, 4th c. BC, AR, didrachm
3. *Neapolis, Campania*, 4th c. BC, AR, didrachm
4. *Tarentum, Calabria*, 4th c. BC, AR, didrachm
(Photograph)
5. *Tarentum, Calabria*, 4th-3rd c. BC, AR, drachm
6. *Heraclea, Lucania*, 3rd c. BC, AR, didrachm
7. *Metapontum, Lucania*, 5th c. BC, AR, stater
(Photograph)
8. *Metapontum, Lucania*, 4th c. BC, AR, stater
9. *Poseidonia, Lucania*, 5th c. BC, AR, stater
10. *Thurium, Lucania*, 3rd c. BC, AR, stater
11. *Velia (Hyele), Lucania*, 4th c. BC, AR, stater
12. *Bruttium*, 3rd c. BC, AE
13. *Caulonia, Bruttium*, 4th c. BC, AR, stater
14. *Sybaris, Lucania*, 5th c. BC, AE, stater
15. *Locri, Bruttium*, 4th-3rd c. BC, AR, stater
16. *Croto, Bruttium*, 5th c. BC, AR, stater (Photograph)
17. *Regium, Bruttium*, 5th c. BC, AR, stater
19. *Croto, Bruttium*, 5th c. BC, AR, stater

Sicilia

18. *Agrigentum*, 5th c. BC, AR, stater
20. *Himera*, 5th c. BC, AR, drachm
21. *Gela*, 5th c. BC, AR, stater
22. *Leontini*, 5th c. BC, AR, tetradrachm
23. *Leontini*, 5th c. BC, AR, tetradrachm
24. *Messana (Zancle)*, 5th-4th c. BC, AR, stater
25. *Syracusae*, 5th-4th c. BC, AR, decadrachm
26. *Syracusae*, 3rd c. BC, AV, gold stater
27. *Syracusae*, 4th c. BC, AR, tetradrachm
28. *Syracusae*, 4th c. BC, AR, tetradrachm
29. *Selinus*, 5th c. BC, AR, tetradrachm

The territory of Italy can be divided according to the use of coins into a number of regions which show considerable differences over time. It is interesting that the city of Rome was among the last part of Italy to start using metal as a measure of value in trade and did not begin to do so until the end of 4th c. BC. At first they used irregular nuggets (*aes rude*) then rectangular tablets with a mark impressed into them (*aes signatum*) or cast round flans of smaller or bigger denominations (*aes grave*). Silver coins did not appear until 3rd c. BC after the mint had been built on the Capitol consecrated to Juno Moneta (the admonisher), the protector of the monetary system from whose name we get the words *monnaie*, *money*, *moneta*.

The situation was different in the south of the Italian Peninsula, in *Magna Graecia*, an area colonised by the Greeks, who called it their new homeland. There were a large number of reasons for many Greeks to sail far across the sea and leave their homes. Probably the basic reasons were the same as they usually are, the great difference between rich and poor, increasing need for more living space, political oppression by tyrants. All these raised hopes



↑ Tarentum



→ Metapontum

→ Sybaris



that instead the hard life of their old home they would find security in a new territory. In the new world they found great possibilities for a better life: rich agricultural land, trading possibilities, defensive positions etc.

So the cities of this region began to mint their own money long before the native inhabitants did. Very attractive and typologically varied coins were minted in the different cities and some of them showed characteristics until then unknown which made them exceptional. They produced thin silver coins with an obverse (front) emblem which appeared on the reverse (back) in the negative and was minted in the cities of *Metapontum* (*Μεταπόντιον*, nos. 7, 8), *Sybaris* (*Σύβαρις*, no. 14) and *Croton* (*Κρότων*, no. 16)

Sicily more than any other Greek region produced beautiful and high quality coins. In their appearance and perfect workmanship they reach the heights of sculpture. In the 8th and 7th centuries BC emigrants from various parts of Greece moved to the shores of this rich and fertile new island and made their homes there. Colonisation began with the Chalcidian

inhabitants of *Naxos* (*Νάξος*) about 735 and they gave their new land the name of their old one.

They were among the first to mint their own money. A few years later the emigration continued and about 729 BC two more cities were founded *Leontini* (*Λεοντῖνοι*) and *Catania* (*Κατάνη*, *Catana*). Little by little others followed.

Doric colonisers founded Syracuse (*Συράκουσαι*, *Syracusae*) in 733 BC which, thanks to its excellent position, fertile land and well protected harbour outstripped all the others. As a result of political strength and economic prosperity it became the centre of arts, sciences, philosophy, poetry and construction of major edifices, the central point of the island. Here, about 480 BC, during the reign of tyrant Gelon, who was celebrating his victory at *Chymera* over Carthage, one of the most famous coins was minted: the *demareteion* (decadrachm). It was named after Gelon's wife Demareteia as a sign of gratefulness for her



↑ Croton



↑ Agrigento

→ Syracusae



care for prisoners. In contrast to this type, with certain archaic characteristic, later Syracusan type - one could almost say it was used for most coins - had on the obverse the head of the nymph Arethusa-Artemis surrounded by dolphins and on the reverse a *quadriga* (four-horse chariot), crowned with a laurel wreath by the goddess Nike (no. 25 decadrachm, nos. 27, 28). Money from Sicily was minted in all kinds of metal: electrum, gold, silver and bronze and the dies were made by selected engravers who sometimes after 5 c. BC left their signatures and names, for example *Prokles* (ΠΡΟΚΛΗΣ), *Kimón* (ΚΙΜΩΝ), *Euainetos* (ΕΥΑΙΝΕΤΟΣ).



↑ Syracusae

2. MACEDONIA, THRACE, PAEONIA

Macedonia

1. Pangaeian district, *Neapolis*, 5th c. BC, AR, stater
2. Zaielioi, 5th c. BC, AR, stater
3. Amyntas III., 389-383 BC, AR, stater
4. Philippos II, 359-336 BC, AV, stater
(Photograph)
5. Philippos II, 359-336 BC, AR, tetradrachm
6. Alexander III (Magnus), 336-323 BC, AV, stater
7. Alexander III, 336-323 BC, AR, tetradrachm,
(Photograph)
8. Demetrius Poliorcetes, 306-283 BC, AR,
tetradrachm
9. Demetrius Poliorcetes, 306-283 BC, AR,
tetradrachm
10. Antigonos Gonatas, 277-239 BC, AR,
tetradrachm
11. Philippos V, 220-179 BC, AR, stater
12. Perseus, 178-168 BC, AR, tetradrachm
13. *Acanthus*, 5th c. BC, AR, tetradrachm
14. *Amphipolis*, 4th c. BC, AR, tetradrachm
15. Macedonia under Rome, 2nd c. BC, AR,
tetradrachm

Thracia

16. *Abdera*, 5th c. BC, AR, tetradrachm
17. *Abdera*, 4th c. BC, AR, stater
18. *Aenus*, 5th c. BC, AR, tetradrachm
19. *Aenus*, 5th c. BC, AR, tetradrachm (Photograph)
21. *Maronea*, 4th c. BC, AR, stater
22. *Maronea*, 2nd c. BC, AR, tetradrachm
20. *Byzantium*, 4th-3rd c. BC, AR, tetradrachm
23. Lysimachus, 323-281 BC, AR, tetradrachm,
(Photograph)
24. *Thasus*, 5th c. BC, AR, stater
25. *Thasus*, 2nd c. BC, AR, tetradrachm

Paeonia

26. Lyceus, 359–340 BC, AR, tetradrachm
27. Patraus, 340–315 BC, AR, tetradrachm
28. Audoleon, 315–286 BC, AR, tetradrachm
(Photograph)
29. Audoleon, 315–286 BC, AR, tetradrachm



↑ Philipus II

The Kingdom of Macedon is indebted to its first ruler, Alexander I (about 495–450 BC) for the political success which made it one of the outstanding kingdoms of its time. But after his death the economic situation deteriorated until the reign of Philip II (Φίλιππος, 359–336 BC). Under his changed policy Macedon experienced a renaissance. The new prosperity culminated in the reign of Philip's son Alexander III, (Ἀλέξανδρος, known as Alexander the Great or Alexander of Macedon), during whose reign Macedon reached its greatest size in its history.

Philip II forbade the Greek cities in his realm to mint their own money and after he had conquered *Olynthos* in 348 BC he put a large amount of Attic standard gold coins in circulation and parallel with this, for economic and political reasons, minted silver coins, mainly tetradrachms, at the local standard. They included *staters* known as «*philippeioi*» which were famous all over the ancient world. The obverse of these *staters* bore the head of Apollo while the tetradrachm bore that of Zeus and the reverse of both was a chariot with two horses probably an allusion to Philip's horses at the Olympic Games (nos. 4, 5). The Macedonian kings long hesitated to show their own heads on coins, but it is possible



→ Alexander III

to make out the physiognomy of the ruler in the head of the god. The head of Zeus is taken to show Philip II. Unlike his father, Alexander the Great who placed on the *stater* the head of the goddess Athena (no. 6) while the tetradrachm bears the likeness of Heracles which is



← Macedon under the Romans



← Acanthus

perhaps Alexander's own portrait. On the reverse are Nike and Zeus enthroned and the name and monogram of the king. He differed from his father in another way. Alexander minted his money according to the Attic standard (nos. 6, 7). The tetradrachms of both father and son were the most imitated coins of Classical Antiquity, which shows how stable their value was. They were largely copied by the Celtic tribes all over the Balkans but also other barbarian peoples throughout the ancient world. Their example in minting was copied by the other Macedonian kings until the second c., more precisely until 148 BC when Macedon came under Roman rule (no. 15) and became a Roman province. After the death of Alexander the Great in 323 BC the huge Hellenistic kingdom was divided among his generals. Macedon together with Greece and the Aegeian islands were taken by Cassander, Thrace by Lysimachus, Asia Minor by Antigonos, Syria, the eastern parts by Seleucos and Egypt by Ptolemy. Each of these founded their own dynasty and minted their own coinage.

The cities of Thrace were already minting their own coins in 6th c. BC (*Abdera*, *Ἀβδηρα*, nos 16, 17). Motifs on both obverse and reverse show the cult of the wine god Dionysus (*Maronea*, *Μαρόνεια*, nos. 21, 22 and *Thasos*, *Θάσος*, no. 25) and the mythological love battle of



↑ Maronea

→ Aenus



→ Thasus



a Centaur (a mythological creature with head, chest and arms of a man and the rest of a horse) and a nymph (*Thasus* no. 24) was popular. The beauty of the coins of Aenus (*Aivos*, nos. 18, 19), with an attractive admixture of archaic style, can be seen as early as the second half of 5th c. BC. The head of Hermes, at first in profile and from about 400 - in keeping with the custom of the day - front-face can be compared with some of the best work of Greek sculpture.

Lysimachus' (*Λυσίμαχος*, from 305 BC the king of Thrace) coins are among the masterpieces of the Hellenistic period. Before that the ruler was one of the personal bodyguard of Alexander the Great who, after Alexander's death, managed to get possession of Thrace which he developed into a powerful centre. But he min-

→ Thasus





← Lysimachus

ted most of his coins in Asia in the style of the Macedonian ruler and obverse showed a deified Alexander with a diadem and the ram's horn of Zeus Amon (no. 23), the reverse showing his name. The last of the Thracian kings was Rhoimetalkes III who ruled during the time of Caligula (*Gaius*) from 37-46 AD, minted in bronze with his bust obverse and the head of Caligula reverse in true Roman style.

In the turbulent period after the death of the Macedonian king Perdiccas III (*Περδίκκας*) his neighbouring country Paeonia (*Παιονία*) broke away from Macedonia. Their kings begin with Lycaios (*Λύκαιος*, 359-340 BC) who minted his own silver money with his name on the reverse (no. 26). Then followed two of the best known, Patraos (*Πατράος*, no. 27) and Audoleon (*Αυδολέων*, nos. 28, 29)



← Patraos



← Audoleon

3. THESSALIA, EPIRUS, ACARNANIA, AETOLIA, LOCRIS, PHOCIS

Thessalia

1. *Lamia*, 4th c. BC, AR, drachm
2. *Larissa*, 4th c. BC, AR, drachm
3. *Larissa*, 5th c. BC, AR, drachm
4. *Larissa*, 4th c. BC, AR, drachm (Photograph)
5. *Lamia (Malienses)*, 4th BC c., AR, half drachm
6. *Phalanna*, 4th c. BC, AR, drachm
7. *Pharsalus*, 4th c. BC, AR, half drachm
8. Thessalian league, 2nd c. BC, AR, drachm
9. Thessalian league, 2nd c. BC, AR, double victoriatus

Epirus

10. Pyrrhus, 295-272 BC, AE
11. *Ambracia*, 3rd c. BC, AR, stater
12. Epirote Republic, 3rd-2nd c. BC, AR, drachm
13. *Corcyra*, 5th-4th c. BC, AR, stater (Photograph)
14. *Corcyra*, 4th c. BC, AR, drachm

Acarnania

15. *Argos Amphiloichicum*, 4th-3rd c. BC, AR, stater
16. *Lencas*, 4th-3rd c. BC, AR, stater
17. *Lencas*, 2nd c. BC, AR, didrachm

Aetolia

18. *Aetolia*, 3rd-2nd c. BC, AR, tetradrachm
19. *Aetolia*, 3rd c. BC, AR, type of gold half stater (Photograph)

Locris

20. *Opuntii (Opus)*, 4th c. BC, AR, stater (Photograph)
21. As no. 20, AR, hemidrachm

Phocis

22. *Delphi*, 5th c. BC, AR, triobol
23. As no. 22, AR, obol



← Larissa

Thessaly (*Thessalia*, *Θεσσαλία*) was a rich plain enclosed on all sides by high mountains and watered by the Peneios River and its tributaries. It too was woven with myths and legends, which like its fertile soil had a great influence on its coins that were made with the highest quality workmanship. As Herodotus reports, Poseidon lent his power to the fertility of Thessaly and therefore he was one of the most revered gods there. A ritual battle of the bulls was held in his honour and this was shown on coins in the making of which their engravers were required to show perfect craftsmanship. Another common theme was the beautiful Thessalian horse which pastured on the richly watered and fertile meadows (nos. 2, 3). Not all coins were produced to the same high level of workmanship. This was not because of any decrease in prosperity but owing to the interference of the Macedonian Kingdom of Philip II who put an end to the issue of Thessalian coins. Only a few cities managed to withstand his pressure and continue to mint their own money. Having founded the Thessalic League, from 2nd c. BC, they issued their own money in Roman denominations with the figures of Zeus and Athena Itonia (the town of *Ἰτων* near *Larissa*) on the obverse and reverse.



↑ Larissa

Larissa is outstanding among the many cities of Thessaly for the early appearance and beauty of its coins (*Λάρισσα*, nos. 3, 4). The famous Thessalian horse appears in the earliest emissions of 4th c. BC and obverse place is given to the nymph Larissa. The engraving of the nymph was modelled on that of the famous Arethusa



← Thessalian League

→ Epirôté League



of Syracuse, at first in profile and later, and much better known, full-face.

Epirus (*Ἠπειρος*), the most northerly part of Greece, was the last among Greek regions in cultural development which is reflected in its coins. About 400 BC silver coins of small denominations appeared parallel with bronze ones. Of the small number of kings who issued their own money the best known is Pyrrhus (*Πύρρος*, 295-272 BC, no. 10). During his reign he went to the assistance of the Greek towns of south Italy and Sicily, which is where he minted most of his money as can be seen in its style and typology. From the formation of the Epirus Democratic Union in 3rd c. BC, coins with the figure of Zeus of *Dodona* (*Δωδώνη*) were minted, named after the sanctuary dedicated to Zeus, situated in the very centre of Epirus, known from the time of Homer (no. 12)



↑ Corcyra

The island of Corfû (*Corcyra*, *Κόρκυρα*) was for a short time a colony of Corinth but later broke all ties with its founding city, and by the end of 5th c. BC (nos. 13, 14) it was minting its own characteristic silver coins. They show a cow suckling her calf which is one of the most attractive among Greek coins so that some cities used it as an emblem.

In 4th c. BC Acarnania (*Ἀκαρνανία*) minted silver coins modelled on those of Corinth showing the head of Athena and the winged horse Pegasus (*Πήγασος*, nos. 15, 16). This was one of the most common emblems of

→ Argos Amphiloichicum





← Aetolia

the whole region and only various monograms (in this case AK) show where they were minted. Their weight was based on the Corinthian monetary system.

In 2nd c. BC *Leucas* (*Λευκάς*) was one of the most important cities on the island of the same name on the west coast of this district. In the preceding period the cities of the Acarnanian League alliance with the help of Rome seceded from it and like Corfu, retained their autonomy as a Roman protectorate. At that time they issued didrachms with the name of the magistrate on the reverse. They were coined according to the Attic standard (no. 17).

There is no trace of their own money being issued in Aetolia (*Αἰτωλία*) before the time of Alexander the Great. The first attempts emerged in 3rd c. BC showing the head of Heracles modelled on the coins of Alexander the Great and with a personification of the region as a reminder of the personification statue of Aetolia in *Delphi*. This statue was a mark of gratefulness of the Aetolians for victory over the Gauls (no. 18). Besides these issues, the likeness of Aetolus (*Αἰτωλός*), from whom Aetolia took its name, is also found in the form of a warrior with a white Macedonian cap (*καυσοία*) as worn by sailors on his head (no. 19)

The eastern part of Locris (*Λοκρίς*), often called *Locri Opuntii* after the main city *Opus* (*Ὀποῦς*) in the Euboean bay differs from the western part. In 4th c. BC money was minted here according to the Aeginetic standard. It bears the Ajax of Locris reverse and the head of a goddess, some say Persephone, obverse, modelled on Euai-netos' Arethuse on the Syracuse decadrachm (nos. 20, 21)

The coins of Phocis (*Φοκίς*), the best known region being *Delphi* (*Δελφοί*) with its famous shrine to Apollo dating from the mid-6th c. BC (nos. 22, 23), were mostly small value emissions: triobols, trihemiobols, obols, hemiobols (the obol is one sixth of a drachm) and are in the Aeginetic standard. They bear the head of a bull (side and full-face), sheep, dolphin, and later a deity (e.g. Apollo, Demetra etc.)



↑ Opuntii



↑ Phocis



↑ Delphi



4. BOEOTIA, ATTICA, CORINTHUS, PELOPONNESUS, CRETA

Boeotia

1. *Haliartus*, 6th-5th c. BC, AR, stater
2. *Boeotia*, 4th c. BC, AR, stater (Photograph).
3. *Boeotia*, 2nd c. BC., AR, drachm
4. *Chalcis, Euboea*, 2nd c. BC, AR, didrachm

Attica

5. *Athenae*, 6th-5th c. BC, AR, tetradrachm (Photograph)
6. As no. 5
7. As no. 5, drachm
8. *Athenae*, 2nd c. BC, AR, tetradrachm (Photograph)
9. As no. 8
10. *Athenae*, 4th-3rd c. BC, AE
11. As no. 8, drachm
12. *Aegina*, 6th-5th c. BC, AR, stater (Photograph)
13. As no. 12

Corinthus

14. *Corinthus*, 5th-4th c. BC, AR, stater
15. As no. 14
16. As no. 14, tetrobol

Peloponnesus

17. *Sicyon*, 4th c. BC, AR, drachm
18. *Sicyon*, 4th c. BC, AR, stater
19. Achaean League, 4th c. BC, AR, drachm
20. *Elis*, 4th c. BC, hemidrachm
21. *Argos*, 4th-3rd c. BC, hemidrachm

Crete

22. *Cnossus*, 4th c. BC, AR, stater (Photograph)
23. *Phaestus*, 4th c. BC, AR, stater



← Haliartus



← Boeotia

In Boeotia (*Βοιωτία*) as in Phocis minting coins began very early, in 6th century BC, and they are among the earliest in the Greek world. Like most cities of the region the coin type showed a national shield on the obverse. These shields were oval with two openings on the sides (no. 1). On the reverse the coins at first had an incised rectangle (*quadratum incusum*). In shape, weight and impressed reverse they were similar to the early Aeginetian oval coins showing the tortoise. Later besides the shield various other symbols were shown. For example amphora (no. 2), *kantharos* (goblet with two handles), Heracles etc.



↑ Boeotia



← Chalcis

On the island of *Euboea* (*Εὐβοία*), coins with various symbols were minted in a number of cities, one of them being *Chalcis* (*Χαλκίς*). This example (no. 4) from 2nd c. BC is one type with a woman's head and the frequently found eagle carrying a snake in its beak (no. 4).

→ Athenae



In minting money the synonym for Attica (*Ἀττική*) was the city of Athens (*Athenae*, *Ἀθῆναι*) whose coins by 6th c. BC were the best known and most popular and one may freely say, international. These coins, with the head of the city goddess Athena on the obverse and with an owl on the reverse are generally considered as the most beautiful ones. The earliest tetradrachms of this type, as already mentioned, was first minted in the last decades of 6th c. BC. The head of Athena and the owl chosen by herself, which was the Athenian symbol, were immortalised in innumerable coins, as the centuries passed. They were on whole series of various denominations from decadrachms to semiobols. Sometimes, though very rarely, the owl was on the reverse of the decadrachm, facing and with outspread wings. The helmet of the goddess bears a laurel wreath,

↑ Athenae



→ Athenae



which suggests that they were probably minted after 490 BC in honour of the defeat of the Persians at *Marathon*. Following the political disorder of the third c. and the first Roman conquests over Macedon in 196 BC a large amount of coins was minted in Athens. They were mostly tetradrachms with the same emblems but different in appearance, i.e. a new type differing from the classi-



← Aegina

cal. On the obverse they had the head of Phidias' Athena Parthenos (*Παρθένος*) and reverse an owl standing on an amphora within a laurel wreath. The name of the magistrate and various symbols make it possible to date emissions (nos. 8, 9, 11). At this time, as well as silver coins, small bronze coins were minted (no. 10) which were used locally. Gold coins began at the end of 5th and in 4th c. BC with the same emblems.

Very probably some of the oldest Greek coins came from the island of Aegina (*Αίγινα*) and were minted c. 600 BC. The first Aeginian staters look like thick, flattened metal nuggets and carry a symbol showing the maritime power of the island - the turtle on the obverse and an incised *quadratum incisum* on the reverse (nos. 12, 13). Their emission was interrupted by Athenian occupation of the island in 456 BC. It regained its freedom at the end of the c. and tried to regain its naval supremacy also. But this was a vain hope and the place of the sea turtle was taken by a land tortoise. The reverse *quadratum incisum* remained with additional lettering.



← Aegina



← Corinthus

→ Sicyon



→ Achaean league



Horses, especially Pegasus, were the characteristic of Corinthian (*Κόρινθος*) coins, an allusion to the myth of Bellerophon who was particularly revered. The reverse shows the head of Athena with a Corinthian helmet which distinguishes them from those of Athens (nos. 14, 15, 16). One feels here that the Doric style was becoming softer under Attic - Ionic influence which may be seen relatively early in various symbols. Many Corinthian colonies and many towns of southern Italy have similar coins. The only difference is in the names designated by one or more letters. Pegasus dominated in monetary exchange of these regions during the extension of Corinthian trade towards the west.

Sixty of the Pelopponesian cities minted their money besides the main city of Corinth, mainly in the Doric style. Some minted it for a century, some a very short time, some only temporarily and some only during the Roman occupation. Better known among coins are those from *Sicyon* (*Σικυών*, nos. 17, 18) part of the Achaean League (no. 19) and Elis (*Ἴλις*, no. 20). The last of these was outstanding for its coins with issues bearing the temples of Hera and Zeus in the panhellenic sanctuary of *Olympia* during the Olympic games. These coins were associated with the leading deities: the eagle of Olympian Zeus, Hera herself, Zeus with winged lightning and many other mythical emblems. Among them are great works of art, all unfortunately unsigned.



← Cnosus

First coins from Crete (*Κρήτη*) date from mid 5th-4th c. BC and coins of its cities too bear mythological emblems. The early issues from the capital city *Cnos(s)us* (*Cnosos*, *Κνωσ(σ)ός*) show the terrible Minotaur with the body of a man and the head of a bull with the labyrinth on the reverse. In later coins the labyrinth remains but the Minotaur is replaced by Hera (no. 22). In *Phaestus* (*Φαιστός*) we are reminded of Heracles' destruction of the Lernaean hydra, the seven or nine headed serpent (no. 23). Heracles was particularly revered here as he was the father of *Phaestus* after whom the city was called.

5. ASIA, BOSPORUS – IONIA, CARIA

1. *Phanagoria, Bosporus*, 3rd c. BC, AR, hemidrachm
2. *Amisus, Pontus*, 4th c. BC, drachm
3. Mithradates VI Eupator, 120–63 BC, AR, tetradrachm
4. *Sinopa, Paphlagonia*, 4th c. BC, AR, drachm
5. *Calchedon, Bithynia*, 4th c. BC, AR, stater
6. *Pergamum, Mysia*, 2nd c. BC, AR, cistophor
7. *Myrina, Aeolis*, 2nd c. BC, AR, red. tetradrachm
8. *Lesbos*, 5th c. BC, AR, stater

Ionia

9. *Clazomenae*, 5th c. BC, AR, stater
10. *Colophon*, 4th c. BC, AR, drachm
11. *Ephesus*, 4th c. BC, AR, tetradrachm (Photograph)
12. *Ephesus*, 2nd c. BC, AR, cistophor
13. *Erythrae*, 4th c. BC, AR, drachm
14. *Miletus*, 4th c. BC, AR, (Photograph)
15. *Teos*, 5th c. BC, AR, trihemiobol
16. *Chios*, 5th c. BC, AR, stater (Photograph)
17. *Samos*, 5th c. BC, AR, tetrobol

Caria

18. Mausolus, 377–353 c. BC, AR, didrachm
19. *Cnidus*, 5th c. BC, AR, drachm
20. *Cnidus*, 2nd c. BC, AR
21. *Cos*, 2nd c. BC, AR, drachm
22. *Cos*, 2nd–1st c. BC, AR, tetrobol
23. *Rhodos*, 4th c. BC, AR, didrachm (Photograph)



← Pergamum

The geographical route between Greece and Asia goes across the area of Bosphorus (*Βόσπορος*), Pontus (*Πόντος*), Paphlagonia (*Παφλαγονία*), Bithynia (*Βιθυνία*), and Mysia (*Μυσία*) where coins were minted in some towns and districts (nos. 1-8).

In some places such as Bithynia there was very little coinage, while in others there is much and well known. Some cities continued to mint money under Roman rule and established well-known mints with a long tradition until late in the Roman Empire, for example *Nicomedia*, *Cyzicus*.

Another feature of some Middle Eastern mints was that they minted silver coins known as *cistophori*, the name coming from the obverse, with a *cysta mystica* (mystic baskets used in some cults, especially those connected with Bacchus) while the reverse had two snakes twined into a spiral. They began to be minted in 2nd c. BC with a value of 3 drachms, and were produced in *Pergamum* (*Πέργαμον*, no. 6), *Ephesus* (*Ἔφεσος*, no. 12) and some other towns and also found on Crete. They continued to be minted during the Roman Empire down to the time of Hadrian, then there was a short pause and they re-emerged in the reign of Septimius Severus.

From Asia Minor down to Egypt only metals of ample purity were used for payments and coins in the strict



↑ Colophon



← Ephesus

→ Chios



↑ Miletus



↑ Clazomenae

sense, first appeared in Lydia (*Λυδία*) in mid-7th c. BC. In Ionia (*Ἰωνία*), in the foundations of the temple of Artemis in *Ephesus* pieces of electrum of defined weight were found that had been placed as a votive offering. They are dated, like the rest of the finds, earlier than 600 BC. Among them were specimens with grooves on one side that can be considered the first example of ancient money. The Ionians very successfully used Lydian ideas for the symbols as decoration on coins.

But in the early emissions, it is not so easy to determine positively which symbols represented which *polis* (*πόλις* – city-state). For example not every *stater* bearing a lion came from *Miletus* (*Μίλητος*, no. 14) although that town used them to a great extent. But some symbols were constant. Thus *Clazomenae* (*Κλαζομεναί*) for centuries used the winged boar (no. 9), Ephesus, with the well known and already mentioned temple of Artemis, used her attributes – a bee and a deer (no. 11), which came in early emissions and in 3rd c. BC bore obverse the head of that goddess. *Colophon* (*Κολοφών*) bore obverse the head of Apollo and reverse his cithara (no. 10) etc.

Two Ionian islands, Chios (*Χίος*) and Samos (*Σάμος*) also minted their own coins. That of Chios had a sphinx (human head on a lion's body) obverse with an amphora symbolising the Dionisian cult (no. 16), and Samos the goddess Hera (one of the most beautiful sixth-c. BC sculptures of the goddess Hera came from that island and is today in the Louvre). Samos, which was at a crossroads of maritime trade routes, bore obverse a lion's scalp and reverse the front of a bull – both symbols of Hera (no. 17).

In *Cnidus* (*Κνίδος*), one of the chief Doric centres in Caria coins were already minted in 6th c. BC showing the head of a lion as the symbol and the most revered goddess Aphrodite in various forms. Some coins show (no. 19) Aphrodite as *Euploia* (*Ἀφροδίτη εὐπλοία*) the pro-



← Mausolus

protector of good sailing and luck. Mausolus (377-353 BC; *Μαύσωλος*) is best known among the rulers and famous for the tomb which his wife Artemisia built for him and it is after him that the term 'mausoleum' was later used. He minted money with his name and showing Zeus Labrandeus (*Λάβρανδα*, a place in Caria, no. 18) which remained their symbol until the last representative of the dynasty.

In the Caria archipelago (*Καρία*) two islands were outstanding for monetary relations, Cos (*Κο(s), Κῶς*) and Rhodos (*Ῥόδος*). A crab was the symbol of the first from archaic times to which the head of Heracles was later added (no. 21). Rhodos, whose protector was Helios (*Ἥλιος*), showed on their coins the sun god in profile, but almost front-face and a rose, the flower after which they were named (*Ῥόδον*, no. 23).



↑ Cnidus



← Rhodos



← Rhodos

6. ASIA, AEGYPTUS, ZEUGITANA

1. Croesus, *Lydia*, 561-546 BC, AR, stater (Photograph)
2. *Lycia*, 5th c. BC, AR, stater
3. *Aspendos, Pamphylia*, 4th c. BC, AR, stater (Photograph)
4. *Laodicea, Phrygia*, 2nd c. BC, AR, cistofor
5. *Celenderis, Cilicia*, 5th-4th c. BC, AR, stater
6. *Aradus, Phoenicia*, 2nd-1st c. BC, AR, tetradrachm (Photograph)
7. *Sidon, Phoenicia*, 4th c. BC, AR, double shekel
8. Antiochus I Soter, *Syria*, 293-281 BC, AR, tetradrachm, (Photograph)
9. Seleucus IV Philopator, *Syria*, 187-175 BC, AR, tetradrachm
10. Simon Maccabaeus, *Judaea*, 143-135 BC, AR, shekel
11. Mazaesus, *Babylonia*, 331-328 BC, AR, tetradrachm
12. *Persia*, 5th c. BC, AR, daric

Aegyptus

14. Ptolemaeus I Soter, 305-285 BC, AR, tetradrachm
15. Ptolemaeus VIII Euergetes II, 146-117 BC, AR, tetradrachm
13. As no. 15, AE
16. *Zeugitana*, 4th-3rd c. BC, AV,
17. *Carthago*, 3rd-2nd c. BC, AE, dodekadrachm



↑ Croesus

It is well known that the first coins were minted in electrum, a natural alloy of gold and silver in varying quantities. Herodotus recorded that the Lydians were the first to understand the minting of pure gold or silver coins. One of their representatives often mentioned was the Lydian king Croesus (*Κροῖσος*) 561-546 BC who minted the first pure gold and silver coins. They bore



← Aspendos



↑ Sidon



↑ Antiochus I, Soter

antithetical heads of a lion and bull, or only a lion's head (no. 1) with an incuse square on the other side.

Most of the money in Lycia (*Λυκία*) was issued under Persian rule and the oriental influence can be felt. The favourite animal symbols in this wide area are wild boar, griffin (a mythological animal with an eagle's beak and wings on the body of a lion), lion and also figures of deities such as Aphrodite, Athena etc. and reverse a triskeles or tetraskeles, probably a solar symbol characteristic of Lycia.

In Pamphylia (*Παμφυλία*) the town of *Aspendos* (*Ἀσπενδος*) is best known for its coins. They show two wrestlers and a man with a sling dressed in a long chytion and a triskeles (Greek *σκέλος*, the loin, leg, in Latin *triquetrus*, triangular; a sun symbol, three human legs joined together centrally, no. 3).

In *Celendera* staters were already minted in 5th c. BC, different from other cities in Cilicia (*Κιλικία*). In style and outlook they are more like the mainland Greek coins than those of Asia Minor (no. 5).

The opposite is true in Phoenicia (*Φοινίκη*). Here coin issues have a completely oriental style as for example in *Sidon* (*Σιδών*), a maritime centre and the most important Phoenician city. From 5th c. BC until the time of Alexander the Great its octodrachms dominated the whole region. They were minted to the value of Phoenician coins which in Persian equivalent were 4 shekels (*σίγλος*, *σίκελος*, the Greek translation of a shekel, was 1/60 or 1/50 of a mina) or two shekels (*shekel*, an ancient Semitic unit of value 1/60 of a mina, in Judea a type of money). Obverse they had a *Sidon* galley, and reverse a king in a chariot.

After the death of Alexander the Great, his Hellenistic kingdom was divided up by his closest associates-known as the *diadochs*. Seleucus I (312-280 BC) gained

→ Babylonia



→ Persia



some parts of the Middle East, of Asia Minor and Syria.

He was the commander in chief of Alexander's bodyguards and during the rule of Perdiccas was cavalry commander. He founded the renowned dynasty of the Seleucids in Syria. Most of their coins show the influence of the Macedonian style. Obverse they carried a series of portraits of the rulers. Towards the end of the dynasty they lost some of their lavish style.



One other royal dynasty left a lasting legacy, especially in the minting of coins in this region - the kings of Persia, who adopted the Lydian king Croesus' double system based on gold and silver coins. Their darics (*στατήρ Δαρεικός*, named after king Darius), and sikles of lesser value were at first oval, but soon joined the system of round coins. They are known for the scene obverse which shows a kneeling king with a bow and arrow (no. 12), an emblem that lasted until the time of Alexander the Great



↑ Ptolemaeus I.

Alexander the Great reigned over almost the whole of the eastern Mediterranean, including the north coast of Africa which was crucial for his influence on an important area of Greek coinage. Before Alexander there was no commercially significant use of money in Egypt. He was the first to introduce the official use of money in the Nile valley. After Alexander's death the kings of Egypt continued its use coins and began to mint very fine silver ones. The first of these kings, Ptolemy I Soter, 305-285 BC, was the



← Ptolemaeus VIII, Euergetes II.



← Carthago

founder of yet another famous dynasty of the ancient world, the Ptolemies. The engravers cherished the rich Hellenistic tradition with the ruler obverse and the eagle on lightning reverse. The series of portraits backed by the eagle and lightning were repeated through the whole reign of the Ptolemies.



After Alexandria, the capital of the Ptolemy kings, the next city of importance in north Africa was *Carthage* (*Carthago*, *Qrt-bdšt*, Phoenician, *Kart-bardašt* «New Town» founded by the Phoenicians of Tyre). The coins of Carthage are true works of art, the dies for which were made by Greek master craftsmen, who in style and skill retained the spirit of Greece. *Carthage* in 5th c. BC minted gold coins in the Phoenician standard showing the head of Persephone and a horse with a palm (no. 16). The palm was an old Phoenician symbol and was here often found with a horse, a horse's head, an elephant or alone. Bronze coins were another characteristic of northern Africa which in weight corresponded to the silver coins, the dodekadrachm and octadrachm (no. 17).

→ Carthago



7. GRAECO-ILLYRIAN COINS

- 1-3. *Apollonia*, AR, 3rd c. BC, drachms (Photograph)
 4. Monounios, *Dyrrhachium*, AR, 3rd c. BC, stater
 5-6. *Dyrrhachium*, AR, 4th-3rd c. BC, stater, drachm
 7-9. *Damastium*, AR, 4th c. BC, tetradrachms
 (Photograph)
 10. Genthios, *Skodra*, AE, early 2nd c. BC
 (Photograph)
 11. *Skodra*, AE, autonomous issue, after 168 BC
 12-14. DI..., AE, second. half 4th c. BC (Photograph)
 15-17. *Heracleia*, AE, 4th c. BC (Photograph)



↑ Monounios

Herodotus claimed that the Greeks founded colonies in the southern part of the Ionian and Adriatic seas already in 7th and 6th c. BC and two important colonies were formed by emigrants from Corcyra, *Epidamnus*, *Dyrrhachion* (*Ἐπίδαμνος*, *Dyrrhachium*, *Δυρράχιον*) and a little later *Apollonia* (*Ἀπολλωνία*). Gradually, after the end of 4th c. BC they began to mint money, first *Dyrrhachion* (nos. 5, 6) and a little later *Apollonia* (nos. 1-3) These were drachms modelled on those of the old homeland and with the same emblems as their original city of *Corcyra* (Corfu). But we are interested in earlier *Dyrrhachion* silver coins, of which there are fewer; they minted staters and tridrachms, with the same emblems, cow and calf and flower motifs, wrongly known as »Gardens of Alkinoos« with the name of the city to which is added that of the Illyrian king Monounios (*ΒΑΣΙΛΕΩΣ ΜΟΝΟΥΝΙΟΥ*, no. 4). He did not mint this money as an Illyrian king but as a city governor, supreme *magistrate* and *eponymous*. Later another Illyrian ruler, Mytilos, Monounios' successor, and probably his son, issued a series of bronze coins with his name. In spite of their difference, these issues show that the city must for a time have been under Illyrian kings. This



← Apollonia



← Dyrrhachium

supports the belief in Graeco-Illyrian contacts and links, which in further colonisation towards the north was to develop into a co-existence of two different ethnic groups, with occasional periods of war. The same is true of the twin city of Apollonia where there was also a considerable Illyrian presence as shown in their drachms which often bore the name of an Illyrian official, either monetary or eponymous magistrate. After about 150 years these drachms ceased to be minted, probably because of the appearance of the Roman denars, but because of their quality they continued in circulation for a long time.

There were two other cities in the south, near the sea but a little further inland, *Scodra* (Σκώδρα) and *Lissus* (Λίσσος) which minted their own money from 3rd c. BC. At first they were modelled on Greek and nearby Macedonian coins (with a shield), but also had genuinely Illyrian motives (helmet). From about 180 BC, when the last Illyrian king Genthius came to the throne, there were also issued series of bronze coins with his name, until the collapse of his state in 168 BC (no. 10). For a time the Romans allowed him to continue minting until the creation of the Roman province of Illyricum.

In the southern inland area of the Illyria-Paeonia region in 4th c. BC the mining city of *Damastium* (Δαμάστιον) began to mint its own coins (nos. 7-9). Its exact location is not known except that it was near a silver mine and right on the borders of Paeonia in the

→ Damastium



region in which the Dardanians had continued to live. They first minted a very beautiful series with typical Greek emblems (head of Apollo obverse, tripod reverse). Greek master craftsmen made the original dies. The coins gradually lost their beauty as obviously the place of the original masters was taken by local craftsmen of far lesser skill.

Of particular interest to us is the Greek colonisation of the eastern Adriatic shore and islands which took place a little later than other Mediterranean regions, though it probably began in 4th c. BC. The first mints were set up in the colonial cities (*polis*, *πόλις*) on the islands of Vis, (*Issa*, *Ἴσσα*, a Syracusan colony), Hvar (*Φάρος*, *Pharos* a Parian colony), and Korčula on a site the exact name and location of which are unknown, like *Heraclea* (*Ἡράκλεια*), probably the oldest, whose exact founder and site is not known. As all these coins came from the seat of an autonomous city they played their part in inter-city organisation with a civil service which was responsible for the commerce and life of these small urban centres. At first the colonists came into conflict with the original inhabitants whose way of life was quite different. But as time went on contact between the two sides improved, the colonies gained a measure of independence, became institutionally better organised and began trading. For all of this they needed money. At first it was used for internal exchange within the Illyrian region. But later there were attempts, for example in Pharos, to expand commerce beyond the area, for which purpose silver coins were minted. Coins were also minted by the Illyrian cities, for example Rhizon (*Ῥίζον*) and the tribal centres (the Daorsi, *Δάορσοι*, on the lower Neretva), thus continuing the tradition which had already developed in *Scodra* and *Lissus* and with some other Illyrian tribes.

There are still many lacunae in our knowledge of Greek colonisation of the shore and the islands of the eastern Adriatic. We have the firm testimony of the coins themselves, but many of our assumptions about locations and mints are still uncertain. One of them is the possible existence of an Issaean or Cnidian settlement on the island of Korčula (*Korkyra Melaina, Nigra, Κόρκυρα μελαίνα*) which is mentioned in literary sources and which is thought to have minted its own money showing a beardless head (Apollo?) and ears of corn with the word (*ΚΟΡΚΥΡΑΙΩΝ*) (Pl. 8, 1). These coins are very rare, only five are known to exist, of which two, very well preserved, are in our collection

Another enigma, still open to discussion concerns the coins bearing the name of the city *Heraclea (ΗΡΑΚΛΕΙΑ)* from 4th c. BC. These are issues of bronze coins in three denominations (nos. 15-17). Most of them, as one would expect, show the head of the Greek hero Hercules, whose cult was very widespread in the colonial settlements, and his attributes (nos. 15-17). But there is another bronze coin type that is smaller in number, chronologically later and of lower denomination, and it shows a woman's head obverse (Artemis?) and a dolphin reverse with the letters HPA. Its stylistic similarity



← Korkyra Melaina



← Heracleia

→ Heracleia



with the Pharian coin dies and its distribution suggest that it may have come from that mint:

There are also still unanswered problems about the re-minting of coins. One of these concerns the Pharian die showing Zeus with a goat and the letters DI(M) (*ΔΙ.*, *Μ*) reverse which was later stamped on the *Pharos* coins of the same kind and on those showing Heracles (nos. 12-14). There are many theories about this: from a shortening of the name of a town whose name is not known, a mark showing the value of the coin, down to the shortened name of some still unidentified dynasty. Like that of Heraclea this money was probably minted in the *Pharos* mint.

→ ΔΙ...



8. GRAECO-ILLYRIAN COINS

1. *Korkyra Melaina*, AE, first half 3rd c. BC
(Photograph)
- 2-7. *Pharos*, AE, 4th-3rd c. BC (Photograph)
- 8-12. *Issa*, AE, 4th-2nd c. BC (Photograph)
13. Ballaios, AR, 2nd c. BC
- 14-18. Ballaios, AE, 2nd c. BC (Photograph)

As we have already said, the Greek colonisation of the central Adriatic began in 4th c. BC. One of the most important colonies was founded on the island of *Vis* (*Issa*, *Ἴσσα*) by the Sicilians from Syracuse. Later, under the protection of the Elder Dionysius they helped the Ionian Parians to found the colony of *Pharos* (*Pharus*, *Φάρος*), today Stari Grad on Hvar. The original inhabitants of both islands were mainly engaged in agriculture, a few in crafts and only later after the Greeks came did they start to trade.

The Parharians first minted their own money in the first half of 4th c. BC. Their dies bore emblems reflecting their stock-breeding and agricultural habitat (nos. 2-7), the reverse showed emblems of those things that surrounded them everyday, a goat (the earlier phase) or grapes, while obverse they placed the head of a Greek god such as Zeus or Dionysus. From the end of 4th and the beginning of 3rd c. BC we find obverse the heads of the goddesses Persephone and Artemis and reverse a



↑ Pharos



← Pharos

→ Issa



goat with the inscription ΦA . At the end of the third c. (the early phase after an as yet unexplained break in work of the mint) we find obverse the head of a young man – a god or a real person – and reverse a two handed cup, *kantharos* between the inscription ΦA . From the second c. coins were issued in the name of the Illyrian king Ballaios. There were some unsuccessful attempts to mint silver money but they are very rare (only 8 examples known from a short-lived attempt).

Pharos minting ended with those issued under King Ballaios as well as some of his overstrikes.

Minting began on *Issa* (nos. 8–12) in the second half of 4th c. BC based on the Syracusan tradition from which they reused coins in the form of a flan. The same occurred to the goat/Zeus type of coins of Pharos. In the middle of 4th c. BC (after the death of Dionysios the Younger about 350) new bronze coins appeared, the so called Ionios-issue because of the lettering on them. The name is still debated, but there

is some agreement that Ionios was a historical person, member of a local Illyrian dynasty (as mentioned by some authors in antiquity: *Ἴόνιος τὸ γένος Ἰλλυριός*) who came from Vis and ruled the Greek cities of the central Adriatic in 4th c. BC, and that during his reign he minted his own coins and also stamped them over the existing Pharian and Heracleian issues. In the early 3rd c. he began to mint bronze coins showing the head of a nymph and a star (no. 8) and another kind with the head of Athena and a goat, sometimes with the inscription $I\Lambda$ reverse.

A whole series of coins followed with the same emblem on the front and on the reverse a deer, or with an amphora and an inscription obverse and grapes reverse. In the 2nd c. BC a new series appeared: on the front the head of a young man and on the back between $I\Lambda$ a *kantharos*. These emblems also fit the cattle breeding and farming character of the inhabitants and partly coincide with those of *Pharos* (goat, *kantharos*, grapes) and



↑ Issa

continued to be issued until 2nd c. BC. The organisation and status of this city-state was very important and it was more stable than others, perhaps because the position of the island was more isolated, and it was better



organised, even founding its own colonies, in Trogir (*Tragurion*, *Τράγουριον*) and Stobreč (*Epetion*, *Ἐπέτιον*) on the mainland and a town of unknown name at Lumbarda on the island Korčula.

Coins solve one more conundrum concerning an Illyrian personage about whom nothing appears in written sources but who is found more frequently (though not typologically) on the coinage than any other person: Ballaios (*Βαλλαῖος*, nos. 13-18). There are a number of special features linked to both his personality and his coins. He is the only person in Illyrian numismatics whose name appears in two variants *ΒΑΣΙΛΕΩΣ ΒΑΛΛΑΙΟΥ* and sometimes the name alone with no regal title *ΒΑΛΛΑΙΟΥ*. Until recently this was explained as being from two different mints of which the longer variant was said to be from the *Rhizon* mint and the other shorter from *Pharos* (Stari Grad). Another variable feature is that while it bears the portrait of the ruler obverse the reverse bears two different versions of the same motif. *Rhizon* coins show Artemis in movement and *Pharos* coins a still Artemis. More recent research shows that the two types are found in central Dalmatia, especially on the island of Hvar, with equal frequency and thus the idea of a *Rhizon* mint has been discarded.



→ Ballaios



The importance of Ballaios has been confirmed by a series of silver coins, together with those of the short lived *Pharos* mint unique in the Illyrian history of minting in this valuable metal (no. 13). They probably came from the *Pharos* mint and their workmanship far exceeds that of the bronze coins. The many Ballaios bronze coins are rather »barbarian« which is probably no more than a reflection of the fact that they were made by rather unskilled local engravers. There is still debate about where Ballaios should be chronologically placed but the general consensus is that he lived and worked after the fall of Genthius (168 BC). It is likely that for a time, just before the fall of the Illyrian state, he ruled without a title but that later Rome, as an ally, gave him some authority over a certain region.

9. CELTIC COINS

1. Banat type, i.e. type Huși-Vovriești, AR, 2nd c. BC, specimen from the Narta coin hoard
2. Banat type, i.e. type Huși-Vovriești, AR, 2nd c. BC, specimen from the Narta coin hoard
3. So-called tournament horseman type, AR, 1st half 2nd c. BC, specimen from the Ribnjačka coin hoard
4. Type of coins of the Paenonian king Audoleon, with the doll-shaped rider, AR, 2nd c. BC, specimen from the Ribnjačka coin hoard
5. Type with triangular neck, AR, 2nd c. BC, specimen from the Ribnjačka coin hoard
6. Type with the wheel-shaped mark, AR, 2nd c. BC
7. Coin struck out of a thick nugget, type with the so-called donkey ear, AR, 3rd c. BC
8. Type with an horizontal number eight, AR, 2nd c. BC
9. Type with the Pegasus on the reverse, AR, 3rd-2nd c. BC
10. Hemispherical cheek type, AR, 2nd c. BC
11. Type wreath-shaped beard obverse and amphora reverse, AR, 2nd c. BC (Photograph)
12. Type with horseman whose head is in the shape of a ringlet, AR, 2nd c. BC
13. Type with a rider with a branch-shaped arm, 2nd c. BC (Photograph)
14. Type imitating Attic tetradrachms of Alexander III the Great, AR, 2nd c. BC
15. Type imitating Philip III tetradrachms, AR, 2nd c. BC
16. Type imitating Philip III tetradrachms, AR, 2nd c. BC
17. Type imitating Alexander III the Great drachms, AR, 2nd c. BC
18. Type imitating Philip III drachms, AR, 2nd c. BC

19. Early imitations of the tetradrachms of the city of *Thasos*, AR., 1st c. BC
20. Late, playful imitations of Philip III tetradrachms, AR, late 2nd c. BC (Photograph)
21. Croatian group, Varaždin type, AR, 1st c. BC
22. Croatian group, Samobor type, AR, 1st c. BC
23. Croatian group, Đurđevac type, AR, 1st c. BC
24. Boii: tetradrachm bearing the inscription BIATEC, AR, 1st c. BC
25. Bohemian group, coin of the tribe of the Boii, AV, 1st c. BC

→ Narta, Celtic coin



↓ Ribnjačka, type of the tournament horseman



In any consideration of ancient coins we must include those made by the many barbarian, i.e. non-Greek peoples in a wide arc from Spain and Gaul to our close neighbours Macedon and Greece. The Celts and other barbarians took the Greek gold and silver coins as their models and made of them special and ever new creations in which we recognise the germs of naive art. The Zagreb numismatic collection contains a considerable number of Celtic coins. Only a few are from the western Celts, almost all were found on the Pannonian plain and were minted in 3rd c. BC until the coming of the Romans by various tribes which inhabited these parts such as the Dardarians, Skordisci and others.

The coins of the eastern Celts are mostly silver on the pattern of the Macedonian King Philip II (obverse a bearded Zeus, father of the gods, and reverse a horseman) or his son Alexander III (obverse head of beardless Heracles and reverse Zeus on a throne) or Philip III. They also copy the coins of cities, for example *Thasos*, *Maronea* and Paenonian kings Patraos and Audoleon etc.



← Varaždin type



← Samobor type

↓ Đurđevac type



There are some important individual items and also important hoards of silver coins from Narta (nos. 1-2) and Ribnjačka (nos. 3-5) near Bjelovar and later ones known as the Croatian group from 1st c. BC which are divided into three types: Varaždin (no. 21), Samobor (no. 22) and Đurđevac (no. 23).

The coins from Narta came from what was once Dacia (today Romania), they are very worn and in some places have cuts made to check that they were of pure silver and not silvered. Obverse they have the head of the young Apollo turned to the right, and reverse a horseman with a horse turned to the left. One of the three types were massive tetradrachms in the Ribnjačka hoard, the so called tournament rider, which are the most beautiful of the eastern Celtic coins. They show a bearded man with luxuriant hair and a laurel wreath with a horse filling the space in front of him. On the other side is a warrior with a raised spear riding to the left on a powerful horse, above him an inscription (*ΑΡΑΘΙΕΓΟΣ*). The coins of the so-called Croatian group are of poorer quality and carry, in various interpretations, obverse the head of a beardless man with luxuriant hair and a diadem and reverse a horse.

ROMAN COINS

10. COINS OF THE ROMAN REPUBLIC

1. 3rd c. BC, AR, didrachm
2. 3rd c. BC, AR, *victoriatus*
3. Roma, 3rd c. BC, AR, *denarius*
4. Fonteia, 114 or 113 BC, AR, *denarius*
5. Caesia, 112 or 111 BC, AR, *denarius* (Photograph)
6. Rubria, 87 BC, AR, *denarius*
7. Mamilia, 82 BC, AR, *denarius serratus*
8. Postumia, 81 BC, AR, *denarius*
9. Lucretia, 76 BC, AR, *denarius*
10. Rustia, 76 BC, AR, *denarius*
11. Cornelia, 76-75 BC, AR, *denarius* (Photograph)
12. Aquillia, 71 BC, AR, *denarius serratus*
13. Calpurnia, 67 BC, AR, *denarius*
14. Cassia, 63 BC, AR, *denarius*
15. Plautia, 55 BC, AR, *denarius*
16. Iunia, 54 BC, AR, *denarius*
17. Hirtia, 46 BC, AV, *aureus*
18. Iulia, 44 BC, AR, *denarius*
19. Nasidia, 44-43 BC, AR, *denarius* (movable mint)
20. Livineia, 42 BC, AR, *denarius*
21. Mussidia, 42 BC, AR, *denarius*
22. Pompeia, 42-40 BC, AR, *denarius* (Photograph)
23. Durmia, 19-4 BC, AR, *denarius*

→ Didrachm



The use of Greek money lasted for a long time on the Italian peninsula. In the first half of 3rd c. BC coins known as Romano-Campanian were unofficially minted, modelled on the Greek drachm and didrachm with emblems such as heads of Roma and Victory, Mars and a horse, the head of Apollo etc. In the second half of 3rd c. BC coins of the same value appeared with the head of Janus (the Roman god of the beginning and the ending, depicted with two faces, looking in opposite directions, no. 1) the head of Dioskuroi and Jupiter in a quadriga as a result of which they came to be called *quadrigati* (*quadrigae*, four-in-hand carriages). In the last decade of that c. the *victoriatus* appeared, the value being one drachm, the name coming from the goddess Victory with a trophy reverse (no. 2) and also the *denarius* (together with lesser denominations), with the head of the goddess Roma and Dioscuri (no. 3) and the value X shown obverse. In this way the Romans freed their money from Greek influence and produced their own denomination that would last for very many years.

The feature of the coins of the Roman republic were a variety of emblems on both sides. The minting right and the mints were controlled by a college, the three members of the *tresviri aere argento auro flando feriundo*, for a short time augmented by one more member about the middle of 1st c. BC. They sat in the temple of Juno Moneta (the admonisher). On coins various symbols were used at first, then initials and then the full names of the mint masters. As a result the names of many famous families and persons became known, such as that of Julius Caesar who introduced his own likeness ob-



↑ Victoriatus



← Aquillia



← Iunia

→ Nasidia



→ Pompeia



verse (no. 18). This was continued by Octavian and after the proclamation of the empire it became the general practice to show the head or bust of the emperor or members of his family.

Another special feature of this time was the so-called portable mint (no. 19). During military campaigns such mints would follow army generals thus allowing them to pay their soldiers more quickly and easily.

Some well-known coin hoards date from this time, of which several were found in this region and are in the Zagreb collection. Some are almost complete, for example Cesarica from near Karlobag (128 denars) discovered in 1935, Lički Ribnik near Gospić (336 specimens) from 1930. In other cases only a few items were left (Osor on Mali Lošinj, Valpovo-Osijek etc.).

ROMAN IMPERIAL COINS

11. AUGUSTUS – VITELLIUS

Augustus, 27 BC-14 AD

1. AR, *cistophorus*, *Pergamum*, c. 27-26 BC
2. AR, *denarius* 28 BC
3. AR, *cistophorus*, *Pergamum*, c. 19-18 BC
4. AV, *aureus*, *Pergamum*, c. 19-18 BC
5. Livia, Augustus' wife, AE, *dupondius*, struck under Titus 80-81

Tiberius, 14-37

6. AE, *as*, 36-37, *Roma*
7. AR, *denarius*, 14-37, *Roma* (Photograph)
8. As no. 7, AV, *aureus*, 14-37, *Roma*
9. Nero Drusus sen., the father of Claudius I, AE, *sestertius*, struck by Claudius I
10. Antonia, wife of Nero Drusus sen., mother of Claudius I, AE, *dupondius*, struck by Claudius I

Gaius (Caligula), 37-41

11. Gaius and Germanicus, the father of Caligula, AE, *dupondius*, 37-38, *Lugdunum*
12. Gaius and Agrippina, mother of Caligula, AR, *denarius*, 37-38, *Roma* (Photograph)
13. AE, *sestertius*, 37-38, *Roma*

Claudius I, 41-54

14. AE *sestertius*, 41-50, *Roma*,
15. Claudius and Agrippina, AR, *denarius*, 50-54, *Roma*, (Photograph)
16. Claudius and Nero, AV, *aureus*, 50-54, *Roma*

Nero, 54-68

17. AE, *as*, cca 66, *Roma*

18. AR, *denarius*, 64-6, *Roma*

19. Galba, 68-69; AR, *denarius*, 68-69, *Roma*
(Photograph)

20. Otho, Jan.-April 69; AR, *denarius*, 69, *Roma*

Vitellius, Jan.-Dec. 69

21. AE, *as*, 69, *Hispania*

22. AR, *denarius*, 69, *Roma* (Photograph)

→ Augustus



The Principate, the important new historical period of the Roman Empire was marked by Octavian who began to rule as a triumvir in 43 BC, and from 31 independently with the title Augustus (the Exalted, Magnificent, later taken by all emperors and became part of the imperial title) which was conferred on him by the senate in 27 BC (nos. 1-5). He united in his person the entire military and civil power and was able to oversee a peaceful transfer from the republic to the empire. Over the next five tumultuous centuries of its existence the empire went through many changes politically, economically, in urbanisation, art and coinage. During its early centuries the empire was marked by the rule of a number of great families: Julian-Claudian, Flavian, Antonini, Severi. We exhibit here the coins of the first great dynasty founded by Augustus himself, the Julian-Claudian, down until the period of the civil wars 68-70 AD, including examples from the triune period with the short rule of Galba (no. 19), Otho (no. 20) and Vitellius (nos. 21, 22).

On taking power Augustus also took over the reorganisation of the state and, among the rest, the monetary system as well. He re-established the central mint in Rome and tried to establish some kind of compromise

between the traditions of the republic and empire. During the republic the unit of silver was basic, coins were seldom minted in copper, and even more rarely in gold by some military leaders (for example Pompey, Caesar, Octavian and other members of the triumvirate) to be able to pay the large number of soldiers. A new monetary system was now introduced including coins in gold: the *aureus* and *quinarius aureus*; in silver: *denarius*, *quinarius*, in copper-bronze: *sestertius*, *dupondius*, *as* and *quadrans*. As well as the Roman mint Augustus also minted coins in Spain and on his visit to Gaul 15-14 BC from the *Lugdunum* (modern Lyons) mint and also in the east. The *Lugdunum* mint temporarily ceased production while Domitianus was in power. The custom of placing heads or busts on coins obverse towards the



← Tiberius



← Gaius

end of the republic was adopted by emperors so that the coins of the first century present a series of portraits of emperors and the close members of their families which make a fine portrait gallery. For imperial coins the likeness of the emperor and his family was paramount and any other events peripheral.

In coinage Tiberius mainly carried on what Augustus had started. The mint in Gaul continued to produce

→ Claudius



→ Nero



coins in precious metals, that in Rome bronze. Gold and silver coins were of the same type, all had on reverse PONTIF MAXIM (*pontifex maximus*, the high priest, nos. 7, 8), with the figure of a seated woman (supposedly Livia, Augustus' widow and Tiberius' mother; together with drachm which was minted in *Caesarea* in Cappadocia, these were probably the coins which Judas Iscariot received for the betrayal of Christ).

Caligula (which was the nickname given to him at 14, his real name was *Gaius*) introduced some changes (nos. 11–13). It was logical to transfer the minting of precious metals from Gaul to Rome which gave the emperor control over gold, silver and bronze money in the mint. His second innovation was that bronze *sestertius* had the title and portrait of the emperor (no. 13 shows his three sisters reverse). Coins continued to be minted in Gaul also for a short time.

Claudius I, like his predecessor, placed the members of his family on both gold and silver as well as bronze coins (nos. 15, 16). On the advice of his wife Agrippina he recognised his stepson Nero as his legal heir (nos. 17, 18). Nero, after a time, minted the whole series of bronze coins from *sestertius* to *quadrans* in copper, but soon returned to the former coinage only minting the

sestertius and *dupondius* in copper and brass and the *as* in bronze. Reverse they show closed doors of the temple of Janus which signified general peace (no. 17) which no more appeared soon after Nero's death, and 68-69 the three emperors (Galba, Otho and Vitellius nos. 19-22) did their best to stop the civil war which they themselves had provoked. Unfortunately they were not successful.



← Galba



← Otho



← Vitellius

12. VESPASIANUS – AELIUS

Vespasianus, 69-79

1. AE, *sestertius*, 71, *Roma*
2. AV, *aureus*, 75, *Roma*
3. AR, *denarius*, 69-71, *Roma* (Photograph)

Titus, 79-81

4. AR, *denarius*, 79, *Roma*
5. AE, *dupondius*, 72, *Roma*
6. Julia, his daughter; AV, *aureus*, *Roma*, struck in the name of Domitian after his death

Domitianus, 81-96

7. AR, *denarius*, 80, *Roma*
8. AE, *sestertius*, 95-96, *Roma*
9. AV, *aureus*, 81-83, *Roma*
10. Domitia, his wife; AE, *quadrans*, 85, *Roma*

Nerva, 96-98

11. AR, *denarius*, 97, *Roma*
12. AE, *sestertius*, 97, *Roma*

Traianus, 98-117

13. AR, *denarius*, 112-114
14. AE, *sestertius*, 114-117

» Mines money «

15. AE, *quadrans*, during Trajan's reign
16. AE, *quadrans*, struck during Trajan's reign (Photograph)
17. Matidia, his niece; AR, *denarius*, struck during her life (Photograph)

Hadrianus, 117-138

18. AE, *sestertius*, 118, *Roma*
19. AR, *denarius*, 139, after his death

20. AR, *cistophorus*, 138, *Asia* (Photograph)

21. AV, *aureus*, 119-122, *Roma*

Sabina, his wife

22. AR, *denarius*, *Roma*, struck after her death,
(Photograph)

23. AE, *sestertius*, *Roma*

Aelius, d. 138, Hadrian's adopted son

24. AE, *as*, 137, *Roma*

25. AR, *denarius*, 137, *Roma*



← Vespasianus



← Titus

Two great imperial dynasties now came to power, first the Flavians from 69-96 and after them the first representatives of the family of Antonini. Vespasianus 69 (nos. 1-3) was the first of the three Flavians. He took over from the prodigal Nero after the period of civil wars, and inherited a chaotic and weakened empire and an almost empty treasury. He did his best to improve

20. AR, *aureus*, 138, *Asia* (Photograph)

21. AV, *aureus*, 119-122, *Roma*

Sabina, his wife

22. AR, *denarius*, *Roma*, struck after her death,
(Photograph)

23. AE, *sestertius*, *Roma*

Aelius, d. 138, Hadrian's adopted son

24. AE, *as*, 137, *Roma*

25. AR, *denarius*, 137, *Roma*



← Vespasianus



← Titus

Two great imperial dynasties now came to power, first the Flavians from 69-96 and after them the first representatives of the family of Antonini. Vespasianus 69 (nos. 1-3) was the first of the three Flavians. He took over from the prodigal Nero after the period of civil wars, and inherited a chaotic and weakened empire and an almost empty treasury. He did his best to improve



← Nerva

his adopted son Trajan who was a famous soldier and became a worthy heir. The peace that reigned in the empire was shown on coin reverses (AEQVITAS AVGVST, FORTVNA AVGVST, LIBERTAS PVBLICA, PAX AVGVST etc. and personifications of happiness, justice, freedom and peace). Trajan, (nos. 13, 14) was the first emperor from the provinces (he was born in Spain), and continued the policy of his predecessors. He fought successfully in Dacia which he united with Rome and from which he added the title Dacicus (no. 13) and also against the Parthians thus gaining the title Parthicus (conqueror of the Parthians). His army conquered Arabia (no. 14). During his reign the minting of »mines coins« began – *metalla* (nos. 15, 16), an allusion to the mines of Noricum, Pannonia, Dalmatia and Dardania. This practice was continued by Hadrian, Antoninus Pius, and Marcus Aurelius. They were probably used to pay workers and miners or even more likely for local payments. Trajan was the first emperor to get the title OPTIMVS PRINCEPS (first among his peers, on coins dating from 104). Before his death in 117 he adopted Hadrian, his nephew and made him his successor. He was one of the most successful Roman emperors (nos. 18–21), famous as a lover of culture and art. His arrival



← Trajanus

→ Hadrianus



in Rome was celebrated in 118 with the reverse ADVENTVS AVG (no. 18). He paid great attention to the provinces, most of which he visited personally on his many travels and their personifications were often shown on coins. For the security of the frontiers he strengthened the *limes* fortifications not only in Europe but also from Britain across Asia to Africa over the whole territory of the empire. He took the title PATER PATRIAE (Father of the Homeland) in 128. He minted money showing his wife Sabina (nos. 22-23) and his first foster son L. Aelius (nos. 24, 25), who died early.

→ Sabina



13. ANTONINUS PIUS – PESCENNIUS NIGER

Antoninus Pius, 138-161

1. AE, *sestertius*, 140-144, *Roma*
2. AR, *denarius*, 158-159, *Roma* (Photograph)
3. AV, *aureus*, 159-160, *Roma*
4. AE, *sestertius*, 140-141., *Roma*

Faustina sen., the wife of Antoninus Pius

5. AE, *sestertius*, 138-141, *Roma*
6. AR, *denarius*, 141, *Roma*, struck after her death, (Photograph)

Marcus Aurelius, 161-180

7. AR, *denarius*, 163-164
8. AE, *dupondius*, 176-177
9. AE, *sestertius*, 163-164

Faustina iun., the wife of M. Aurelius

10. AE, *sestertius*, 161-176
11. AR, *denarius*, 176-180, struck after her death

Lucius Verus, 161-169

12. AE, *sestertius*, 162-163
13. AV, *aureus*, 163-164
14. AR, *denarius*, 165-166

Lucilla, the wife of L. Verus

15. AE, *sestertius*, struck under L. Verus
16. AR, *denarius*, struck under M. Aurelius

Commodus, 176-192

17. AE, *sestertius*, 186 (Photograph)
18. AR, *denarius*, 181

Crispina, his wife

19. AE, *sestertius*

20. AR, *denarius*

Pertinax, Jan.-March 193

21. AE, *sestertius, Roma*

22. AR, *denarius, Roma*

23. Didius Iulianus, March-June 193; AR,
denarius, Roma

24. Manlia Scantilla, his wife; AR, *denarius*

25. Pescennius Niger, 193-194; AR,
denarius, Antiochia

→ Antoninus Pius.



→ Faustina seni.



After the death of Aelius, at the beginning of 138 AD, a short time before he died, Hadrian adopted Antoninus Pius, who succeeded him the same year (nos. 1-4). He inherited a peaceful empire in a very favourable economic position - a state which he maintained and even strengthened during his whole reign. He minted coins showing his wife Faustina the Elder during her life and after her death (nos. 5, 6) and showing Marcus Aurelius who he adopted in 138. He took the title PATER PATRIAE and Marcus Aurelius was given the title of CAESAR.



← Marcus Aurelius



← Faustina iun.

SAR and COS DES (consul designate) and from his first consulate in 140 he minted independently. He registered his origins in some coins in JVNONI SOSPITAE (Juno saviour) as he had been born in a centre of reverence for that goddess, in *Lanuvium*, a town in Latium (no. 1). He drew great attention to buildings and renewal of buildings, for instance the temple of the divine Augustus in 158 (no. 2) and to his family (nos. 3, 4). His reign can be summed up in an often quoted legend *temporum felicitas* (happy period). He was a model ruler in every sense, honoured Roman tradition, and justice and was above all concerned for the well being of the empire. He died in 161 and was succeeded by Marcus Aurelius (nos. 7-9) who, like his predecessor, nurtured the prosperity, a full treasury and peace in the provinces. Even so most of his reign was taken up by wars and he was a gifted military leader for which reason he took Lucius Verus



↑ L. Verus i
M. Aurelius



← Lucius Verus

→ Lucilla



→ Commodus



↓ Crispina



(nos. 12-14) as co-ruler and also foster son of A. Pius. One of his first wars was against Armenia for which he was known as *ARMENIACVS*, first taken by Verus in 163 and by Marcus Aurelius in 164 (nos. 7, 13). As a result of making peace with the Parthians he got the title *PARTHICVS MAXIMVS* (great Parthian conqueror). The common triumph was celebrated in 166 (no. 14) and the following year both took the title of *PATER PATRIAE*. A new catastrophe now menaced the entire empire, the armies spreading the plague to Rome itself. Verus himself died in 169 and Marcus Aurelius went to war against the Germans, Sarmatians, Quadi and Marcomanni. He now got the title of *GERMANICVS*, 172, and *SARMATICVS*, 175 but succumbed to a new influx of the plague.

The last representative of the Antonini dynasty was Commodus, the son and successor of Marcus Aurelius (nos. 17, 18). He was the total opposite of all his predecessors. He demanded to be showered with godly honours and equated himself with Heracles whose cult had been extended during the Antonini rule. He spent much of his time persecuting the Senate and spent large sums on entertainments and gladiatorial games in which he took part himself. As a result of such behaviour there was a conspiracy against him and he was killed.

14. CLODIUS ALBINUS – IULIA MAESA

1. Clodius Albinus, 193-197; AE, *sestertius*, 193-195, Septimius Severus, 193-211
2. AE, *sestertius*, 211, *Roma* (Photograph)
3. AE, *sestertius*, 202-210, *Roma*
4. AR, *denarius*, 202-210
5. AV, *aureus*, 207

Iulia Domna, his wife

6. AE, *sestertius*, 211-217, *Roma*
7. AR, *denarius*, 196-211, *Roma*

Caracalla, 198-217

8. AE, *sestertius*, 214, *Roma* (Photograph)
9. AR, *antoninianus*, 213-217, *Roma*
10. Plautilla, his wife; AR, *denarius*, *Roma*, (Photograph)

Geta, 209-212

11. AE, *as*, *Roma*, 211
12. AR, *denarius*, 200-202, *Roma*
13. Macrinus, 217-218; AE, *as*, Jan-June 218, *Roma*
14. Diadumenianus (*Caesar*), his son; AE, *sestertius*

Elagabalus, 218-222

15. AE, *sestertius*, (Photograph)
16. AV, *aureus*, c. 222, *Roma*
17. AR, *denarius*, c. 222, *Roma*
18. Paula, his first wife; AR, *denarius*
19. Aquilia Severa, his second wife, AR, *denarius*
20. Iulia Soaemias, his mother; AE, *sestertius*
21. Iulia Maesa, his grandmother; AE, *sestertius*

→ Septimius Severus



→ Iulia Domna



After the short reign of two emperors (T 13, nos. 21-22; 23-24), Lucius Septimius, the founder of the new Severi dynasty, became the emperor (nos. 2-5). He was proclaimed emperor by the Pannonian legions in opposition to the candidates supported by the army in Britannia (Clodius Albinus, no. 1) and Syria (Pescenius Niger, T. 13, no. 25). He adopted Clodius Albinus and at first they ruled together until there was a rebellion against them which they managed to crush. He was not on very good terms with the Senate and was more concerned with the army. He was involved in many wars as can be seen from his titles. Already in 193 he became PERT (inax, persistent), in 194 PATER PATRIAE, for his victories in the East in 195 ARABICVS and ADIABENICVS, in 198 PART(icus) MAX(imus) and finally in 210 BRIT(annicus). He minted coins in the east, of military character chiefly, and, as was customary, in Rome minted coins showing his wife Julia Domna (nos. 6, 7). There was a crisis while he was ruler which was reflected in the monetary system as the silver bullion began to lose its purity.

The financial crisis continued during the reign of his sons Caracalla (nos. 8-10) and Geta (nos. 11, 12). Although they began to reign together Caracalla very



← Caracalla



← Plautilla

soon murdered his brother and continued to reign alone. He gained the same titles as his father except that after his war with the Alamanni he became GERMANICVS in 213. At the end of 214 he introduced new silver coins (mixed with copper) and gave them his official name *antoninianus*. The coins were gradually reduced in silver content and in the second half of the



← Geta



← Elagabalus



↑ Paula



↑ Aquilia Severa

third century were copper only and disappeared after the monetary reform of Constantine I (no. 9). Characteristic of his coins were that the laurel crown was replaced by a radiate crown on the emperor's head and a half moon was shown below the bust of a woman of his family. At first the weight was double that of the denar but with time it became less.

After the short and in no way remarkable reign of Macrinus (nos. 13, 14), (he signed an unsatisfactory peace for the Roman empire with the Parthians 217/218), Elagabalus (nos. 15-17) came to power. He worshipped the Sun God (he was born in Syria) and tried to extend the worship of this deity throughout the empire. More coins showing women were minted at this time than at any other and we have a whole range of women's portraits. He minted coins for each of the three wives Julia Paula (no. 18), Aquilia Severa (no. 19) and Annia Faustina, for his mother Julia Soemias (no. 20) and grandmother Julia Maesa (no. 21).



↑ Julia Soemias



↑ Julia Maesa

5. ALEXANDER SEVERUS – PHILIPPUS II

Alexander Severus, 222–235

- 1. AE, *sestertius*, 229
- 2. AR, *denarius*, 233

Lia Mamaea, his mother

- 3. AR, *denarius*
- 4. AE, *sestertius*
- 5. Orbiana, his wife; AR, *denarius* (Photograph)

Maximinus I, 235–238

- 6. AR, *denarius*, 236, *Roma*
- 7. AE, *sestertius*, 236–238, *Roma*
- 8. Maximus, his son; AE, *sestertius*, 236–238, *Roma*

Gordianus I, mid-March – 6 April 238

- 9. AE, *sestertius*, *Roma*
- 10. As no. 9; AR, *denarius*, *Roma*
- 11. Gordianus II, March – April 238, son and co-ruler; AR, *denarius*, *Roma*
- 12. Balbinus, April – July 238; AR, *antoninianus*, *Roma*

Piapienus, April – July 238

- 13. AR, *antoninianus*, *Roma*
- 14. AE, *sestertius*, *Roma*

Gordianus III, 238–244

- 15. AE, *sestertius*, 241–243, *Roma*
- 16. *antoninianus*, 238–239, *Antiochia*

Philippus I, 244–249

- 17. AE, *sestertius*, *Roma*
- 18. *antoninianus*, 248, *Roma* (Photograph)

Otacilia Severa, his wife

19. AE, *sestertius*, Roma

20. *antoninianus*, 248, Roma (Photograph)

Philippus II, 244-249, the son of Philip I

21. AE, *sestertius*, Roma

22. *antoninianus*, *Antiochia* (?), hybrid



→ Alexander Severus



→ Iulia Mamaea



Alexander Severus (nos. 1, 2) now came to power. Elagabalus was persuaded by Iulia Maesa to adopt Alexander Severus as his son. Since Alexander Severus was young most of the power was in the hands of his grandmother Iulia Maesa and mother Iulia Mamaea (nos. 3, 4). Good relations were established with the Senate and at first there was much attention paid to building (reconstruction of the Flavian amphitheatre, building of the aqueduct *Aqua Alexandrina*). He was very well educated and for this reason his early coins have classical range of emblems, deities (Jupiter, no. 2) and personifi-



← Orbiana

cations. His mother persuaded him in 225 to marry Orbiana, a woman from a patrician family (no. 5). In the east he waged war with the Parthians and after that went to the Rhine to put down the Germans. There he and his mother were victims of a rebellion by Maximinus I, one of the military leaders, born in Thrace, who was proclaimed the new emperor (nos. 6, 7). He first sought military honours and conquered the Germans in 236 taking the title GERMANICVS MAXIMVS (greatest victor over the Germans) and gave his son, Maximus (no. 8), who already had the title of *Caesar* (caesar successor) the title of GERMANICVS. In the short time of a year in 238 there were four emperors in quick suc-



← Maximinus I.



← Gordianus III.

→ Philippus I.



→ Otacilia Severa.



↑ Philippus II.

cession who ruled from one to three months: Gordianus I and II in Africa (nos. 9–11), Balbinus and Pupienus in Rome (nos. 12–14), with Gordianus III as Caesar.

The two Gordiani were killed in Africa and Pupienus, after the murder of Maximinus and his son in *Aquileia*, was killed while returning to Rome together with Balbinus. The Senate declared Gordianus III emperor (nos. 15, 16). He gave *Viminacium* (Kostolac, Serbia) the status of colony and it minted its own bronze coins with P M S COL VIM reverse (*provinciae Moesiae Superioris Colonia Viminacium*). Money was also minted in the east in Antioch (no. 16). There were wars in Africa and against the Persians. After six years of rule he died or was killed. Philippus I from Arabia came to the throne (nos. 17, 18) and for co-ruler he took his son (nos. 21, 22). He made peace with the Persians but fought against many of the barbarian tribes. He took the titles PERSICVS, GERMANICVS, CARPICVS. There was great discontent during his rule and several aspirant emperors appeared in the provinces (i.e. *Pacatianus* in Moesia and Pannonia, *Iotapianus* in Syria and Cappadocia). He sent Traianus Decius to Pannonia to put an end to such claims. But the army declared Decius emperor and killed Philippus and his son.

16. TRAIANUS DECIUS – SALONINUS

Traianus Decius, 248–251

1. AE, *sestertius*, 249–251, *Roma*
2. *antoninianus*, 249–251, *Roma*

Etruscilla, his wife

3. AE, *sestertius*, *Roma*
4. As no. 3, *antoninianus*, *Roma*

Herennius Etruscus, 250–251, their son

5. AE, *sestertius*, *Roma*
6. AV, *aureus*, *Roma*

Hostilianus, 250–251, their son as well

7. AE, *dupondius* or *as*, *Roma*
8. *antoninianus*, 251, *Antiochia*

Trebonianus Gallus, 251–253

9. *antoninianus*, *Antiochia* (Photograph)
10. AE, *sestertius*, *Roma*
11. Volusianus, 251–253, his son; *antoninianus*, *Antiochia*
12. Aemilianus, May/June – Sept/Oct. 253; *antoninianus*, *Roma*
13. Cornelia Supera, his wife; *antoninianus*, *Roma*

Valerianus I, 253–259

14. AE, *sestertius*, 257–258, *Roma*
15. *antoninianus*, 253, *Antiochia* (Photograph)
16. Mariniana, probably his second wife, *antoninianus*, 256, *Roma*

Gallienus, 253–268

17. AV, *quinarius*, *Roma*
18. AE, *sestertius*, 253, *Roma*
19. *antoninianus*, 256–257, *Roma*

Salonina, his wife

20. *antoninianus*, *Asia* (Photograph)

21. AE, *as*, 255-256, *Roma*

22. Valerianus II, d. 255, their elder son, *antoninianus*,
256-259, *Roma*

23. Saloninus, d. 258, their younger son, *antoninianus*,
255, *Antiochia*

→ Traianus Decius



→ Etruscilla



The series of army-emperors continued with Traianus Decius, the first of several Pannonia-born emperors (he was born not far from *Sirmium*, nos. 1, 2). He took his older son Herennius as co-ruler and sent him to the Danubian frontier (Caesar 250), and later nominated his younger son Hostilianus Caesar. He fought with the Goths (VICTORIA GERMANICA, conqueror of the Germans) but lost his life in Thrace together with the son Herennius Etruscus. He was followed by Trebonianus Gallus (nos. 9, 10), the governor of Moesia, who had himself been proclaimed emperor by his soldiers. He took his son Volusianus (no. 11) as Caesar to be co-ruler and probably also Hostilianus, the son of Traianus Decius. Hostilianus very soon died either from plague or T. Gallus had him killed. T. Gallus made peace with the Goths and began to move to Rome. In the



← Herennius Etruscus

meantime Aemilianus (no. 12), the governor of Upper Moesia was proclaimed emperor by his soldiers and moved towards Italy against T. Gallus who was preparing a campaign in Gaul and Germany against Valerianus who the army, dissatisfied with Gallus, had proclaimed emperor. On the way he and his son were killed by their own soldiers. The Senate now recognised Aemilianus as emperor but after only ruling for three months he was killed in action by Valerianus.

During all this period the mints in Rome and Antioch were working and probably T. Gallus and his son had mints in North Italy and Milan for the needs of their troops. In addition for the whole period the mint in *Viminacium* was working.

Valerianus (nos 14-15) now became emperor and took his son Gallienus (nos. 17-19) as co-ruler with the title *augustus*. Rebellion began on all frontiers and Valerianus went to Asia Minor to campaign against the Persians who had devastated Antioch and sent Gallienus to the Rhine and Danube frontiers to campaign against the Gauls and other Germans.

The Franks attacked Spain across southern Gaul and the Scythians plundered parts of the Empire. Valerianus fell into the hands of the Persians and probably died a prisoner in 260. During the time he was co-ruler he registered his military victories on coins: VICTORIA



↑ Hostilianus



← Trebonianus Gallus



← Volusianus

PARTHICA (Victory over the Parthians) in several versions and VICTORIA GERMANICA 256, VICTORIA MAX TER 257 (greatest conqueror three times) and several other titles. Gallienus was left alone and the empire was threatened on all sides.

During the rule of Valerianus and Gallienus several mints were active: in the East in *Antioch*, than *Rome*, *Mediolanum* (Milan), *Colonia Agrippina* (Cologne), *Treveri* (Trier) and Gallienus founded one in *Siscia* (Sisak). That in *Viminacium* ceased to function. Both rulers minted coins showing their wives, Valerianus after her death for Mariniana (she probably died before he was proclaimed emperor, no. 16) and Gallienus for Salonina (nos. 20, 21) and for their sons (nos. 22, 23).



→ Valerianus I.



→ Mariniana





← Gallienus



← Salonia

17. MACRIANUS – MAGNIA URBICA

1. Macrianus iun., 261-262 (Orient); *antoninianus*, *Antiochia*
2. Quietus, 261-262 (Orient); *antoninianus*, *Antiochia*

The Gallic Empire, 259-273 (nos. 3 to 8)

3. Postumus, 260-268; *antoninianns*, *Cologne*
4. Laelianus, 268; *antoninianus*, *Moguntiacum*
5. Victorinus, 265-268; *antoninianus*, *Cologne*
6. Marius, 268; *antoninianus*, *Cologne*
7. Tetricus sen., 271-274; *antoninianus*, *Lugdunum?*
8. Tetricus iun., 273-274; *antoninianus*

Claudius II Gothicus, 268-270

9. *antoninianus*, *Antiochia* (Photograph)
10. AV, *aureus*, *Mediolanum*

Quintillus, 270, the brother of
Claudius II. Gothicus

11. *antoninianus*, *Mediolanum*
12. *antoninianus*, *Siscia*

Aurelianus, 270-275

13. *antoninianus*, *Siscia* (Photograph)
14. *antoninianus*, *Ticinum*
15. *aureus*, *Antiochia*
16. Severina, his wife; *antoninianns*, *Lugdunum*
17. Aurelianus - Vabalathus, *antoninianus*, *Antiochia*
18. Tacitus, 275-276, *antoninianus*, *Ticinum*
19. Florianus, 276, *antoninianus*, *Ticinum*

Probus, 276-282

20. *antoninianus*, Roma

21. *antoninianus*, Roma (Photograph)

22. Carus, 282-283, *antoninianus*, Antiochia

23. Carinus, 283-285, *antoninianus*, Roma

24. Numerianus, 283-284, *antoninianus*, Antiochia

25. Magnia Urbica, the wife of Carinus, *antoninianus*, Roma



← Claudius II. Gothicus



← Quintillus

Gallienus was killed in 268 by his own soldiers who proclaimed Claudius II (nos. 9-10) emperor; he was born somewhere in Illyricum. He was an outstanding military commander, defeating the Germans in the north, while from the east he was menaced by the Goths who he defeated with his last strength in 269 near what is today Niš. For this victory he gained the title GOTHICVS (Gothic). The Goths spread the plague throughout the Balkans and Pannonia and the emperor himself fell victim to it. Briefly he was succeeded by his brother Quintillus (nos. 11-12) but the Pannonian legions proclaimed Aurelianus emperor. Already in the time of Gallienus one of the army commanders called Postumus (no. 39) had defeated the Germans on the Rhine and he made use of this conquest to detach Spain, Britain and Gaul from the Roman empire and form a new province called the Gallic Empire of which

→ Postumus



→ Tetricus sen.



he proclaimed himself emperor (nos. 3-8). This empire began in the middle or the second part of 260 and lasted for about fifteen years. There was a succession of emperors which caused great trouble in Rome until the last of them, Tetricus I (no. 7) in the middle of 274, by agreement, lost a decisive battle and transferred allegiance to Aurelianus - in this way the Gallic empire was returned to Rome. The problems of a period of warfare are best reflected in the monetary system. More money is needed than in peacetime which means a fall in quality and in guaranteed weight. The mints were overloaded, the workmen untrained, inflation began and with it a serious imperial crisis. There were a number of official mints, in Rome, Milan, Lyon, Cologne, Trier and Sisak, and two more in the east (*Antioch* and *Cyzicus*).

Aurelianus, born in Pannonia, not far from *Sirmium* (nos. 13-15) was an energetic and efficient ruler and first turned his attention to military matters (CONCORDIA MILITVM, Military unity, VIRTVS ILLVRICI (sic!), (virtue and excellence of the Illyrian warriors), and then to monetary reform especially reorganisation of the mints and the quality of the coins. He fought successfully against the Germans, Goths and Parthians but when he attacked the Persians, he was murdered by his officers in Thrace. It is not surprising that he was given the title



↑ Aurelianus



← Severina



← Probus

RESTITVTOR ORBIS (restorer of the world) which is often impressed on his coins. In addition to the existing mints he also minted coins in *Serdica* and *Tripolis*. After a short time the older and distinguished senator Tacitus came to the throne (no. 18) who was considered to be a descendant of the famous historian Cornelius Tacitus of the 1st and 2nd c. (this relationship has not been confirmed). He only had one victory VICTORIA GOTHICA after which he died a natural death and was succeeded by his half-brother Florianus (no. 19). He was not accepted in Syria where Probus was prefect and for this reason did not mint money in Antioch and *Tripolis* where the mints were under the control of Probus. He only ruled for three months.

The army proclaimed Probus emperor, born in Pannonia. He ruled for a little over six years (nos. 20, 21) and was outstandingly efficient both ruling the empire and in economic life. The army was engaged in various peaceful pursuits such as road building, strengthening the frontiers, draining marshes and planting vineyards etc. He freed Gaul from barbarian invasion, brought peaceful organisation to Illyricum, Thrace and Upper Egypt, and made peace with the Persians. Therefore on coins he is frequently found in complete military uniform with an emperor's cloak and with the inscription VIRTVS PROBI AVG or INVICTVS (invincible). He maintained the quality of coins which were minted in eight mints with numerous workshops. The army made

→ Carus



him emperor, and the army killed him, being dissatisfied with the discipline that he imposed.

The troops in Raetia and Noricum now proclaimed Carus emperor and he took his two sons as caesars, first Carinus and then Numerianus (nos. 22-25); subsequently, both were given the title of *augustus*, Carinus while his father was alive and Numerianus after his death. Carinus remained in Rome to oversee the western frontiers and Numerianus conquered the Sarmatae and Quadi and attacked Persia. Carus died or was killed and Numerianus succeeded to the throne but he too was killed or died of an illness in Thrace.

18. DIOCLETIANUS – LICINIUS IUN.

Diocletianus, 284-305

1. AE, *follis*
2. AE, *antoninianus*, *Siscia*
3. AR, *argenteus* (Photograph)
4. AV, *aureus*, *Roma*

Maximianus Herculus, 286-305

5. AE, *follis*, 305/6, *Aquileia*
6. AR, *argenteus*
7. AV, *aureus*, 293-294, *Treveri*
8. Diocletianus - Maximianus Herculus, AE (Photograph)

Constantius I Chlorus, 293-306

9. AE, *follis*, 302-303, *Roma*
10. AR, *argenteus*, c. 295, *Nicomedia*
11. Helena, the wife of Constantius Chlorus

Galerius Maximianus, 293-311

12. AE, *follis*, 310-311, *Roma*
13. AR, *argenteus*, 298-299, *Roma*
14. AE, *follis*, c. 301, *Siscia*
15. Galeria Valeria, Diocletian's daughter, AE, *follis*, 311, *Alexandria*
16. Severus II, 305-307. AE, *follis*, cca 307, *Cyzicus*
17. Maximinus II Daza, 305-313, AE, *follis*, 313, *Siscia*
18. Maxentius, 306-312, AE, *follis*, c. 308-9/10, *Ticinum* (Photograph)
19. Romulus, the son of Maxentius, AE, *follis*, 308-310, *Roma*

Licinius sen., 307-324

20. AV, *aureus*, 313-314, *Serdica*
21. AE, *follis*, cca 311, *Nicomedia* (Photograph)
22. AR, *follis*, 320, *Siscia*

Licinius iun., the son of Licinius I

23. AE, *foliis*, 319–320, *Siscia*

24. AE, 319–320, *Ticinum*

→ Diocletianus



→ Maximianus Herculus



Diocletian (nos. 1–4) was born in Dalmatia, he was a notable military commander and very soon after he had succeeded as emperor he began to reorganise the empire. Following the principate introduced by Augustus he introduced the dominate. The emperor became *Dominus*, master of all his subjects. Thus on some inscriptions we find the title *D(ominus) N(oster)* (Our Master). His next step was to divide power. As equal co-ruler he took Maximianus (nos. 5–7) and each of these *augusti* took a *caesar*, a rank one step lower. This was the beginning of the tetrarchy, the rule of four emperors. Diocletian took control of the eastern empire with its centre in *Nicomedia* with caesar Galerius Maximianus (nos. 12–14). The western empire was under Maximianus with its centre first in Milan and later in *Ravenna*, his caesar being Constantius Chlorus (nos. 9–10). Diocletian proclaimed himself the son of Jupiter, *Jovius*, and Maximianus *Herculus* (son of Hercules). This is seen on the coins reverse, i.e. *IOVI CONSERVATORI* (Jupiter, guardian, saviour of the emperor), *HERCVLI DEBELLATORI* (Hercules conqueror), *HERCVLI PACIFERO* (Hercules pacifier), *HERCVLI VICTORI* (Hercules victor). In



← Constantius I. Chlorus



← Helena

spite of the division of power Diocletian remained the supreme ruler. He carried out many reforms, that which interests us most here being his monetary reform of 294. During the tetrarchy (293–307) the following mints worked in the empire: *Londinium* (297–324/325), *Treveri* (294–413), *Lugdunum* (294–5c.), *Ticinum* (294–326), *Aquileia* (294–324/325 and again 334/335–423), *Rome* (294–5c.), *Carthage* (296–311), *Siscia* (294–5c.), *Serdica* (303/304–308, and 313), *Thessalonica* (300–5c.), *Heraclaea* (294–298 and 305–5c.), *Nicomedia* (294–5c.), *Cyzicus* (294–491), *Antioch* (294–462) and *Alexandria* (294–450). He introduced two new coins in silver and copper. A new pure silver coin, the *argenteus* to replace the old *denarius*, and in copper the *folles* (the contemporary name, professionally known as *nummus*).



← Galerius Maximianus

→ Maxentius



→ Licinius sen.



↑ Licinius iun.

The second tetrarchy compared to the first lasted a very short time, not even a full year, from 305-306, under august Galerius (formerly caesar to Diocletian) with Maximinus Daza as caesar (no. 17) and august Constantius Chlorus (formerly caesar to Maximianus Herculeus) and Severus II as the caesar (no. 16). The third tetrarchy also lasted less than a year 306-307. The augusti were Galerius and Severus II and caesars Maximinus Daza and Constantine I and Maxentius (who in the same period became august, no. 18), who opened still another mint *Ostia*, in 308/9.

Under these three tetrarchies the coins of Diocletian's reform showed a change in the style of portraying the emperor. The head was almost uniformly wide, almost square with a strong neck. This portraiture was not only found on coins but on sculpture also and was the style of the time until the reign of Constantine I when it ended. They were years of constant warfare between the empire and the barbarians and the rulers among themselves. Diocletian was one of the rare Roman emperors who retired from the throne, and passed his last days in comfort in his palace in what is today Split and died of natural causes. His idea of a harmonious shared rule among four rulers did not work long and after their mutual dissention it was Constantine I (Constantine the Great) who emerged victorious, at first in conjunction with Licinius I (nos. 20-22).

19. CONSTANTINUS I – IULIANUS II

Constantinus I, 306/7–337

1. AE, *foliis*, 307–309, *Treveri* (Photograph)
2. AE, *foliis*, 307, *Ticinum*
3. AV, *solidus*, 335, *Nicomedia*
4. Fausta, the wife of Constantine I; AE, *foliis*, 318–319, *Thessalonica*
5. Urbs Roma, AE, *foliis*
6. Constantinopolis, AE, *foliis*, between 330 and 335 (Photograph)
7. Crispus, d. 326; AE, *foliis*, 324–5, *Nicomedia*

Constans, 333–350

8. AV, *solidus*, 337–347, *Antiochia*
9. AR, 340–350, *Siscia*

Constantius II, 324–361

10. AR, *siliqua*, 351–355, *Constantinopolis*
11. AV, *solidus*, 351–355, *Constantinopolis*
13. Constantinus II., 317–340, AE, *foliis*, 321, *Lugdunum*

Vetranio, 350

12. AE, 350 *Siscia* (Photograph)
14. AE, 350, *Siscia*

Magnentius, 350–353

15. AE, 350, *Roma*
16. AE, 350–352, *Aquileia* (Photograph)
17. Decentius, 351–353, AE, 351–353, *Lugdunum*
18. Constantius Gallus, AE, 351–354, *Thessalonica*

Iulianus II (Philosopher, Apostate), 355–363

19. AE, 361–363, *Siscia*
20. AR, reduced *siliqua*, 360–363, *Lugdunum*
21. AV, *solidus*, 361–363, *Sirmium*

→ Constantinus I.



→ Fausta



↑ Crispus

Constantine and Licinius ruled together for ten years after which they fell out. Licinius was defeated, driven out and killed. Constantine I (nos. 1-4) ruled until his death together with his sons. This period, which was one of many important developments within the empire, is remembered as the Age of the Constantines. The first to attain the honour of caesar in 317 were Crispus, Constantine II and Licinius II and later Constantius II, 324, and Constans 333. After the death of Constantine I his three sons ruled together. Constantine II (no. 13) was responsible for the western provinces, Constans (nos. 8, 9) for the central and Constantius II (nos. 10, 11) for the eastern part of the empire. In 350 a usurper named Magnentius arose (nos. 15, 16) who made his brother Decentius Caesar (no. 17) and in the Balkans Vetrano (nos. 12, 14). In 351 Constantius II named his cousin Constantius Gallus (no. 18) as caesar, conquered his enemies in Gaul and again gained control of the whole empire. After the removal of Constantius Gallus in 354 his half-brother Iulianus became caesar the following year, and in 360 his army proclaimed him augustus (nos. 19-21). Constantius died in 361, which prevented a struggle between them and Iulianus was proclaimed emperor.

During his reign Constantine I made many important changes. After many years of persecution of the Christians (lasting from the first century and particu-

→ Constantinus II.





← Constans



← Constantius II.

larly vicious during the time of Diocletian) with Licinius I he sent officials an order on the basis of which the Edict of Milan was passed in 313 according to which the Christian religion was to be considered equal to the old religion. This was soon reflected in the coins on which Christian symbols were seen with increasing frequency, especially the christogram *CHI-RO*. Constantine followed his predecessor Diocletian and gave great importance to the East in which, in 330, he founded a new capital Constantinople (*Constantinopolis*) where he established a mint, the foundation stone of which was laid in 324 and which began working a few years later in 326. Here he showed his adherence to the pagan religion by raising a great statue to Helios, the sun god, and a number of pagan buildings (such as a temple to the goddess Fortuna). From 330–335 coins were minted with inscription *CONSTANTINOPOLIS* and on the reverse Victory (no. 6). He did not forget the old capital in which a series of coins were minted with the inscription *VRBS ROMA* (city of Rome) and obverse the she-wolf with Romulus and Remus (no. 5). There were many new developments concerning the monetary system. In the West in 313 the Ostia mint was abolished and a new one opened in Gaul, in *Arelate* (Arles); this city in honour of Constantine II in 328 changed its name to *Constantina* which was recorded on coins as *CONST*. The mints in London (324/5) and *Ticinum* (326) were also closed. But in 326 a new one was opened in Constantinople. Magnentius in 350 opened a new mint in *Ambianum* (Amiens) which after a short period of minting in his reign closed in 353. Some new denominations were produced. The gold *aureus* was replaced by the *solidus*, first in *Treveri* and from 314 was issued in the entire western part of the empire. It was in-



↑ Constantinopolis

→ Urbs Roma



→ Magnentius



↑ Julianus II.

roduced in the east only in 324 after the victory over Licinius. A little earlier an attractive portrait of Licinius *en face* was shown on the *aurei* in *Nicomedia* (321/2). The *solidus* remained, and continued in Byzance even after the fall of the Western Empire as did the *semissis* which was half its value. Very high quality silver coins were produced from the same year, 324, the *miliarensis* in various weights. From 348, during the reign of Constantius II a new smaller denomination, the *siliqua* was introduced. There were also new copper coins. In the monetary reform of 348 under Constantius II and Constantian a new larger denomination was introduced, the *maiorina* in varied weights but its minting stopped about 395, when a lesser denomination was introduced and the emission was completed with coins half the value of those of 379. A copper coin of even larger value was now produced about 353 by Magnentius and on it for the first time Christian symbols appeared on Roman coins: the christogram *CHI-RO* flanked by *alpha* and *omega*. The same coins were minted by Julianus Apostate who, the opposite of Magnentius, put on his coins an overtly pagan symbol, the bull (*Apis*, no. 19). He adhered to the Roman belief in many gods as can be seen from his nickname (*Ἀποστάτης* - renegade, which is what he was called by the Christians) as did Iovianus also.

The emperor's title obverse was changed by Constantius' sons and instead of *IMP(erator)* it became the rule to use *D(ominus) N(oster)* which had begun to be used in the reign of Diocletian. The bust of the emperor was not shown with a rayed crown or a laurel wreath but with two kinds of diadem, with pearls or with rosettes.

20. IOVIANUS – IULIUS NEPOS

1. Iovianus, 363–364; AE, *Thessalonica*

Valentinianus I, 364–375

2. AE, *Siscia*

3. AR, *siliqua*, 367–375, *Treveri*

Valens, 364–378

4. AE, 367–375, *Roma*

5. AV, *solidus*, 367–375, *Treveri*

6. AR, *siliqua*, 367–375, *Antiochia* (Photograph)

Gratianus, 375–383

7. AE, 378–383, *Arelate*

8. AV, *solidus*, 367–375, *Treveri*

Valentinianus II., 375–392

9. AE, 378–383, *Siscia*

10. AR, *siliqua*, 388–392, *Treveri* (Photograph)

11. Theodosius I., 379–395, AE, 383–387, *Siscia*

12. Flaccilla, his wife, AE, 383–384, *Siscia*

Magnus Maximus, 383–388

13. AV, *solidus*, 383–388, *Treveri*

14. AR, *siliqua*, 383–388, *Treveri*

15. Flavius Victor, 383–388, AR, *siliqua*, 387–388,
Mediolanum

Honorius, 395–423

16. AE, 410–423, *Roma*

17. AV, *solidus*, 413, *Ravenna*

18. Galla Placidia, daughter of Theodosius I, sister of
Honorius, (Photograph)

19. Iovinus, AR, 411–413, *Gallia*

20. Severus III., 461–465; AR

21. Iulius Nepos, 474–475; AV, *triens*

→ Valentinianus I.



→ Valens



↑ Gratianus

Iulianus was killed in 363 fighting against the Persians and the army declared Iovianus (no. 1) emperor, but in 364, after only a few months, he died. Valentinianus I now came to the throne (nos. 2-3) and immediately took his brother Valens (nos. 4-6) as his co-ruler. They were both from *Cibalae* (Vinkovci). Valentinianus ruled the Western Empire with its seat according to need mainly in Trier, and Valens ruled the eastern with its seat in Constantinople, but he often lived in Antioch. The empire was now menaced not only by internal dissention but by the various barbarian peoples that, after five centuries would become dominant and cause its final downfall. The mint in Milan was opened again and exclusively minted gold and silver coins. That in *Sirmium* was closed. Under Iulianus and Iovianus the production of higher denominations of copper coins ceased and only the smaller values were continued with the stereotyped and uninventive reverse *GLORIA ROMANORVM* (Glory of the Romans) or *SECVRITAS REPVBlicAE* (Security of the state). The declaration of Valentinianus' elder son Gratianus as augustus was marked by the minting of a special type of coin *GLORIA NOVI SAECVLI* (Glory to the new generation) in *Arelate*. In gold the reverse was usually *VICTORIA AVGG* (Victory for the two augustus); in fact this type was common to all the mints in western Empire. After the death of Valentinianus I in 375 his second son was proclaimed emperor as Valentinianus II. On silver coins, besides the existing *VRBS ROMA* the reverse bore a new legend *VIRTVS ROMANORVM* (Virtue of the Romans, no. 10), and the copper *REPARATIO REIPVBlicae* (renewal of the state). The emperor's hand is outstretched towards a kneeling woman (no. 9) and *GLORIA RO-*



← Valentinianus II.



← Theodosius I.

MANORVM, in two types, the emperor in a boat or with a flag and prisoner. In Britain the emperor was proclaimed *Magnus Maximus* (nos. 13, 14) who took his son Victor (no. 15) as co-ruler while in the eastern variant we find Theodosius I (no. 11) appointed by Gratianus (nos. 7, 8), who also quickly took his son Arcadius as augustus. Maximus for a short period reopened the London mint while that in *Siscia* stopped work in 387 and was opened for the last time for Honorius. In this period a new gold denomination began to be minted, *tremissis*, one third of a *solidus*, with the inscription VICTORIA AVGVSTORVM. The copper inscriptions were VIRTVS EXERCITI (sic!) (merit, virtue of the army) and under Theodosius' wife Flaccilla SALVS REIPVBLICAE (health, general good to the state, no. 12). An innovation in the west was the *aes IV*, the smallest denomination, bearing SPES ROMANORVM (hope of the Romans). After the death of Magnus Maximus, Valentinianus II (nos. 9, 10) reigned in the western empire and in the eastern Theodosius I. Peace in the western empire was shattered by the murder of Valentinianus II after whom Eugenius took power, the last emperor to try and reintroduce the pagan religion. Taking no account that the western mints under him issued



← Flaccilla

→ Honorius



coins in their names, Theodosius and Arcadius did not recognise him as emperor. Theodosius went to Italy in 394 and managed to defeat him. For this campaign he again opened the mint in *Sirmium* where he minted *solidi*. In this way for a short while he reunited the empire but the next year he died raising to the rank of augustus his younger son Honorius as well (nos. 16, 17). Arcadius and Honorius were too young to take the responsibility and the empire was finally divided between Arcadius in the east and Honorius in the west. In the west *solidi* were minted mainly in Italian mints including a newly opened one in *Ravenna*, where the emperor resided. On the reverse we find *VICTORIA AVGGG* (victory to the three augusti), the emperor with a flag and globe pulling a prisoner (no. 17). From Theodosius on the emperor was more and more frequently shown full face which was later consistently used in the Byzantine Empire. In silver the coins *milarensis*, *siliqua* and *semisiqua* were minted and in copper small denominations. The greatest danger for the empire was posed by the barbarian tribes, especially those in the north, the Visigoths led by Alaric. After the Balkans he took Pannonia and Noricum and advanced onto Italy. Peace talks failed as a result of discord and Alaric began to attack Rome, which on the third try he conquered and destroyed. In the meantime the Vandals and Alani took the Pyrenean peninsula and advanced right down to north Africa. A great threat now came from the Huns led by Attila. They took some parts of Pannonia and Moesia, laid Gaul waste and advanced on north Italy. They very soon left Italy and returned to the regions beyond the Danube where Attila died and his state disintegrated. All this time the emperors of the western empire had been changing down to Romulus Augustulus. He was removed from power by Odoacar who sent the emperor's insignia to Constantinople in 476. This date is taken to mark the end of the Western Roman Empire, although there are some who date its end to 480 when Iulius Nepos died.



↑ Iulius Nepos

21. ROMAN IMPERIAL MINTS

Siscia

1. Probus, 276-286
Rv: SISCIA PROBI AVG - female figure, centre (the personification of the city), seated, holding a diadem; flanked by two river gods (the Sava and the Kupa), upon waves; in exergue XXIT
AE, antoninianus, c. 278/9, (Photograph)
2. Numerianus, 283-284
Rv: FIDES EXERCIT AVGG - Fides, with patera, seated l., flanked by three military standards; in exergue SMSXXI, l. in field Γ
AE, antoninianus, third *officina*
3. Diocletianus, 284-305
Rv: VIRTVS MILITVM - gates of a military camp with three towers; in exergue *SIS
AR, argenteus, cca 295, second *officina*
4. Constantius II, 323-361
Rv: HOC SIGNO VICTOR ERIS - Constantius, in military dress, standing l., holding labarum; crowned by Victory; l. in field A, in exergue ASIS.
AE, follis, 350
5. Valentinianus I, 364-375
Rv: SALVS REIPVB - emperor standing, *en face* head turned l., holding labarum and Victory on globe, treading down an enemy on knees; r. in field*, in exergue SMSISC (branch)
AV, solidus, 364-367

Roma

6. Probus, 276-282
Rv: VICTORIA GERM - trophy between two captives; in exergue R (thunderbolt) P
AE, antoninianus

7. Licinius pater, 308-324
Rv: SPQR OPTIMO PRINCIPI - legionary eagle between two standards; in exergue RP
AE, follis, 312-313 (Photograph)
8. Valentinianus I, 363-375
Rv: VOT V. MVLT X within laurel wreath, in four lines; in exergue RT
AR, siliqua, 364-367

Constantinopolis

9. Constantius II, 337-361
Rv: VOTIS/ XXX/ MVLTIS/ XXXX within laurel wreath, in four lines; in exergue C.Γ
AR, siliqua, 351-355
10. Constantinus I, 306-337
Rv: CONSTANTINI-ANA DAFNE - Victory seated upon a cippus, turned l., holding a palm branch; in front trophy, at her feet a kneeling captive; left in field A, in exergue CONS*
AE, follis, 328-329 (Photograph)

Sirmium

11. Constantius II., 337-361
Rv: VOTIS/ XXX/ MVLTIS/ XXXX within laurel-wreath, in four lines; in exergue SIRM
AR, siliqua, 355-361
12. Constantius II., 337-361
Rv: GLORIA-REI-PVBLICAE - personifications of Rome and Constantinopolis, seated on thrones, facing each other, holding shield with VOT/ XXX/ MVLT/ XXXX; Rome holding spear, Constantinopolis sceptre, her foot upon the stern of a ship; in exergue (crescent with dot) SIRM
AV, solidus, 351-355

Aquileia

13. Maximianus Herculius, 286-305
Rv: VIRTVS AVGG ET CAESS NN - Maximianus, in military dress, galloping r., holding shield and piercing the enemy with a spear, a second one kneeling on ground; in exergue AQP
AE, follis, 305-306

Lugdunum

14. Iulianus Apostata, 360-363
Rv: SECVRITAS REI PVB - bull, standing r., head facing; above **; in exergue LVGD OFFP
AE, 360-363

Mediolanum

15. Magnus Maximus, 383-388
Rv: VIRTVS RO-MANORVM – Rome seated *en face*, head l., holding globe and spear turned downwards; in exergue MDPS
AR, siliqua, 387-388

Cyzicus

16. Diocletianus, 284-305
Rv: GENIO POPV-LI ROMANI – Genius standing l., naked, modius on his head, chlamis thrown over left shoulder, holding patera and cornucopiae; in exergue Κε
AE, follis, 296-296

Viminacium

17. Gordianus III, 238-244
Rv: PMS COL VIM – personification of the colony, with diadem on head, standing, facing, flanked by a bull l. and lion r.; in each hand holding standards with VII i IIII (personification of the VII Claudia and IIII Flavia legions, stationed in Upper Moesia); in exergue AN IIII
AE, c. 243-244 (Photograph)

Stobi

18. Iulia Domna, wife of S. Severus
Rv: MVNI STOB – Nike moving to l., holding wreath and palm branch
AE, before 217 (Photograph)

We can consider the »minting« of coins to have begun as soon as various marks and stamps began to be impressed into natural metals. Such marks were a guarantee of the purity of the metal and therefore of its value. This was the first step in the formation of mints with special apparatus, the organisation and administration of which was very ramified.

The mints had a special place in the Roman Empire. They were most notable in Rome itself where they first appeared in the time of Augustus (*Emerita, Colonia Ne-mausus, Caesaraugusta* etc.). He also minted money in Asia Minor (*Ephesus, Pergamum*), Syria (*Antioch*) and Gaul (*Lugdunum*) in three different metals, gold, silver and bronze. As the empire expanded so the number of mints increased. The greatest number was in the third

and fourth centuries when there were more than thirty. As time went on the mints too impressed their mark into the metal, a shortening of their name. When needed the emperors themselves reformed the minting system and the value of various coins, and if there was no need for certain mints, they were closed. The most important mint of all was ROMA in Rome (nos. 6–8). It was inaugurated during the republic at the beginning of 3rd c. BC when it started to mint bronze ingots such as *aes grave*. From 211 BC it minted Denars. As the most important imperial mint it was in permanent production



from the time of Augustus right down to the fall of the Western Roman Empire, and was made constant use of by the eastern empire also. It was housed in the temple of Juno Moneta on the Capitol and after the great fire of the time of Nero was moved to Caelium. It was especially active in the second century and the first half of the third when it was to all intents and purposes the only official imperial mint. It only began to use its own mint mark during the reign of Gordianus III when it worked in a number of different *officinae* (workshops).

The SISCIA mint (Sisak, nos. 1–5) is well known for the long period when it was active and for the large number of high quality coins of recognizable style which it issued. The importance of both town and mint were a result of its geographical position in the rich province of Pannonia in the centre of the empire. From the beginning the Romans had used great force to take the town that was finally conquered by Augustus. It particularly flourished under Tiberius and gained the status of colony under the Flavii, *Colonia Flavia Siscia*. It was the capital of the province, the port and crossroads of many roads and routes and a centre of military administration and commerce, manufacture, and the edifices, trades, shops and culture that mark an urban centre as a metropolis. It is thus not surprising that about 262 Gallienus founded a mint there for the use of the army. At first

its coins were very similar in style to those of the Roman mint mainly because it was staffed by master craftsmen from Rome. But in the same period *Siscia* was training its own personnel who gradually developed their own distinctive and high quality style and produced coins in gold, silver and copper. In the time of Gallienus a today rather rare series was minted with the inscription SISCIA AVG. At the time of Aurelianus' monetary reform the mint was extended by craftsmen from *Mediolanum* and operated in 6-7 official workshops. There is a rare emission of high quality *antoniniani* from the reign of Pro-



← Siscia

bus bearing the legend SISCIA PROBI AVG (no. 1) and showing the city and two river gods. This was a change from purely western style to incorporate elements of eastern coins. During the period of the first and second tetrarchs coins were minted in gold and silver but there were also large emissions in copper. Constantine I and his family also used the Sisak mint. It was the only mint that, about 350, under the usurper Vetriciano, minted very fine coins in all three metals. It worked for short periods with a varying number of workshops which were changed at need (at the end of the fourth century there were only two) and it is believed to have closed finally at the end of the fourth century. It was reopened for short time in the reign of Honorius from 408-423, but at this time produced Roman type coins. The last time it was active under king Theoderic (489-526) and it showed Ostrogothic stylistic traits, producing *tremisses* (gold coins of 1/3 *solidus*).

Constantine I moved the capital of the East to a city he called after himself, CONSTANTINOPOLIS, 326, and founded a mint there (nos. 9, 10). The *Constantinopolis* mint worked without a break as long as the empire lasted, after its division into west and east, after the fall of the Western and throughout the life of the Byzantine Empire.

→ Constantinopolis



↑ Sirmium

It is presumed that another mint worked in Pannonia for a short time in SIRMIVM in the second half of the third century, during the reign of Gallienus but only for local payments. It is certain that before *Thessalonica Sirmium* became the capital of Constantine I and that he had founded a mint there in 324 (nos. 11, 12). It worked with a number of interruptions and it is known that in one period for payment of larger sums it produced bars of gold and silver which sometimes had the stamp of the rulers impressed. In the second half of the fourth century, during the rule of Valentinianus I and Valens it ceased working. Later it worked as an Ostrogoth and Gepid mint like that in *Siscia*.

From the beginning of Diocletian's reign several mints began to operate i.e. AQVILEIA in 294 (no. 13) which, with only one pause, worked until the beginning of the fifth century. At the same time the *Alexandria*

→ Aquileia



mint became an imperial mint and another was opened in *Nicomedia* to which the emperor moved his residence. This was followed in about 300 by *Thessalonica* where Galerius had his residence.

One more mint that operated in Asia Minor was in CYZICVS (no. 16) opened by Claudius II, and from Diocletian's monetary reform continually minted coins still until the rule of the Eastern Roman emperor Leo I.



← Cyzicus



← Lugdunum

The most important mint in Gaul was LUGDVNVM (Lyons) which already minted money from the end of 1st c. BC for Augustus. It was interrupted during the rule of Domitianus and remained closed until the third century. It was reopened by Aurelianus at the end of 274 and still worked during the time of Tacitus. After Diocletian's reform it continued with a large number of issues in gold, silver and bronze right down to the first decades of the fifth century (no. 14).

On the Italian peninsula, beside the mint in Rome, another important one was MEDIOLANVM (Milan, no. 15) which probably produced the first coins from Traianus Decius in the third century onwards. We know it to have been instituted by Gallienus in 259 but was already closed by Aurelianus and after a long gap



← Mediolanum



↑ Viminacium

continued to work under Constantius II and intermittently, in the fifth century.

Some coins during the empire were minted locally by individual towns that had gained the right to have their mints. These were towns that had achieved the position of municipality or colony, but only some of these attained this privilege. They only minted bronze coins and with the name of the emperor obverse they bore reverse the name of the town or province and the name of the magistrate under whom the money had been minted. Such mints worked during the second and third centuries and were closed during the rule of Valerianus I and Gallienus. During the reign of Gordianus III the VIMINACIVM mint (no. 17) was founded. About 239/40 (after the emission of the *antoniniani* of Philippus I and Pacatianus, the usurper in Moesia and Pannonia) when *Viminacium* gained the status of colony allowing it to mint copper coins for local use. A characteristic of these coins is that they carried an exergue mark showing the local era from I to XVI; only coins with the mark X and XV are missing in which years the mint was closed. Except in some special emissions the emblems on the reverse are constant. It ceased to work in the first half of the third century during the reign of Gallienus who transferred the master craftsmen of the mint to COLOGNE (*Colonia Agrippinensis*) in Germany.

Another such local mint was that of STOBI (no. 18) which attained this municipal right during the rule of Vespasianus (*Municipium Stobensium*) and began to issue local money.



→ Stobi

22. BYZANTINE EMPIRE

BYZANTINE COINS

1. Leo I (457-474), AE2, *Constantinopolis*
2. Zeno (474-491), AV, *tremissis*, *Constantinopolis* (Photograph)
3. Justinianus I (526-565), AE, *30 nummia*, 539/40, *Antiochia*
4. Justinianus I (526-565), AE, *40 nummia/follis*, 529/539, *Antiochia*
5. Justinianus I (526-565), AE, *40 nummia/follis*, 538/39, *Constantinopolis*
6. Justinianus I (526-565), AV, *solidus*, 538, *Constantinopolis* (Photograph)
7. Mauricius Tiberius (582-602), AE, *40 nummia/follis*, 601/02 *Constantinopolis*
8. Phocas (602-610), AE, *20 nummia/1/2 follis*, 603/04, *Antiochia*
9. Phocas (602-610), AE, *40 nummia/follis*, 604/05, *Antiochia*
10. Heraclius (610-641), AR, *heksagram*, 615, *Constantinopolis*
11. Constantinus V Copronymus (741-775), AV, *solidus*, after 751, *Syracusae*
12. Leo V. (886-912), *follis*, *Constantinopolis*, AE
13. Basilius II et Constantinus VIII (976-1025), AE, anonymous *follis*, 976-c. 1030/35, *Constantinopolis*
14. Constantinus IX Monomachus (1042-1055), AR, *milliaresion*, *Constantinopolis*, (Photograph)
15. Romanus III Argyrus (1028-1034), AV, *nomisma histamenon*, *Constantinopolis*, (Photograph)
16. Manuel I Comnenus (1143-1180), AE, *trachy*, *Constantinopolis*
17. Andronicus I Comnenus (1185-1185), AE, *trachy*, *Constantinopolis*
18. Johannes VII Palaeologus (1423-1448), AR, *Constantinopolis*
19. The Empire of Trebizond: Manuel I (1238-1263), AR, *asper*, Trapezunt

→ Zeno



→ Constantinus V Copronymus.



For the long centuries of its existence the Eastern Roman Empire, later the Byzantine Empire, strongly influenced the economic life of Croatia, especially the coast. After the division of the empire into East and West there was almost no difference in the coins of the two parts, but after the fall of the Western Empire (476 AD) the mints of the Eastern Empire took their own course and the mystical symbols of eastern Christianity had a powerful influence on them. The emperor or empress were always shown in stiff and regal majesty with jewels, a crown of pearls, helmet, cloak, armour or shield, and with them are shown variants of Christ, the Virgin Mary, St George, or St Michael. While the empire was large and strong, enormous amounts of coins were minted in a large number of mints from that in *Salona* or *Thessalonica* to Carthage in North Africa. The largest and most important was the mint in Constantinople. Each mint carried the mark of the town where

→ Leo VI the Wise.





← Constantinus IX.
Monomachus



← Romanus III. Argyrus

it was sited, i.e. CON denoted Constantinople, THEVP *Theupolis* (*Nicomedia*). During the sixth century coins carried the year they were minted. Letters often denoted the workshop that was part of the mint. As the state became continually smaller and less prosperous so the number of mints decreased until finally that in the capital was the only one left. Bronze, bronze silvered, silver and gold coins were all in circulation, also alloys of gold and silver (*electrum*) for almost a thousand years the eastern empire gradually weakened until the fall of Constantinople in 1453, but the gold Byzantine *solidus* and *nomisma bisamenon* were always of the same weight and fine gold and were the most reliable mode of payment in the Mediterranean. In later times the gold coins and some other denominations gradually became a slightly dishlike in shape. On some the Virgin (*Blachernitisa*) is shown surrounded by city fortifications. The bronze and silver coins were liable to inflation. The rare silver coins of the last Greek emperors, from the Palaeologue line carry a sketchily delineated ruler and are superficially minted (no. 18).

MIDDLE AND MODERN AGES

23. CONTINENTAL CROATIA

1. Duke Andreas (1196–1204), AR, frisatic pfennig
2. Duke Andreas (1196–1204), AR, denar, (Photograph)
3. King Béla IV (1235–1270), AR, denar, Zagreb
4. King Béla IV (1235–1270), AR, denar, Zagreb
5. King Béla IV (1235–1270), AR, obol, Zagreb, (Photograph)
6. King Béla IV (1235–1270), AR, denar, Zagreb
7. King Stephen V (1270–1272.), *banus* Joachim Pectari (1270–1272), AR, denar, Zagreb
8. King Andreas (1290–1301), AR, bagattino, Zagreb, (Photograph)
9. *Banus* Nikola Banić/ Bánffy (1343–1346), AR, half denar, Zagreb
10. Counts Pavao (d. 1312) and Mladen II (d. 1322) Šubić, AR, grossus, (Photograph)
11. Count Nikola III Zrinski (1488–1534), AR denar, 1526, Gvozdansko
12. Count Nikola III Zrinski (1488–1534), AR, *piet fort*, Gvozdansko
13. Count Nikola III Zrinski (1488–1534), AR, forint/ broad grossus, Gvozdansko
14. Count Nikola III Zrinski (1488–1534), AR, taler, 1533, Gvozdansko
15. Count Nikola III Zrinski (1488–1534), AR, double taler, 1533, Gvozdansko (Photograph)
16. *Banus* baron Josip Jelačić (1811–1848–1859), 1 kreuzer, 1849, Zagreb (Photograph)



← Duke Andreas



← King Stephen V.

The oldest literary source mentioning the mint of the Slavonian silver denars (*denarii banales*), in professional literature called *slavonski banovci*, dates from 1256. This mint, in the Kingdom of Slavonia, was first at Pakrac. These very finely shaped silver coins were minted here probably beginning with the late forties of the thirteenth century. This was the time when the region flourished again and recovered after the bloody Tartar inroads of the terrible year 1242. Before that the coin models for Dukes Andreas (1196-1204), Béla (1220-1226), Koloman (Kálmán; 1226-1235) and several bans had been taken from the Styrian, Carniolan and Carinthian silver frisatic *pfennig* of a less regular shape.

About 1260 the mint was moved to Zagreb. From then onward the »Zagreb denar« (*denarius zagrabiensis*, *denarius grechensis*, often because of its fine silver called the »good Zagreb denar«) became the common name for Slavonian coins. The mint was the property of the king (*camera nostra de Zagreb*). It was still mentioned in 1405 although it ceased to mint coins for the slavonian bans (viceroys) at the time of Ludovic I the Great (1342-1382).



← Courts Pavao and Mladen Šubić



↑ Count Nikola III.
Zrinski

The coins of the Slavonian kingdom (*denars, half denars, obols*) were almost unchanged after their original adoption. They were of individual but quite unusual design within European mediaeval numismatics. Obverse they bore the inscriptions »King's money for Slavonia« MONETA REGIS P(ro) SCLAVONIA), in the centre a marten, the Slavonian coat-of-arms, between two stars or roses. Reverse is the Hungarian patriarchal cross with two horizontal bars on two steps, above on the left a six-pointed star, on the right a crescent (the second element on the Slavonian coat-of-arms) and below two crowned heads: the king on the right and the queen on the left. Although at first sight all Slavonian coins seem the same, there are a lot of small differences, for example reverse there may be secret details, known as marks, left and right of the cross, then small circles or lilies beside the cross. These marks which were usually the initials of the king or *ban* (*banus*, viceroy) allow us to date the coins with great certainty. At first the coins of the Árpád rulers were executed with great care and it is a pleasure to look at such workmanship even with a powerful magnifying glass. But by the time of the Anjou rulers such care and workmanship began to decline so that in the end the inscriptions are hardly decipherable. Among Croats and Hungarians reputable Slavonian banal coins continued to circulate for about 40 years after their original issue ceased until the last quarter of the 14th c.

One of the greatest bans of his time, Pavao Šubić, *Panlus, banus Chroatorum et totius Bosne dominus*, at the beginning of the 14th c. became involved in some questionable activities and in his fortress in Bribir (or perhaps in Skradin where he often resided) he had copies minted of Venetian silver *grossi* (*matapan type*). Obverse they had a saint (a copy of St Mark) handing Šubić a flag



← Ban baron
Josip Jelačić

and reverse Christ on a throne. These were first minted in the name of Pavao Šubić and his brother Mladen I (1302-1312) and later of his son Mladen (1305-1312), both had the title of ban of Bosnia. Today the Šubić *grossi* are true numismatic rarities.

Count Nikola III of Zrin (Zrinski) III, heir of the legendary Šubić line (no. 10), father of the great defender of Szigeth against the Turks, owner of the rich silver mines of Gvozdansko in the county of Zagreb, gained from two Croatian kings, Ludovic II (1516-1526), from the Jagellonian line and Ferdinand I (1527-1564), of the Hapsburg line, the right to mint silver *pfennigs*. Thus between 1521 and 1533 there was a mint in Gvozdansko of which there is a detailed record in documents dating 1529 and 1530 in German, issued by king Ferdinand I.

Zrinski minted not only *denars* but *grossi* and broad *grossi* with his bust obverse and very beautiful *talers* with a coat-of-arms or helmet obverse and with the old Testament king David playing a harp and the opening words of psalm 71 (*In thee, O Lord, do we put our trust*) on the other side. The dies for these exceptionally fine *talers* were the work of the excellent Austrian mint-master Sebastian Rieder who was sent to Gvozdansko to his friend Nikola of Zrin by Ferdinand I. His initials S - R are on the reverse of this masterpiece. Zrinski's *grossi* and the *denars* are always originals unlike many *talers* and *broad grossi* which one suspects are from later times, cast and ciselated.

Copper *križari* (*Kreuzer*) like those minted by *ban* (*banus*) Josip Jelačić of Bužim 1849 are very important. On one side they bear the coat-of-arms of the Triune Kingdom Croatia, Slavonia and Dalmatia and the inscription JEDAN/ KRIŽAR/ 1849 Z(agreb) on the other. The dies made by Josip Bernsee were soon withdrawn and are in Vienna.

24 MEDIEVAL STATES OF THE SOUTH SLAVS

Bosnia

1. Ban Stjepan Kotromanić (1322-1353), AR, denar
2. Ban Stjepan Kotromanić (1322-1353), AR, denar
3. Ban Tvrtko (1354-1377), AR, denar
4. King Tvrtko II Tvrtković (1404-1408, 1420-1443), AR, denar (Photograph)
5. King Tvrtko II Tvrtković (1404-1408, 1420-1443), AR, grossus, 1420-1443
6. King Stjepan Tomaš (1443-1461), AR, denar (Photograph)
7. King Stjepan Tomaš (1443-1461), AR, grossus
8. King Stjepan Tomaš (1443-1461), AR, half denar
9. King Stjepan Tomaš (1443-1461), AR, denar
10. King Stjepan II Tomašević (1461-1463), AR, denar

Rascia (Serbia)

11. Kralj Stefan Dragutin (1276-1314), AR, denar
12. Kralj Stefan Uroš I (1282-1321), AR, denar (Photograph)
13. King Stefan Dušan (1331-1346), AR, denar
14. Emperor Stefan Dušan (1346-1355), AR, denar
15. Emperor Stefan Dušan (1346-1355), AR, denar (Photograph)
16. Emperor Stefan Dušan (1346-1355), AR, denar (Photograph)
17. Prince Lazar (1379-1389), AR, half denar
18. Despot Đurad Branković (1427-1456), AR, aspra
19. Despot Đurad Branković (1427-1456), AR, aspra, Smederevo
20. Despot Vuk Branković (1458-1485), AR, half denar

Bulgaria

21. Emperor Ivan Aleksander (1331-1365), AR, grossus
22. Emperor Ivan Sracimir (?-1396), Ar, grossus
23. Emperor Ivan Šišman (1371-1393), AR, half grossus

Zeta

- 24. Đurađ I Balšić (oko 1360), AR, half denar
- 25. Đurađ II Stracimirović (1385-1403), AR, denar
- 26. Balša III (1403-1421), AR, denar, (Photograph)



← King Stephen Thomas



← King Stephen Thomas

Among south Slavs the ruler of the Bosnian *banovina* began minting coins rather later. The first to do so was Stjepan Kotromanić (1322-1353) and the last Stjepan Tomašević (1461-1463). All mediaeval Bosnian money is silver, the single exception being the gold four *ducat* piece of Tvrtko I (first considered as of Stjepan Tomašević). It is the only example of a gold coin minted by a south Slav ruler. Only one exists. The Bosnian coinage belongs to the western sphere; the inscriptions are in Latin or Croatian. The rulers were seldom shown, ban Stjepan Kotromanić and ban Tvrtko (standing or sitting on a throne, face turned, holding a sword, cross or sceptre). Christ is also represented and among the saints St Blaise of Dubrovnik, St Gregory of Naissus, St Gregory Pope. Sometimes a coat-of-arms, helmet or monogram.

Serbian minting is first found in Ras during the reign of Radoslav (1228-1234), regular minting was continued by Uroš (1243-1276) using the Venetian *grossi*, *matapan* type, as model. After a time the Republic of Venice became exasperated by the copying of its coinage (at a lesser weight) and in 1282 passed an administrative order forbidding the circulation of Serbian money. In this context Dante is often quoted as having in his



↑ King Stjepan II
Tomašević

→ King Stefan Dragutin



→ King Stefan Dušan



Divina Commedia accused the Serbian ruler, probably Uroš II, for counterfeiting Venetian coins («-and he of Rascia too/ Who saw in evil hour the coin of Venice» - «-e quel di Rascia che male ha visto il conio di Vinegia. Dante Alighieri, *Paradise*, *Canticle XIX*, 41). Later mediaeval Serbian coins took their own course especially at the time of Stefan Dušan king (1331-1345) and emperor (1345-1355). Silver coins showing the ruler on a horse are especially fine and those showing him with his empress Jelena. The inscriptions are in Cyrillic and Latin script. After the death of emperor Uroš V the number of nobles minting coins increased: princes Lazar, Vuk, Stefan Lazarević, Đurađ Branković, Andrija Gropa, Rig etc. The portrait of Lazar on the small silver coins is very fine and some of the coins have Italian inscriptions. Later Serbian coins sometimes have the names of towns or of mints.

Among the South Slavs the Bulgarians minted very fine and original silver and brass coins of the seven Bulgarian rulers from Ivan Asen II (1218-1241) to Ivan Šišman (1371-1393). At first these showed marked Byzan-

→ Prince Lazar





← Emperor Ivan Alexander



← Balša III.

tine influence but as time went on the mould became linear and schematic and they must have been made by craftsmen from the West. Inscriptions are in both Cyrillic and Latin scripts. The often bore the initials of the king obverse and besides the figure of Christ or the king they sometimes had a two-headed eagle or a lion.

During the 14th c. the powerful Balšić family ruled in Zeta and they too had the right to mint money. Some sources record the family as being of French origin who managed to survive by following a wise policy of keeping good relations with the Pope, Venice and Dubrovnik.

25. THE DUBROVNIK REPUBLIC

1. Copper, *follaro*, before 1436 (Photograph)
2. Copper, *follaro*, c. 1452
3. Copper, *follaro*, 1546-1551
4. AR, grossus (denar), c. 1348 (Photograph)
5. AR, grossus (denar), 1581-1594
6. AR, Poland, Sigismund III (1587-1632), grossus of the city of Riga, counterfeited in Dubrovnik, 1592
7. AR, grossetto, 1646
8. AR, grossetto, 1716
9. AR, half grossus (half denar, *mezzanino*), c. 1370 (Photograph)
10. Copper, soldo, 1731
11. Copper, half grossetto (*mezzanino*), 1795
12. AR, perper, 1744
13. AR, artilucco, 1627 (Photograph)
14. AR, perper-*pieđ fort*, 1683
15. AR, scudo, 1739
16. AR, half scudo, 1750
17. AR, ducat, 1797
18. AR, taler - old *vizlin*, 1746
19. AR, taler - new *vizlin*, 1767
20. AR, taler - new *vizlin*, 1776
21. AR, taler - *libertina*, 1794
22. AR, St Blaise's taler- *bradan*, 1738 (Photograph)



← Follaro



← Grossus

The mint of the Dubrovnik (Ragusa) republic is of particular importance for Croatian numismatics. It had a long and continuous working life from about 1300–1806 when the Republic was abolished during French occupation. We know a great deal about its work and about the coins it produced, its dies, its organisation, its measures and quantities etc. Until 1706 it minted silver and copper coins first by hand and later by machine. The copper coins were *follars* (some of the dies were made by the great renaissance medallist Paolo de Ragusio in the 15th c.). Other copper coins were half denars and *oldi*, and of silver *denarii* (*grossi*), half denars (*mezzanini*), *grossetti*, *artilucchi*, *perpers*, half *perpers*, *scudi*, half *scudi*, *ducati* and several kinds of *talers* (called St Blasius' talers or *bradan*, old and new *vizlinski*, *libertine*) and half *talers*. Occasionally after 1707 memorial medals were minted in Dubrovnik. On most of these many denominations, which our ancestors flaunted proudly, St Blaise, patron saint of Dubrovnik, was shown in bishop's robes. The Dubrovnik mint, like that of Venice was very conserva-



← Thick perper



↑ Taler – old vizlin



↑ Taler – libertina

tive and found it difficult to issue new kinds of coins. Its coins were in circulation throughout the whole neighbouring Bosnia, and in south Pannonia and large quantities were paid in tribute to Constantinople and Asia Minor. In the end many of the thin silver coins had holes drilled in them and were sewn onto oriental national costumes.

26. COASTAL CROATIA

Zadar

1. Venetian rule, copper, *bagattino*, 1491
2. French occupation, AR, siege taler, 1813
3. French occupation, AR, double siege taler, 1813

Šibenik

4. Venetian rule, copper, *bagattino*, 1485

Trogir

5. Venetian rule, copper, *bagattino*, 1492

Hvar

6. Venetian rule, copper, *bagattino*, 1493

Split

7. Autonomy, AR, *bagattino*, late 13 c. (Photograph)
8. Autonomy, AR, *bagattino*, mid-13 c.
9. Autonomy, AR, *bagattino*, 1327-1357
10. Rector Hrvoje Vukčić-Hrvatinić (1403-1413), AR, denar
11. Rector Hrvoje Vukčić-Hrvatinić (1403-1413), AR, grossus
12. Rector Hrvoje Vukčić-Hrvatinić (1403-1413), AR, grossus (Photograph)
13. Venetian rule, copper, *bagattino*, 1497/1498

Kotor

14. Autonomy, copper, *foliaro*, before 1388 (Photograph)
15. Emperor Dušan, AR, grossus, 1331-1355
16. Emperor Uroš, AR, grossus, 1355-1371
17. King Ludović I, AR, grosus, 1370/78, 1379/1382
18. King Ostoja, AR, grossus, 1404/1405
19. Venetian rule, copper, *foliaro*, 1370-1382

20. Venetian rule, Zuan Francesco da Canal, AR, *follaro*, 1551/52
21. Venetian rule, Zuanne Loredan, AR, *follaro*, 1551/52
22. French occupation, AR, 1 siege franc, 1813
23. French occupation, AR, 5 siege francs, 1813

Venetian Dalmatia and Albania

24. copper, *soldo*, 17-18 c.
25. copper, *gazzetta*, 1796
26. AR 4 soldi, 2nd half of the 17 c.
27. AR 8 soldi, 2nd half of the 17 c.
28. AR *Liretta*, 2nd half of the 17 c.
29. Doge Alvise Mocenigo II (1700-1709), AR, *mezzo leone*
30. Doge Alvise Mocenigo II (1700-1709), AR, *leone*

→ Zadar, Venetian rule



↑ Zadar:
French occupation

The first mint on the Croatian Adriatic was founded in Split. During the period of Split's independence in the middle of the 13th c., and perhaps earlier small silver coins were produced, based on Hungarian coins of the time. They bore the letter E (?Emericus) in a circle and at the end of the same century coins with the inscription SPALATINVS and SPALATINO. They only



← Šibenik, Venetian rule



← Trogir, Venetian rule

circulated in the immediate surroundings of Split and central Dalmatia. The famous Duke Hrvoje Vukčić Hrvatinić (1403–1413) minted very attractive Split grossi, denarii and ½ denarii with the figure of St Doimus and his coat-of-arms. After Split became part of the Republic of Venice, at the transition of the 15th and 16th centuries, copper bagatini were minted.

Similar coins were struck for other Dalmatian towns: Šibenik, Zadar, Trogir and Hvar, with the lion of St Mark, the patron saint of Venice, on one side and on the other the local patron saint. A little before, during the reign of Ludovic I and the Dalmatian prince Charles of Durazzo (1372–1376) copper bagatini and follari were minted in Zadar. Between 1410 and 1414 silver soldi appeared with the inscription MONETA DALMATIE, today a rarity. The Venetian Republic issued separate silver and copper coins for its possessions in Dalmatia and Albania, mostly small denominations called gazzetta and liretta



↑ Split, autonomy



→ Split, rector Hrvoje
Vukčić-Hrvatinić

In Kotor also local copper coins were minted with the figure of St Tryphon, first during the autonomy of the town in the 13th and 14th centuries and later under various officials as long as the wise Venetian rule lasted. Among the most beautiful of the Kotor silver coins are the silver *grossi* minted by the Croato-Hungarian kings Ludovic I the Great (1370-1382) and Ladislaus of Durazzo (1392-1405). No coins were minted by the next king Sigismund (1405-1423).

Among these coins we must include the silver siege coins, minted by the French, for the sieges of Zadar and Kotor in 1813.



→ Kotor, king Ludovic I.

27. HUNGARY AND VENICE

Coins of the Republic of Venice

1. Ludovic I the Pious (814-840), AR, denar (Photograph)
2. Enrico III (1039-1056), AR denar
3. Enrico Dandolo (1192-1205), AR, *piccolo scodellato*
4. Pietro Gradenigo (1289-1311), AR, *grosso*
5. Michele Morosini (1382), AV, *ducato*
6. Antonio Venier (1382-1400), AR, *soldino*
7. Nicolo Tron (1471-1473), AR, *trono* or *lira*
8. Leonardo Loredan (1501-1521), AR, *mocenigo*
9. Pasquale Cicogna (1585-1595), AR, *»da sei soldi«*
10. Alvise Contarini (1676-1684), AR, *scudo della croce*
11. Alvise Mocenigo (1722-1732), AV, *osella*, 1727
12. Pietro Grimani (1741-1752), AR, *osella*, 1746
13. Alvise Mocenigo IV (1763-1778), AR, *ducato*
14. Lodovico Manin (1789-1797), AV, half zecchino

Coins of the Kingdom of Hungary

15. St Stephen I (997-1038), AR, denar (Photograph)
16. Salomon (1063-1074), AR, denar
17. Béla III (1172-1196), copper
18. Koloman (1095-1116), AR, denar
19. Béla IV (1235-1270), AR, denar
20. Béla III (1172-1196) - Béla IV (1235-1270), AR, bracteate (Photograph)
21. Charles I Robert (1307-1342), AR, grossus, 1334/1336
22. Maria (1382-1387), AV, florin, Košice, 1385/1387
23. Matthias I (1458-1490), AR, grossus, Kremnica, 1479-1483
24. Ludovic II (1516-1526), AR, medal-taler, 1525, Kremnica
25. Ferdinand I (1526-1564), AR, taler, 1555, Kremnica
26. Matthias II (1508-1619), AR, taler, 1611, Kremnica

27. Leopold I (1657–1705), AR, 15 kreuzer, 1674, Bratislava
28. Rebellion (1703–1711), copper, poltura, 1706, Nagy bánya
29. Charles III (1711–1740), AR, taler, 1715, Bratislava
30. Maria Theresia (1740–1780), copper, poltura, 1763, Kremnica

→ Pietro Gradenigo



→ Nicoló Tron



The coins of the Republic of Venice on the coast and of Hungary inland are essential for a study of Croatian numismatics. The monetary situation of the time is well documented not only by individual coins and by hoards but by a large number of documents in both Croatian and foreign records.

In Dalmatia Byzantine money was followed by small value Venetian silver coins, which in their turn were followed by massive *grossi* and as time went on by gold *ducats-zecchini* and all other silver and copper denominations. The mints of the Republic of Venice, right down to its fall, consistently repeated the shape, changing nothing but the name of the doge or the initial of the minter. The silver coin with a portrait of doge Nicoló Tron, was a rare exception and the creativity of the Venetian die makers can be also seen on the *oselle* the mo-



↑ Alvisè Mocenigo



← St Stephen I.

netary-medals, which after the 16th c. the doges gave to patricians instead of the marsh birds that had earlier been the custom.

In the Hungarian kingdom of St Stephen I silver coins were first minted (no. 1) and they even began to filter through into Pannonian Croatia. Early Hungarian coins are found in early Croatian graves. The coins of the Árpád dynasty are very varied and interesting.



← Béla III.



← Béla III.

→ Maria



There are very many different kinds as it was the custom in times of inflation to exchange old coins for new ones, lighter ones made of inferior silver. Charles I Robert brought the house of Anjou to the Hungarian throne and initiated a time of monetary reform. Charles I immediately began to mint gold coins similar to the Florentine *florin*. The Jagello dynasty placed massive silver *taler* in circulation. We have singled out the *taler-medal* of Ludovic II because of the attractive coat-of-arms, including that of Croatia (no. 24). In the reign of Leopold I there was an attempt to mint coins with the aid of a roller and most of them are bent.

The largest Hungarian mints were in Körömcő Bányá/ Kremnitz/ Kremnica, and in Nagy Bányá. Some forms of coins became permanent and a number of denominations, until recent times, showed St Ladislaus, other ones the Virgin, the patron saint of Hungary, and Jesus.

MEDALS

28. ITALIAN MEDALS OF THE 15TH AND 16TH C.

1. Matteo de' Pasti (c. 1420-c. 1467): Isotta degli Atti (+1470), the wife of Sigismondo Pandolfo Malatesta, bronze, 1446
2. Matteo de' Pasti (c. 1420-c. 1467): Timoteo Maffei from Verona, archbishop of Dubrovnik (1467-1470), bronze, c. 1446
3. The Papal State: Paul II (1464-1471), bronze gilt
4. Attributed to Niccolò Fiorentino (1430-1514): Giovanna Tornabuoni Albizzi (1430-1514), bronze
5. Attributed to Niccolò Spinelli: Giovanni P. de' Papie, uniface medal, bronze
6. Cristoforo Foppa il Caradosso (c. 1445-1527): Gian Giacomo Trivulzio (1448-1518), Marshal of France, bronze, 1499
7. Anonymous Venetian medallist: cardinal Marco Cornaro (+1524.), bronze
8. Giovanni dal Cavino (1500-1570): Giovanni Cavino and Alessandro Bassiano, bronze
9. Pastorino di Giovan-Michele de' Pastorini (1508-1592): Bianca Medici Cappello (1548-1587), the wife of Francesco Medici, 1578, uniface medal, bronze gilt
10. Giovanni V. Melon: cardinal Alessandro Farnese (1520-1579), bronze, 1575



↑ Isotta degli Atti



Cast or minted medals, uniface or double-faced are very similar to coins. Plaquettes are square in shape and not round. Medallions similar to coins existed in ancient Greek and Roman times with particularly fine portraits of the emperor and were awarded as recognition of some honour. If made of precious metals they had a certain value. The art of medal making was revived in the fourteenth century in Padua (portraits of the reigning Carrara family) and in France (the Duke of Berry's treasury). For the development of the medal we are most indebted to the great medalist Antonio Pisano known as Pisanello (about 1395-1455). At the very outset of the new period of medal making he achieved heights scarcely since equalled.

There is a particularly fine collection of Italian medals in the Zagreb museum, outstanding being those from the Renaissance. They have been selected for the permanent exhibition because of their beauty, the importance of the person depicted or because they were the work of an outstanding artist. We also felt it important to include examples of various schools and regions of the 15th and 16th c. from Venice, Florence and Rome.

Matteo de' Pasti is among the greatest medallists. Two of his medals are exhibited. One shows Isotta degli Atti



↑ Timoteo Maffei



(no. 1) wife of Sigismondo Malatesta, the ruler of Rimini, and the other the head of the scholar Timoteo of Verona, later archbishop of Dubrovnik (no. 2). Among historical personalities is one of Pope Paul II, the builder of the famous Palazzo Venezia in Rome (no. 3), and a particularly good portrait of the Florentine



↑ Gian Giacomo Trivulzio



↑ Marco Comaro



↑ Alessandro Farnese

patrician lady Giovanna Tornabuoni Albizzi (no. 4). There is an interesting portrait of young Giovanni de Papie, probably the work of Niccolò Spinelli (no. 6), also a portrait of general Gan Giacomo Trivulzio (no. 6) on a damaged minted and once square medal. We are reminded of the lively world of the Venetian Republic by two small medals one showing cardinal Marco Cornaro (no. 7) and the other a double portrait by the Padua medallist Giovanni Cavino and his friend Alessandro Bassiano (no. 8). Cavino was famous for his imitations of bronze Greek and Roman coins and this had a strong influence on the reverse of his medals. Pastorino was another great master who made the gilded medal of Bianca Medici Cappello, wife of the Florentine ruler Francesco Medici (no. 9). Giovanni Melon was author of the famous medal showing cardinal Alessandro Farnese, on the face of which is shown that architectural jewel the 16th c.: Roman church of Il Gesù.



→ Alfonso of
Aragon



29. EARLIER CROATIAN MEDALS

1. Giulio della Torre (c. 1480-c. 1540): the lawyer Franjo Nigretić/ Niconizio of Korčula (1501-1549), uniface medal, bronze, 1527
2. Paolo de Ragusio (c. 1420-c. 1479): Alfonso V of Aragon, king of Naples (1394-1458), bronze, c. 1451, Naples
3. Paolo Lonciars: the laying of the foundation stone of the new St Blaise's church in Dubrovnik, copper, 1707
4. Anton Wideman (1724-1702): translation of the relics of St Stephen from Dubrovnik to Buda, AR, 1771, Vienna
5. Jean Pierre Droz (1746-1823), Dominique Vivant Denon (1747-1826) and Nicholas Brenet (1770-1846): Napoleon I, the conquest of Dalmatia, AR, 1806, Paris
6. Luigi Manfredini (1771-1840): medal made for Marshal Marmont on the occasion of the road and harbour construction in Split, AR, 1807
7. Anonymous: the inhabitants of Sinj to the French surgeon Pierre Bouillerot, pewter, 1811
8. Carl Radnitzky (1818-1901): the elevation of the Diocese of Zagreb to the rank of an archdiocese, AR, 1853, Vienna
9. Franjo Kares (1818-1889): visit of king Francis Joseph I and queen Elizabeth to Zagreb, AE, 1869, Zagreb
10. Wilhelm Mayer and Franz Wilhelm: the opening of the Croatian Franz Joseph I University in Zagreb, AR, 1874, Stuttgart
11. Josip Radković (1860-1924): prize medal of the Jubilee Agricultural and Forestry Exhibition in Zagreb, AE, 1891, Zagreb



← Foundation of St Blaise's church, Dubrovnik, 1707.



← Translation of St Stephen's relics, 1771.

The frame offers an insight into some of the famous events of Croatia's history and is a reminder of some of the great men of her past. For example Franjo Nigretić (Francesco Niconizio, no. 1) from Korčula was a famous lawyer and secretary to the king of Poland in the 16th c. Paolo de Ragusa together with Francesco Laurana are two of the outstanding names of the art of the Italian Renaissance. Among the small number of medals is one which shows king Alfonso of Naples (no. 2).

The first Dubrovnik memorial medal was made to mark the laying of the foundation stone of the new church of St. Blaise in 1707 (no. 3), the die being made by one of the engravers of the Dubrovnik mint. When the Republic of Dubrovnik presented empress Maria Theresia with the relics of the Hungarian king St Stephen I which were transferred to Buda in 1771 a medal was struck in two sizes in Vienna showing a reliquary (no. 4). The medal, though not signed, was made by Anton Wideman.

The striking of medals was one of the forms of propaganda used by Napoleon to celebrate his triumphs, and a whole team of excellent artists were engaged to do the



↑ Zagreb Bishopric becomes Archbishopric, 1853.



↑ Visit of Franz Joseph I and Elizabeth to Zagreb, 1869.

work. One such medal was to commemorate his occupation of the Croatian coast and included his conquest of Dalmatia in 1806 and another celebrated the enlargement of Split harbour and of road construction in 1807 – known as the Marmont medal. The good side of French occupation was shown in the medal made in Sinj in honour of the self-sacrificing surgeon Pierre Bouille-rot (no. 7). The medal exhibited was made from the original dies which are also in the Zagreb collection.

An important event of the 19th c. in Zagreb was when it was raised from a bishopric to an archbishopric in 1853 and the great bishop Haulik of Váralya became an archbishop and metropolitane. This event is commemorated on a medal by the excellent Austrian medallist Carl Radnitzky (no. 8). A similar event was the renewed foun-



↑ Opening of the Zagreb University, 1874.

dition of Zagreb University in 1874. A memorial-medal in gold, silver and bronze (no. 10) was struck in Stuttgart to mark the event.

Medal making was founded in Zagreb by Franjo Kares, born in Brno, and his Croatian successor Josip Radković. One Kares medal is exhibited made for the visit of the Emperor Francis Joseph and his beautiful wife Elizabeth to Croatia in 1869 (no. 9). Radković produced a large number of medals, badges and tags; we have chosen to exhibit here the medal for the jubilee exhibition in Zagreb which was awarded a prize (no. 11).

30. CROATIAN MEDAL 1895–1916

RUDOLF VALDEC

1. King Nikola Petrović and queen Milena of Montenegro, jubilee 1910, AR, uniface plaquette
2. Military Casino in Zagreb, AE, uniface plaquette, 1911
3. Imperial and Royal general Raimund Gerba (1849–1918), AR, uniface plaquette, 1912
4. »The Nation for its invalids«, AR, uniface plaquette, 1916

ROBERT FRANGEŠ-MIHANOVIĆ

5. Prize medal for cattle breeding (»The Bull«), AR, 1895/6
6. Prize medal for viniculture, AE, plaquette, 1900
7. Forty years of journalistic and literary work of Dr. Isidor Kršnjavi, AR, uniface plaquette, 1902
8. Croatian peasants (»Onion vendors«), AE, plaquette, 1909

IVO KERDIĆ

9. The dentist and numismatist Dr. Adolf Müller, AE, uniface plaquette, 1910
10. The City of Zagreb Memorial Medal, AE, 1912
11. Vera Pia Pilar, uniface plaquette, AE, 1906
12. The Croatian Ball in Vienna, uniface medal, AE, 1912

MILA WOD

13. »Sorrow«, AE, uniface plaquette, 1912-1919

After a modest start the medal-making field in Croatia suddenly produced great names: Rudolf Valdec, Robert Frangeš Mihanović and Ivo Kerdić. The *Sezession* period or *Art Nouveau* had just started in Vienna and Paris when all of these were young men and they played an important role in the movement in Croatia. They and the talented artist Mila Wod best represent this period.

RUDOLF VALDEC
(Krapina 1872 - Zagreb 1929)

Rudolf Valdec was a pupil at the famous Zagreb Craft School and later of the Vienna *Kunstgewerbeschule*. He continued his studies in Munich. In 1895 he returned to

Zagreb and until he died taught sculpture and anatomy at the Zagreb Art Academy. His work was always greatly appreciated by the public both in Croatia and in the many exhibitions abroad where he showed. Valdec was basically a sculptor and only occasionally made plaquettes; between 1905-1923 he made 13. They are technically perfect, the relief subtle and low, and the work minutely clear.



↑ Nation for its invalids
Military Casino



ROBERT FRANGEŠ-MIHANOVIĆ
(Mitrovica 1872 – Zagreb 1940)

Robert Frangeš Mihanović began his education in the Zagreb Craft School and continued in Vienna, the art metropolis of the empire, at the *Kunstgewerbeschule* and at the Art academy. About 1900/1901 he was in Paris and met with Rodin whose work had a great influence on him. In Paris he experienced the flowering of medal making during the *Art nouveau* period. He returned to Zagreb and from 1907–1940 taught sculpture at the Art Academy.

He began to exhibit early (from 1895) and gained notice in Croatia and abroad. He got his first prize for medal making in Paris in 1900 and for his »Croatian Peasants« he was awarded a gold medal also in Paris in 1909. His plaquette »Europe« was the prize medal awarded by the Hungarian Society of Friends of Medals and Plaquettes. Medals only represent a small place in his work but they embody all the excellence of his sculpture and reliefs. He was an excellent portrayer of animals. He produced 24 medals between 1895 and 1939 which show an impressionist approach and express force and movement. One of his strengths was in the portrayal of Croatian peasants.



↑ Prize for viticulture

IVO KERDIĆ

(Davor, 1881 - Zagreb, 1953)

Ivo Kerdić found his place among important artists for both his talent and incessant hard work. He got his training in Zagreb, Paris and Vienna. In 1913 his friend Robert Frangeš-Mihanović invited him back to Zagreb to teach engraving techniques and embossing at the Crafts school and from 1923 until he retired in 1947 he taught at the Art Academy.



↑ Croatian ball in Vienna

Unlike Valdec and Frangeš-Mihanović, Kerdić was primarily a medallist and only rarely did relief or sculpture. He followed developments in applied art very thoroughly: chalices, clocks, crosses, jewelry etc. There were few artists who understood engraving techniques to the extent he did: embossing, reducing, engraving, casting, enamel work.

It would be difficult to draw up a complete list of all the medals, memorials and badges that he made. There were more than 500 of them in the half-century from 1902 until his death. And in his life alone he exhibited in 60 exhibitions. The last big exhibitions of Kerdić's medals were shown in Zagreb, Osijek and Berlin 1980/1981 and in Zagreb in 1993 and 2004. The medals are in their own way historical illustrations and they include excellent portraits of almost all the leading people involved in cultural, political and art life and almost no important event was left without a medal.

MILA WOD

(Budapest, 1888 – Zagreb, 1968)

Mila Wod (her real name was Wodsedalek) whose married name was Bernfest lived in Zagreb from 1905 and between 1907 and 1912 was among the leading students at the art academy and a pupil of Robert Frangeš-Mihanović and Rudolf Valdec. She lived and worked as a teacher in Petrinja, Karlovac and Zagreb and exhibited in many exhibitions from 1910 onwards. She made a large number of statues, reliefs and memorials particularly grave memorials and for churches. She worked in various materials ranging from bronze casting to terracotta. Her most famous work was the death mask of Cardinal Aloysius Stepinac. She made sixteen medals and plaquettes between 1912 and 1965. Some of them have remained unreduced in plaster and some were cast in bronze. Her oldest plaquette »Sorrow«, done in ca. 1912, was very popular in Zagreb and found its way into many private homes. She is among the select group of secession artists of medals and plaques.

↓ »Sorrow«



ABBREVIATIONS

- AE - bronze (*aes*)
AD - *Anno Domini*
AR - silver (*argentum*)
AV - gold (*aurum*)
BC - before Christ
c. - century
Obv. - obverse
Rv. - reverse

MONETARY SYSTEMS

In Greece several monetary systems were used, based on various weight units, for instance the Phocaeen, Milesian, Attic, Euboean, Corinthian and some others.

- 1 talent = 60 minae = 6000 drachms = 36000 obols
= 288000 halkoi
1 mina = 100 drachms
1 drachm = 6 obols
1 obolos = 8 bronze halkoi

THE BASIC SYSTEM IN ROME

Under the republic

In silver:

- denarius*, mark X (=10 *asses*)
quinarius » V (=5 *asses*)
sestertius » IIS (=2 and ½ *asses*)

in bronze:

- dupondius*, mark II (=2 *asses*)
as » I
semis « S (= ½ *as*)
triens (=1/4 *as*)
quadrans (=1/3 *as*)
sextans (=1/6 *as*)
uncia (=1/12 *as*)
semiuncia (=1/2 *uncia*)

as - *semis* (6 *unciae*) - *triens* (4 *unciae*) - *quadrans* (3 *unciae*) - *sextans* (2 *unciae*) - *uncia*

in gold:

- mark X = 60 *asses*
» XXXX = 40 *asses*
» XX = 20 *asses*

During the empire, until the end of the 2nd c. AD this system was in use:

1 *aurus* = 25 *denarii* = 100 *sestertii* = 200 *dupondii* = 400 *asses* = 800 *semisses* = 1600 *quadrantes*

In difference to the republican silver *sestertius* the imperial monetary system introduces under the same name a denomination in bronze and brass (*orichalcum*):

1 *sestertius* = 2 *dupondii* = 4 *asses*

Early in 3rd c. AD, chiefly because of inflation, emperor Caracalla (211–217) introduced a new, at first silver coin, *antoninianus* = 2 *denarii*.

Diocletian's monetary reform of 294 introduced the following novelties:

in silver: *argenteus* = 50 former *denarii*

in bronze: *nummus* (5 *nummia* = 1 former *denarius*); *nummus* is better known as *folles* (a purse filled with a certain number of coins)

New monetary system in 4th c. introduced by Constantine I in 324:

1 *solidus* = 3 *tremisses*) = 15 heavy (5,45 g) or 18 light (5,54 g) *miliarensia* = 40 *siliquae* = c. 480 *nummia*

in gold

1 *solidus* = 2 *semisses* = 3 *tremisses*

in silver

1 *miliarensis* = 40 *siliquae*

in bronze:

nummus



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