



ROME AND HER ENEMIES
THE EVIDENCE OF COINAGE

A SUPPLEMENT TO THE CATALOGUE "ROME AND THE GERMAN"
(NOS. 1-176 OF THE EXHIBITION);
COMPRISING MATERIALS ADDED TO THE EXHIBIT
FROM THE PRINCETON UNIVERSITY COLLECTIONS

"Rome and Her Enemies"

"Rome and her Enemies" is an exhibit of 176 coin electrotypes prepared, under the title "Rom und die Germanen: Das Zeugnis der Münzen," by Dr. Bernhard Overbeck of the Staatliche Münzsammlung, Munich. It has been supplemented here by coins, books, and graphic arts from the Princeton University Library collections, and by objects from the Art Museum.

Dr. Overbeck's exhibit is accompanied by a fully illustrated descriptive catalogue, Rome and the Germans as Seen on Coins, translated and with an introduction by Thomas S. Burns. The numbering of the electrotypes in this exhibition is that of the catalogue. A sample copy is on display in the gallery; it may be purchased or ordered from the Department of Rare Books and Special Collections.

The description of each coin is preceded by an asterisk; Princeton coins that appear in the Catalogue of Roman Coins in the Princeton University Library I (PULC) are identified by its numbers.

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THE REPUBLICAN BACKGROUND

The military themes of Roman Imperial coinage are anticipated in that of the Roman Republic. Victory in war was highly prized by Republican leaders, for it brought wealth and political visibility. The annual moneyers, mostly junior members of great families, expressed their values by depicting on coinage the exploits of their forebears, and finally their own.

Unlike the money of the Empire, that of the Republic was struck to pay armies still largely Italian: hence a fascinating variety of local references in the coin designs, compared to the Empire's increasingly simple and standardized types.

Rome's earliest anonymous denarii and the smaller contemporary issues called "victoriati" chose reverse types alluding to military success. The mounted Dioscuri of the denarii refer to the miraculous appearance of the pair at the battle of Lake Regillus in 496 B.C. winged Victories in some form were to appear as the reverse type of fractional issues, in silver or gold, to the end of the Empire.

*Denarius, silver, Rome, after 211 B.C.
Reverse: Castor and Pollux on horseback; ROMA
Gift of F. W. Brown '97. PULC 13
Victoriatus, silver, Rome, after 211 B.C.
Reverse: Victory crowning trophy.
RRC 53/1, PULC 14

*M. Cato, quinarius, silver, Rome, 89 B.C.
Reverse: Seated Victory; VICTRIX.
Gift of F. W. Brown '97. RRC 343/2b, PULC 264

The Roman general Aemilius Paullus, claimed as ancestor by the moneyer of this denarius, is shown beside a trophy of armor; the word TER above it ("Thrice") refers to the acclamations received from his troops. At left is the Macedonian king Perseus, whom Paullus defeated at Pydna in 168 B.C., with his two sons. All three Macedonians were interned in Italy. The sons, unlike many noble hostages taken by the Romans, did not return to their native country as adults; one became a magistrate in an Italian town.

*Paullus Lepidus, denarius, silver, Rome, 62 B.C.
Reverse: Trophy, flanked by Aemilius Paullus and Perseus with his
sons: TER; PAULLUS.
Gift of F. W. Brown '97. RRC 415/1, PULC 415

Coins of the Republic reflect an interest in "outsiders" notably
lacking from the perfunctory renderings of barbarians by late
imperial diecutters. The Republican denarii shown here refer to
Rome's battles for southern Gaul in the late 2nd century B.C. On
that of Furius Philus, Victory crowns a trophy of recognizably
Galic armor, including carnyces (dragonheaded trumpets). The
denarius of Scaurus and his colleagues shows a nude mounted
warrior. He is so heroically portrayed that some scholars have
refused to believe him an enemy of Rome, but note the carnyx shown
behind him; he may be the Gallic king Bituitus, whom tradition
associated with the father of one of the moneyers. See too the
"Gallus" and "Galla" of Nos. 63-64.

*M. Furius Philus, denarius, silver, Rome, 119 B.C.
Reverse: Victory crowning trophy of Gallic armor; ROMA; PHILI.
Gift of E.C. Pomeroy '05. RRC 281/2, PULC 120

*M. Aemilius Scaurus, L. Licinius, Cn. Domitius, denarius, silver,
Narbo (Narbonne), 118 B. C.
Reverse: Gallic warrior; SCAURI: L.LIC. CN. DOM.
Gift of M.T. Pyne '77. RRC 282/1, PULC 121

Three suppliant kings of the late Republican period. Best known is
the African Jugurtha, to whom the Roman historian Sallust devoted a
monograph; Bacchius the Jew is known only from this coin issue.

*M. Scaurus, P. Hypsaeus, denarius, silver, Rome 58 B.C.
Obverse: King Aretas of Nabataea kneeling beside his camel;
M. SCAUR. AED.CUR.
Gift of F. W. Brown '97. RRC 422/1b, PULC 423

*Faustus Sulla, denarius, silver, Rome, 56 B.C.
Reverse: King Bocchus of Numidia (at left) delivers up Jugurtha
(bound at right) to Sulla "Felix," the moneyer's father; FELIX.
Gift of M. T. Pyne '77. RRC 426/1, PULC 431

The coin shows Sulla looking more like a king than a Roman subcommander. It supplements Sallust's terse account: "Jugurtha, bound, was handed over to Sulla, who took him to Marius." In fact, other sources attest that Sulla's contemporaries criticized the way he magnified his role in this affair.

*A. Plautius, denarius, silver, Rome, 55 B.C.
Reverse: As the first piece above, but with inscription
BACCHUS IUDAEUS.
Gift of M. T. Pyne '77. RRC 431/1, PULC 444

Cistophori, coins with a circulation restricted to Asia Minor, were struck for Mark Antony during his Eastern command in the last decade of the Republic. This issue celebrates his marriage to the sister of Octavian (Augustus), an arrangement which briefly interrupted the civil strife of the era.

*Mark Antony, cistophoric tetradrachms, silver, Asia Minor, ca. 39 B.C.
Obverse: Heads of Antony and Octavia; M ANTONIUS IMP COS DESIG ITER ET TERT (Commander; Designated Consul Twice and Thrice).
Gift of L. C. West. Sydenham RRC 1198, PULC 607

*Obverse: Head of Antony, below, augural wand; around, ivy-wreath;
M ANTONIUS IMP COS DESIG ITER ET TERT.
Gift of J. McC. Magie. Sydenham RRC 1197, PULC 608

ARMY AND EMPEROR

It was disciplina -- training and obedience -- that made Roman armies superior to barbarian opponents. They were capable too of absorbing the opposition and of learning its techniques. When not fighting they dug ditches, built camps, roads, and bridges, and practised a number of crafts. In retirement they might settle near their places of service, forming a Romanizing element at the Empire's borders.

Yet insubordination was always near the surface. Widely scattered units could feel loyalty to their commanders rather than the head of state. Emperors, well aware of this, used coinage as a propaganda medium, stressing harmony and devotion; nonetheless armies as kingmakers were a chief cause of the Empire's crises.

The frequency of military themes among coin types illustrates another point: soldiers' pay, billeting, and supplies were a heavy drain on the Empire's resources. Army needs were responsible for periodic and ultimately drastic debasement of the coinage, beginning in the late Republic with the "legionary" denarii of Marc Antony.

*Octavian (Augustus), denarius, silver, Italy(?),
C.31-27 B.C.
Reverse: Triumphant quadriga set on arch inscribed IMP. CAESAR.
RIC I² 267, PULC 691

*Galba, as, copper, Tarraco, 68 A.D.
Reverse: Prisoners passing under an arch; [QUADRAGE]NS REMISSAE.
Gift of M. T. Pyne '77. RIC I² 81, PULC 1037

The event referred to by this rare piece is uncertain; it involved the repeal of tax or tribute.

*Nerva, didrachm, silver, Cappadocia, 98 A.D.
Obverse: Laureate head of Nerva.
Gift of M. T. Pyne '77. Sydenham Caesarea 145, PULC 1273
Cf. no. 12.

*Trajan, cistophorus, silver, Asia Minor, 98-99 A.D.
Reverse: Legionary eagle between standards; TR
POT COS II.
RIC II 719.

The two coin issues below commemorate Hadrian's interest in military discipline (his frequent travels were undertaken in part to review his armies). The gold piece is a forgery by C. W. Becker, a famous counterfeiter active in the early 19th century. Genuine examples show Hadrian carrying a rolled document, which Becker has misinterpreted as a fold of his cloak.

*Hadrian, aureus, gold, Rome, 134-138 A.D. (modern forgery).
Reverse: The emperor in military attire, followed by three
legionaries.

Gift of L. C. West. RIC II 232, PULC F 23

*Hadrian, sestertius, brass, Rome, 119-138 A.D.
Reverse: Hadrian addressing the praetorian cohorts; COHORT
PRAE[TOR].

On loan from the collection of C. L. Clay '66. RIC II 911

In 215 A.D. Caracalla introduced a handsome silver coin, the
"antoninianus." It was valued at 2 denarii, but contained silver
worth 1 1/2. This is the most striking of many imperial attempts
to stretch the silver supply by lightening or debasing the coins.
Army needs were the chief motivation. During the catastrophic 3rd
century A.D. the antoninianus declined ever further, until under
Gallienus it became a poorly produced base-metal coin with a thin
silver wash.

*Caracalla, antoninianus, silver, Rome, 217 A.D.
Obverse: Head of Caracalla; ANTONINUS PIUS AUG GERM.
Gift of E. C. Pomeroy '05. RIC IV 275c

*Gallienus, antoninianus, billon, Asian mint, 265-268 A.D.
Obverse: Head of Gallienus; GALLIENUS PIUS FELIX AUG.
Gift of J. C. Wilson. RIC IV 654

Macrinus, emperor in 217-218, continued Caracalla's Parthian wars
but is said to have refused the title Parthicus (Victor over the
Parthians): he was in fact defeated, and bought peace by gifts of
50 million denarii. He angered the soldiers by rescinding a
pay-rise granted by his predecessor, and was killed together with
his son Diadumenian by Roman troops supporting a rival.

*Macrinus for Diadumenian, antoninianus, silver, Rome, 217-218 A.D.
Reverse: Diadumenian as "Youth Leader;" PRINC IUVENTUTIS.
Cf. no. 21.

Decius was an army officer of Illyrian and Italian blood, born in
the province of Pannonia (Hungary). On his arrival in Rome as
emperor (celebrated by a coin reverse, ADVENTUS AUG), he showed his
regard for tradition by assuming the name of the great
soldier-emperor Trajan. In 251 he was killed with his son,
Herennius Etruscus, defending Roman frontiers against the Goths.

*Trajan Decius, antoninianus, billon, Rome, 249-251 A. D.
Obverse: Head of Decius; IMP C M Q TRAIANUS DECIUS AUG.
Gift of J. C. Wilson. RIC IV 18b

*Trajan Lecius, antoninianus, billon, Rome, ?249 A.D.
Reverse: Decius on horseback; ADVENTUS AUG.
Gift of F. W. Brown '97. RIC IV 1b

In the crisis-filled years of Gallienus' reign many local city mintings had already ended, perhaps driven out of existence by the increasing debasement of the "official" coinage struck by Rome and her branch mints. Those that survive show a crudity that reflects cultural isolation. Of these two mints in Turkey, Pisidian Antioch depicts a temple dedicated to the emperor, seen in uniform within; Parium on the north coast, exposed to barbarian raids, represents a capricorn floating over a rampart-wall, which many cities were now building or rebuilding.

*Antioch: NC 1840, p. 185 no. 5

*Parium: Gift of H. C. Butler

SPAIN

Rome's conflict with Carthage led to her first military engagement in Spain (217 B.C.). Rich Spanish mines had much to do with her decision to remain: it is not coincidence that the denarius, abundantly produced of high-quality silver throughout the Republican period, first appeared in ca. 211 B.C.

During the Civil Wars at the Republic's end Spain, like other provinces, served as a battleground for ambitious Roman leaders. Its wilder tribes caused trouble until the time of Augustus, but in the early 2nd century A.D. Latin stock in Spain produced two emperors, Trajan and Hadrian.

*A. Postumius Albinus, denarius, silver, Rome, 81 B.C.
Obverse: Head of Hispania personified; HISPAN.
Probably a reference to an ancestor's Spanish command 100 years earlier.
Gift of M. T. Pyne '77. RRC 372/2, PULC 324

- *Cn. Pompeius Magnus, denarius, silver, Spain, 46-45 B.C.
Reverse: Hispania, armed, greets the disembarking Pompey (son of Pompey the Great); CN MAGNUS IMP.
Gift of M. T. Pyne '77. RRC 469/1e, PULC 510
- *Hadrian, aureus, gold, Rome, 119-122 A.D.
Reverse: Minerva grasping an olive-tree; below, a rabbit.
Minerva, olive-trees, and rabbits were all particularly associated with Spain, Hadrian's birthplace.
Gift of M. T. Pyne '77. RIC II 70c, PULC 1425

GAUL (THE CELTS)

In areas settled by the Celts throughout Europe and England their coinages are found in quantity, struck in gold, silver, bronze, and potin (base metal). Rarely inscribed, they are hard to date, but probably began early in the 3rd century B.C.; prototypes are chiefly Greek, transformed by a native preference for abstract pattern. In Celtic Gaul local precious-metal coinages ended, perhaps by confiscation or prohibition, soon after the Roman conquest.

- *Vindelici (Bavaria), "rainbow-cup," gold, before c.60 B.C.
Obverse: serpent.
Allen pl.12.154
- *Osismi (Normandy), potin, mid-first century B.C.
Obverse: Human head bordered by smaller heads.
Gift of E. C. Pomeroy '05. Allen pl.16.154
- *Philip II of Macedon, stater, gold, 359-336 B.C.
Obverse: Head of Apollo (prototype for issue of the Osismi).
Gift of L. C. West. LeRider 152

Much Celtic silver from the Rhône valley imitates Roman denarii of the 2nd century B.C. (Roma-head/Dioscuri). Of the twin horsemen shown on the originals, the Gallic version uses only one -- perhaps because these pieces are half the weight of Roman denarii.

*L. Cupiennius, denarius, silver, Rome, 147 B.C.
Obverse: helmeted head of Roma facing right.
Gift of F. W. Brown '97. RRC 218/1, PULC 54

*C. Antestius, denarius, silver, Rome, 146 B. C.
Reverse: Dioscuri on horseback; C ANTESTI; ROMA
Gift of E. C. Pomeroy '05. RRC 219/1b, PULC 55

*Two silver pieces, Rhône valley, 2nd-1st century B.C.
Obverse: helmeted head of Roma facing left.
Reverse: Mounted horseman.

"The Gauls are fighters rather than farmers, but having laid down their weapons they farm by necessity."

Strabo C 178

In order to provide safe passage to Spain, Rome conquered southern Gaul (Provence). Its defense provided Julius Caesar with a pretext to win glory and resources by annexing the other three parts of "Gaul beyond the Alps." With developed agriculture and commerce and a good system of river transport, Gaul became a prosperous and largely tranquil part of the Empire.

The grandfather of the moneyer Sergius Silus, when campaigning against the Celts of the Po valley (218 B.C.), continued to fight after the mutilation of one hand and one foot. This coin shows the elder Silus (note the damaged left foot). It is unclear why he holds a severed enemy head. Cutting off enemy heads was common Celtic practice; the Romans deplored it as barbarous, but did it not infrequently.

*M. Sergius Silus, denarius, silver, Rome, ca. 115 B.C.
Reverse: Sergius Silus on horseback; Quaestor SERGI; SILUS.
Gift of A.L. Fyne '77. RRC 280/1, PULC 131

The silver drachms of Massalia (Marseilles), an independent Greek trading city with a strong Hellenizing influence on southern Gaul, were copied by native peoples as far as away as the Po valley. When conquered by Julius Caesar Massalia probably lost the right to issue silver, replaced in local circulation by Roman denarii.

*Massalia, drachm, silver, after 200 B.C.
Reverse: crouching lion.
Gift of M. T. Pyne '77.

*Cenonani (Iicino), imitation of Massaliote drachm, silver, after
200 B.C.
Reverse: as above.
Anonymous loan

BRITAIN

Rumors of the island's natural wealth led Julius Caesar to make two forays into Britain. Nearly a century later, a permanent Roman presence was established under Claudius, who named his son "Britannicus." This honorific title was also assumed by Septimius Severus and his two sons after their British campaigns of 208-209; Septimius died at York, aged 65, in 211. The reverse type ADVENTUS AUG of 210-211 has been thought to refer to his arrival there, since he never returned to Rome. According to the historian Dio, his last advice to his sons was: "Stay in agreement; enrich the soldiers; despise all others."

*Septimius Severus, denarius, silver, Rome, 210-211 A.D.
Obverse: Laureate head of Septimius; SEVERUS PIUS AUG BRIT.

*Reverse: The emperor on horseback; ADVENTUS AUG.

*Caracalla, denarius, silver, Rome, 210-211 A.D.
Obverse: Laureate head of Caracalla; ANTONINUS PIUS AUG BRIT.

On loan from the collection of Curtis L. Clay '66. RIC IV 330, 183

EGYPT - AFRICA

Egypt had no native silver supply. Her Ptolemaic rulers were soon forced to debase the tetradrachms whose high standard they had inherited from Alexander the Great, and Ptolemaic coinage was thus virtually restricted to internal circulation. Rome, annexing Egypt after the death of Cleopatra, continued this pattern. Egypt's was the least fine of the major "foreign" currencies Rome perpetuated within the Empire (Cappadocian, Syrian, Egyptian): by the mid-second century A.D., Egyptian tetradrachms are no longer recognizable as silver. Among their uses was the payment of troops stationed locally.

The reverse types, which use both local and Roman motifs, are of great interest. For example, the tetradrachm of Nero displayed here shows that Egypt honored him as an incarnation of the country's "Agathodaemon" (propitious spirit), usually represented as a crowned serpent.

*Cleopatra VII, 80-drachma piece, bronze, 51-29B.C.
Obverse: Diademed bust of Cleopatra.

*Nero, tetradrachm, silver, 56/57 A.D.
Reverse: Crowned serpent; NEO. AGATHODAIMON (in Greek).
Dattari 265, PULC 996

*Otacilia Severa, tetradrachm, billon, 244-249 A.D.
Reverse: Justitia with scales and cornucopiae.
BMC Alexandria 2010

*Crassus, as, copper, Cyrenaica or Crete, c. 40-28 B.C.
Obverse: crocodile.
Gift of M.T. Pyne '77. Sydenham RRC 1275, PULC 775

This crude local issue by a legate of Octavian (Augustus) belongs among the many small coinages struck semi-independently by military commanders of the late Republic. The crocodile, symbolizing Egypt, is presumably a reference to Crassus' sphere of operations.

*Augustus, as, bronze, Nemausus (Nîmes), c.20 B.C.-14 A.D.
Obverse: Heads of Augustus and Agrippa; IMP DIVI FILIUS
(Commander, son of the Deified [Julius]).
Reverse: crocodile chained to a palm-branch; COLONIA NEMAUSUS.
Gift of L. C. West. RIC I2 158-159, PULC 734, 735

It is supposed that veterans of Octavian's campaign against Antony and Cleopatra were settled at Nîmes in southern Gaul; hence the reference to "captured Egypt" on its local coinage.

PARTHIA - ARMENIA

The Parthians, invaders from the East, appeared during the Hellenistic Age in the area once ruled by Medes and Persians. They were riders and bowmen, famous for the "Parthian shot." Roman interests in Syria and Asia Minor made conflict with them inevitable, Armenia serving as a buffer state. Weakened in the 3rd century A.D. by dynastic squabbles, the Parthians gave way to the Sassanians, a new Persian dynasty; in 260 the Roman world was shocked by their capture of an emperor, Valerian. Sassanian power was supplanted by that of the Arabs in the 7th century A.D.

*Nero, sestertius, brass, Rome, 67 A.D.

Cf. no. 90

RIC I2 323, PULC 938

Nero's acknowledgment of Tiridates' claim to the Armenian throne temporarily resolved military and diplomatic struggles with Parthia, allowing him to mint coins showing the Janus-temple in peacetime, its doors closed. Nonetheless, the historical sources report that at the time of his death Nero was planning an ambitious Eastern campaign.

*Lucius Verus, aurei, gold, Rome, 163-164 A.D.

Obverse: Cuirassed laureate bust; L VERUS AUG ARMENIACUS.
Reverse: As no. 73.

*Obverse: Bare head; L VERUS AUG ARMENIACUS.
Reverse: Victory inscribing a shield VIC AUG; around, TR P III IMP II COS II.

Gifts of M. T. Pyne '77. RIC III 522, 511var; PULC 1811, 1810

Syria was converted from a Hellenistic kingdom to a Roman province in 64 B.C. The Romans continued the local silver currency, a somewhat debased version of the Greek tetradrachm, using it in part to pay troops stationed in the East. There was particularly heavy production during the Parthian campaigns of the early 2nd century A.D. Twenty-two coin hoards, containing hundreds of these tetradrachms, have been found during excavation of the garrisoned city of Dura on the Eastern border. Most were buried soon before its fall to the Sassanid Persians in 256 A.D.

*Caracalla, tetradrachm, billon, Syria, 215-216 A.D.
Obverse: Head of Caracalla.
Reverse: Eagle; COS IIII (in Greek)
Dura 275, 225

Parthian coinage is modelled on that of the Hellenistic Greeks: ruler portrait on the obverse, royal titles in Greek on the reverse. The commonest silver denomination is the drachm, correlated with the Roman denarius and sharing its gradual debasement. A broader and thinner drachm was struck by the Parthians' successors, the Sassanians; its larger surface accommodated spectacular royal headresses and a new reverse type, the Persian fire altar flanked by worshippers.

*Shown here are four drachms of the Parthian Vonones II (ca. 51 A.D.) and the Sassanian Ardeshir I (226-240 A.D.).

JUDEA - ARABIA

In Judaea, discontent with Roman rule became serious when the later insensitively invaded the area of religious practices. Smouldering since the reign of Caligula, it twice erupted into major revolts, once under Nero and the Flavians, then under Hadrian. The Flavians' suppression of the First Revolt was extensively

advertised on their coinage; as to Hadrian's, a campaign costing over half a million lives, the coinage is silent. The difference perhaps lay in the Flavians' need to affirm their new dynasty through military success.

Greek-inscribed local issues celebrating the Flavian conquest were minted in Judaea itself, probably at the Roman headquarters in Caesarea Panias.

*Titus, bronze, Judaea, 79-81 A.D.

Reverse: Victory inscribing a shield hung on a palm tree; around, "Judaea Capta" (in Greek).

Gift of F.W. Brown '97. SNG ANS VI 288, PULC 1186

Jewish coins of the First and Second Jewish Wars:

*Shekel, silver, 68 A.D.

Obverse: Chalice; "Shekel of Israel; year 3" (in palaeo-Hebrew)
SNG ANS VI 444

*Denarius, silver, 132-135 A.D.

Obverse: Bunch of grapes; "Shimon" (in palaeo-Hebrew)
SNG ANS VI 522

The silver of the Second Jewish War (Bar-Kochba War) is virtually all overstruck on local or Roman silver coins.

Various Roman mints in the East produced Greek-inscribed silver commemorating Trajan's relatively bloodless takeover of Nabataea (Provincia Arabia).

*Trajan, tridrachm, silver, Caesarea Cappadociae (?), 106-111 A.D.
Reverse: as no. 82; COS V (in Greek).

*Trajan, drachm, silver, Bostra(?), 112-117 A.D.
Reverse: as no. 82; COS VI (in Greek).

*Trajan, drachm, silver, Eastern mint(?), 112-117 A.D.
Reverse: Camel; COS VI (in Greek).

Drachms: Sydenham Caesarea 189, SNG ANS VI 1158; PULC 1387, 1389

DACIA - SARMATIA

The emperor Trajan conquered Dacia in two campaigns, recorded in detail on the Roman column that forms his burial monument. He was a military man by training and temperament, perhaps inspired by the conquests of Alexander the Great. But a more practical motive for the annexation -- beside the nuisance the Dacians constituted as a "border people" -- may have been rich gold (and silver?) mines, for no major new source of precious metal had fallen to the Romans since Tiberius' annexation of Cappadocia in 17 A.D. The conquest of Dacia probably financed the campaigns and benefactions of Trajan's later years.

*Trajan, sestertius, brass, Rome, 104-111 A.D.
Reverse: Bridge, at its right end a gateway with statues.
RIC II 569, PULC 1361

The Lanube bridge built for Trajan's Dacian campaigns was nearly 4000 feet long and had 20 stone piers: this coin shows a condensed version. Hadrian destroyed the wood superstructure to discourage barbarian raids.

*Trajan, bronze, Leucas (Syria), 97-102 A.D.
Obverse: Head of Trajan, with Greek counterstamp DAK at right.
BMC Galatia 3

This Trajanic provincial issue has been updated by the stamped addition of the honorary name DAC(icus), Victor over the Dacians, which Trajan assumed in 102 A.D. The coin's reverse shows him in triumphal procession.

*Commodus, sestertius, brass, Rome, 177 A.D.
Reverse: Arms and armor (cuirass, shields, trumpets): DE SARMATIS.
Gift of Philip Peck, Jr. '64. RIC III 1576.

CLIENT STATES

Client states were small monarchies on the Empire's borders. They served as buffers against hostile peoples beyond, providing troops and following Rome's foreign policy; for them, friendship with Rome was better than the alternative. Some struck silver, or even gold, as a sign of their independence. It is usually heavily influenced by Roman models.

The Black Sea Region

Client kingdoms of this area placed Roman imperial portraits on one side of their coinage, on the other their own. The kingdoms of Thrace and Pontus were both absorbed into the Empire in the mid-first century A.D., while that of the Cimmerian Bosphorus remained independent until the late 4th.

- *Rhoemetalces I of Thrace, brass, 11 B.C.-12 A.D.
Obverse: Diademed heads of Rhoemetalces and his queen.
Gift of Mr. and Mrs. T. L. Shear, Jr. BMC Thrace 2, PULC 736

- *Polemo II of Pontus, drachm, silver, 54-64 A.D.
Obverse: Diademed head of Polemo.
BMC Pontus 6

- *Rhescuporis V of Bosphorus, billon, 270 A.D.
Obverse: Head of Rhescuporis.
Gift of H.C. Butler. Cf. BMC Pontus 3

Commagene

The boundaries of Commagene (a small kingdom in southwest Turkey) were seen by Tiberius to form a natural part of Rome's Eastern frontier. But annexation was reversed by his successor Caligula, a friend and contemporary of its ruler Antiochus IV. Antiochus and his wife Iotape were able to strike bronze coinage in the style of Hellenistic rulers. After his death in 72 Commagene, feared as a possible Parthian ally, was absorbed by the Romans into the province of Syria.

*Antiochus IV, bronze, 38-72 A.D.
Obverse: Diademed bust of Antiochus.
BMC Galatia 24 (Lycaonia)

*Iotape, bronze, 38-72 A.D.
Obverse: Diademed bust of Iotape.
BMC Galatia 1

Cappadocia

From the late 4th century B.C. the Cappadocian kings struck Greek-style silver; they controlled rich silver supplies in the Taurus range (Turkey). Tiberius annexed the kingdom with its mines, whose revenues allowed him to halve an unpopular tax on freed slaves. The Roman province of Cappadocia continued to produce an abundant series of silver coinage, of slightly lower fineness than that struck at Rome. It was doubtless used to pay troops in the East. Mount Argaeus, or possibly a foreshortened view of the Taurus range, is a common reverse type.

*Ariobarzanes I Philorhomaïos (The Romans' Friend), drachm, silver, 96-63 B.C.
Obverse: Diademed head of Ariobarzanes.

*Nero, drachm, silver, 54-59 A.D.
Obverse: Laureate head; NERO CLAUD DIVI CLAUD F CAESAR.
Gift of F. W. Brown '97. Sydenham Caesarea 74, PULC 981

*Hadrian, didrachm, silver, 117-138 A.D.
Obverse: Laureate head; HADRIANUS AUGUSTUS (in Greek).
Sydenham Caesarea 263, PULC 1514

*Marcus Aurelius, didrachm, silver, 161-180 A.D.
Reverse: Mount Argaeus; COS III (in Greek).
Gift of M. T. Pyne '77. Sydenham Caesarea 324, PULC 1774

Mauretania

The African Juba II (center) was an exemplary client ruler. This son of the Numidian king Juba I was led as a small boy in Julius Caesar's triumphal procession; after a Roman upbringing, he became king of Mauretania (Algeria-Morocco), and married the daughter of Antony and Cleopatra. His scholarly research on Arabia was dedicated to Augustus' adopted son, Gaius Caesar.

Juba II's son Ptolemaeus, less tactful, offended Caligula by his kingly dress and manner, and was done away with in 39 A.D. Mauretania then became a Roman province.

Both Juba II and Ptolemaeus wear the diadem of the Hellenistic ruler, but have short Roman hair styles. Compare Juba I, whom Cicero called "a young man with lots of hair" (iuvenis bene capillatus).

*Juba I of Numidia, denarius, silver, 60-46 B.C.
Obverse: Bust with diadem and sceptre; REX IUBA.
Gift of E. C. Pomeroy '05. SNG Cop North Africa 523

*Juba II of Mauretania, denarius, silver, 25 B.C.-23 A.D.
Obverse: Diademed head; REX IUBA.
SNG Cop North Africa 579

*Ptolemaeus of Mauretania, sestertius, bronze, 23-29 A.D.
Obverse: Diademed bust; [PTOLEMAEUS] REGIS IUBAE F.

GERMANIA

"They are less willing to plough the earth and wait for the harvest than to challenge an enemy and incur wounds. Indeed, they think it poor-spirited to acquire by sweat what can be won by bloodshed."

Tacitus, Germania 14

"Germania," like Parthia, formed one of the Empire's intractable problems. Roman civilization in time domesticated the most truculent outsiders. But in the case of the Germans, new waves of loosely related invaders -- Chatti, Marcomanni, Franks, Alamanni, Goths -- were constantly attracted over the Empire's borders, urged by pressures from the North and East and by the hope of settlement or plunder. The Julio-Claudians, Domitian, Marcus Aurelius, and most succeeding emperors had to deal with them; many, with varying justification, took the honorific name "Germanicus" (Victor over the Germans). Meanwhile Germans increasingly entered the Empire's service. Theodoric the Ostrogoth was even able to represent himself as the defender of Roman -- that is, Italian -- independence from the New Rome, Constantinople.

*Augustus, aureus, gold, Lugdunum (Lyon), ca.8 B.C.
Reverse: Gaius Caesar on horseback; behind him, eagle between two standards.
Gift of L. C. Pomeroy '05. RIC I² 198, PULC 674

Cf. No. 92: the continuity of themes is illustrated by these reverse types issued over two centuries apart, each celebrating the military ability of the emperor's heir. Here Gaius is shown with the bull, a neck-amulet worn by Roman boys till they assumed the "toga of manhood." Gaius did so in 5 B.C., and this coin issue must therefore celebrate an earlier event, his participation in army maneuvers on the Rhine in 8 B.C. He was 12 years old. His adoptive father Augustus issued a special bonus to the troops, of which this coin may have formed part.

*Domitian, aureus, gold, Rome, 84 A.D.
Obverse: Laureate draped bust; IMPERATOR CAESAR DIVI VESPASIANI
Filius DOMITIANUS AUGUSTUS.
Gift of L. C. West. RIC II 159*, PULC 1199

*Domitian, aureus, gold, Rome, 86 A.D.
Reverse: Mourning Germania; IMPERATOR XII COS XIII
Gift of L. C. West. RIC II 81, PULC 1201

No. 159 reproduces a lead cast made in antiquity from a medallion die. Found in the Saône River in 1862, the cast is now in the Bibliothèque Nationale, Paris. Impressions made soon after the discovery are sharper than the cast in its present state: see the photos of details, kindly loaned by Dr. Pierre Bastien.

P. Bastien, "Le médaillon de plomb de Lyon," Bulletin des Musées et monuments lyonnais 1973, 73-92.

Bronze coinage of Theodoric the Ostrogoth combines Roman themes in an original way. But his gold, struck at Rome and Ravenna, is a faithful copy of "solidi" issued from the Roman Empire's Eastern capital. It bears the mintmark of Constantinople and the portrait of the Byzantine emperor, Justin I.

*Theodoric, solidus, gold, Rome, 493-526 A.D.
Reverse: Victory holding a jewelled cross; VICTORIA AUGG.
Gift of E. C. Pomeroy '05. BMC Vandals 12.

In 1221 A.L. Frederick II, of German and Norman parentage, became emperor of Rome. His emulation of classical Rome is evident in the new gold coinage issued from 1231 on. Called "augustales", these pieces were inspired by aurei of the emperor Augustus and his successors.

*Frederick II, augustalis, gold, Messina, 1240 A.D.
Obverse: Laureate bust of Frederick II.
Gift of L. C. West

*Augustus, aureus, gold, Lugdunum (Lyon), 15-13 B.C.
Obverse: Head of Augustus; AUGUSTUS DIVI FILIUS.
Gift of L. C. West. RIC I² 1662, PULC 670

GRAPHIC ARTS, ART OBJECTS, BOOKS, AND
MANUSCRIPTS

"Parte di ampio magnifico porto all'uso dei Romani," pl. 22 of G.B. Piranesi, Opere rare di architettura...sul gusto degli antichi Romani, Rome, 1750.

Piranesi's architectural fantasy of an imperial Roman port includes two victory monuments, the columnae rostratae seen at left and right rear. Such columns, decorated with the beaks (rostra) of captured ships, were erected to commemorate naval engagements -- much commoner under the Republic than the Empire, when Rome already dominated the Mediterranean. Below left, a denarius of Augustus shows the column raised after his victory over Antony and Cleopatra in 31 B.C.; at right, an imaginative 18th century version by the Swiss medallist Jean Dassier.

*Octavian (Augustus), denarius, silver, 31-27 B.C.
Reverse: Statue of Augustus on rostral column; IMPERATOR CAESAR.
RIC I 2 271, PULC 694

*Jean Dassier, 1676-1763, silver medal from his "Roman History" series.
Reverse: Rostral column.
Anonymous loan

Andreas Andriani, after Mantegna, The Triumph of Caesar.
A series of three-color chiaroscuro woodcuts, Mantua, 1559. The nine original paintings, made for Ludovico III Gonzaga, are now in Hampton Court.

Graphic Arts Collection

William Blake, "The Landing of Julius Caesar in Britain;" two drawings listed for the History of England series.

The Robert H. Taylor Collection

Venus Victrix surrounded by three Erotes and a herm of Priapus: gilded bronze mirror, Roman, late 1st century A.D.
1985-1. Art Museum purchase, gift of Mitchell Wolfson, Jr., Class of 1963

*Denarius, silver, Italy(?), ca. 31-27 B.C.
Reverse: Venus Victrix; [CAESAR] DIVI F.
Gift of M. T. Pyne, Class of 1877. RIC I2 250b, PULC 687

Venus, mother of Aeneas, was the legendary ancestress of the Roman race in general and the Julian family in particular.
Julius Caesar's watchword at Pharsalus -- the final defeat for his opponent Pompey -- was "Venus Victrix" (Venus Victorious).

Censer in the form of a satyr's bust, Roman, 2nd century A.D.
1955-3256. Art Museum purchase

The original base of this censor, of a type frequently found in Northern Europe, has been replaced by a fragment of a military diploma (soldier's contract). Fortunately the patch was cut from the section of the diploma that contained information for a date, equivalent to ca. 202-204 A.D.

Fragment of an imperial relief, marble, Roman,
third quarter of 1st century A.D.
1987-1. Art Museum purchase, gift of Harry A. Brooks,
Class of 1935

J. Foy-Vaillant, *Arsacidarum Imperium, sive Regum Parthorum*
Historia, ad fidem Numismatum accommodata. Paris, 1728

Vaillant was commissioned to buy coins for the French royal cabinet. Like Goltzius, he travelled tirelessly to visit collections. His work was often cited by Eckhel, the "father of modern numismatics," who forgave his inaccuracies, observing that they stemmed not from dishonesty (like those of Goltzius), but from impatience with detail.

Theodore Mionnet, *Description de médailles antiques,*
Paris, 1805-13

In about 1800 Mionnet, curator of the French national coin collection, began to market sets of casts ("sulfurets") taken from coins in that collection. A full set contained 20,000 items. Later he produced an accompanying handbook; with supplements this came to 8 volumes and described about 50,000 pieces. It is still the most comprehensive single catalogue of classical coins, and includes many which have not otherwise been published. At left, the volume of plates is opened to Mionnet's scale, a system for describing coin-diameters.

Princeton's sulfurets (tray at right) come from a different source, the Roman engraver Odelli. Numbering about 6,000, they were bought for the University by alumni in 1849.

Hubert Goltzius, Vivae omnium fere imperatorum imagines,
Antwerp, 1557
Gift of J. S. Morgan

*Hadrian, aureus, gold, Rome, 134-138 A.D.
Obverse: Laureate bust; HADRIANUS AUG COS III P P.
Gift of M. T. Pyne '77. RIC II 274e, PULC 1469

The artist Goltzius was a collector and connoisseur of ancient coins. The chiaroscuro portraits in his work on Roman emperors are faithful to the coins from which they were taken, but Goltzius has regularized the lettering and borders and borrowed a decorative bichromatic effect from rare Roman medallions.

C. S. Liebe, Gotha numaria, sistens thesauri Friderici antiqua numismata, Amsterdam, 1730

Early numismatic works like this were often composed of brief unconnected essays based on one great collection. The format was luxurious, the aim double: to explicate the coins and celebrate the collector's taste and resources. In Liebe's description of the Gotha collection, engraved chapter-headings show mythic figures (cupids, Time, Victory) rescuing Roman history from oblivion by interpreting ancient coins.

The left-hand page shows a sestertius of Aemilian, briefly emperor in 253 before the accession of Valerian and Gallienus. Its reverse type of Salus, "Health," is explained by Liebe as a reference (apotropaic) to the plague then raging in the Empire. The coin is otherwise unknown and may in fact be one of the rarities created by contemporary forgers to satisfy the collecting mania.

J. Y. Akerman, communication to The Gentleman's Magazine, January 1835.

A numismatist here defends the value of ill-preserved pieces in inferior style (common for Greek coins struck under Roman rule), and attempts to illustrate them with "the greatest attention...to accuracy" possible before the development of photography.

Iulius Cesars Commentaries Newly Translated owte of Laten into Englyshe as Much as Cocernyth Thys Realm of England Sumtyme Called Brytane. London, William Rastell, 1530

The Robert H. Taylor Collection

This is the first appearance of any text of Caesar in English or in England. Bound with this copy is John Tiptoft's translation of Cicero's Le Amicitia, reprinted by William Rastell from the Caxton text of 1481.

Suetonius, De Duodecim Caesaribus, Milan, 1433
Ms. Kane 44

A fifteenth century artist imagines Julius Caesar dominating the Roman world. Surrounding vignettes show his triumphs, assumption of royal attributes, and assassination.

Julius Frontinus, Stratagemata, Italy, 15th c.

After campaigning in Britain under Vespasian, the Roman governor Frontinus wrote a handbook of military stratagems. This Renaissance manuscript of his work is open to the beginning of Book II:

"The time and place to fight. How to order one's battle line and disrupt the enemy's. Traps. How to let the enemy slip away, lest out of desperation he renew the battle. How to disguise failure. How to restore the battle line by steadfastness..."

Kane Ms. 48.

Johannes Marcanova (Venice-Padua, c.1410-1467),
Quaedam antiquitatum fragmenta, 1465
Ms. Garrett 158

This manuscript of Marcanova's work contains drawings after Roman antiquities, a description of the city of Rome, inscriptions, and excerpts from classical literature. Here the procession of a triumphant general is shown passing through an arch on its way to the Capitoline Hill. The arch is clearly intended for that of Titus at the upper end of the Forum, but its sculptural decoration is fantasy, with a debt to the artistic school of Padua.

Gift of Robert Garrett '97