

Old Money

Classical Coins and their Meaning



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*Images and Text prepared
on behalf of the Higgins Museum
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1: Old Money

The Museum has a collection of ancient coins which have only recently been recorded, catalogued and investigated.

'Ancient' here means more than just 'old': what is referred to as the 'Ancient World' is the civilisation that dominated the Mediterranean for the one-and-a-half millennia down to 500CE. It began in the Greek-speaking Aegean and was spread eastwards by the conquests of Alexander the Great in the 4th century BCE, and around the entire region by the expansion of Rome out of Italy from the 3rd century BCE to the 1st century CE. The same culture is often referred to as 'the Classical world', or simply as 'Antiquity'.



Fig. 1: Alexander's empire



Fig 2: Roman Empire

As our politics becomes more and more focused on matters of 'identity', the question raises itself of what constitutes the distinctive cultural identity of the continent of Europe. We often hear that 'Europe is a Christian continent', or 'Britain is a Christian country.' But this is only part of the truth.

The fact is that a remarkable number of the cultural, intellectual and political traditions that form the backdrop to our modern lives, even the conventions that shape our idea of sport, originated in Greece, and were spread through the region by the later conquests.

In literature they include tragedy and comedy; epic and lyrical poetry; biography; rhetoric (the art of persuasion); the romantic novel; and literary criticism.

More broadly, they include philosophy; analytical history; political theory; geometry (although they never developed a numerical system that allowed advanced arithmetic, and algebra came later); theoretical astronomy and physics, including an atomic theory and the idea of an infinite universe (although they never came up with the experimental method); taxonomy; and systematic medicine.

In the visual arts, we see imitations of classical architecture wherever we turn, and our norms of representational painting and sculpture come from Greek originals. The British Museum's recent exhibition of Classical sculpture of the human body was called 'Defining Beauty.'

After Constantine and his successors established Christianity as the official religion of the Roman Empire in the 4th century CE, this intellectual tradition went into an eclipse, in favour of theology; and it was a full millennium later that the Renaissance rediscovered and revived it, partly via the Islamic world which had preserved and developed it, also adding major contributions of its own, in chemistry and optics for example. Europe began its journey from the mediaeval to the modern.

But two vital Greek innovations, both of them originally imported from the Near East, survived this eclipse. One is the alphabet; the other is coinage.

The purpose of this display is to use a sample of the better preserved and more illuminating coins in the collection to investigate what light they throw on the world that produced them.

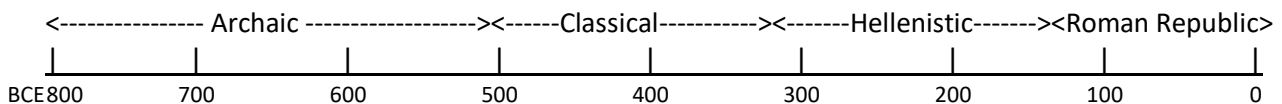
2: The Greek World

The modern nation of Greece occupies the southern part of the Balkan peninsula and the islands to the east and west, in the Aegean and Ionian seas. In early antiquity, it was defined more by populations sharing a common language and cultural heritage. There were a number of dialect groups: the main ones were Doric in the Peloponnese and the southern islands; Ionic around the central Aegean, including Athens; Aeolic in the northeast; and a self-explanatory group referred to as Northwest Greek. But they all recognised each other's essential sameness. As a maritime nation, they communicated much more easily by sea, and the 'Aegean' included the entire western seaboard of modern Turkey.

There is no certainty about when they arrived in this part of the world. But we know that by around 1600BCE Greek was the language of the Peloponnese, but a very different dialect from the Doric spoken there in classical times. Equally certainly, Greek was not spoken in Crete at the same time.

However, starting around 900BCE, population pressure, and a desire to trade, impelled a manic process of colonisation, so that by 650BCE there were Greek daughter cities around the Chalcidice peninsula, the Dardanelles and the Black Sea; southern Anatolia; the Levant; Libya; southern Italy and Sicily (collectively known as 'Great Greece'); and France and Spain. Cities as widely spread as Istanbul, Trebizond, Naples, Marseille and Tripoli all started life as Greek colonies. Expansion was halted only by confrontation with the growing power of the Phoenicians of Tyre and Sidon and their colony in Tunisia, Carthage. Much of the Mediterranean had become a Greek mercantile lake.

A Timeline



850-600	Age of Colonisation	332-323	Conquests of Alexander
560-546	Reign of Croesus in Lydia	323-45	Kingdoms of Alexander's successors
495-480	Persian Wars	264-146	Punic Wars
470-431	Athenian Empire	260-0	Roman expansion
431-403	Peloponnesian War		

Our Collection

Bedford had only limited contact with the Classical Mediterranean world until after the conquest of Britannia by Claudius in 43CE, so none of our coins were found locally. There are 202 of them, dating mostly from the Hellenistic and Roman periods, brought here by various collectors and bequeathed to the museum. There is only one silver coin, a Roman denarius issued by Gaius Norbanus, governor of Spain, in 83BCE. The rest are bronze.

Because of the shared religious and mythological heritage of the Greeks, the same motifs recur in the coinage of many different states. It is therefore not always easy to be sure where a particular coin comes from, or what the issuing authority was. Sometimes an individual state would become part of an alliance, which might then become the controller of the currency, rather as the European Central Bank issues today's Euro. Many have written inscriptions, but due to wear and corrosion these are not always legible. We have done our best to identify them, but there are many gaps!

Although most of our coins are relatively late, the themes found in the early currencies (see Section 4) continue in use and are represented in our collection.

3: The Root of All Evil

Money, in the form of coins, notes, cheques, and now electronic messages, is so central to the way we live that it's difficult to imagine how a civilised society ever managed without.

But if we reckon that civilisation began 5,000 years ago in the great river valleys of Egypt and Iraq, money did not emerge until about halfway through. There were common media of exchange – in ancient Sumeria the measure of barley was the standard; later on, as economies grew more sophisticated, gold and silver, though not particularly useful in their own right, were rare, and attractive as luxury items, and so nuggets of these metals acquired a high value relative to their bulk.

In the 8th century BCE, the kings of Lydia discovered that the bed of the River Pactolus, which flowed through their capital, Sardis, was rich in a natural alloy of gold and silver known as *electrum*. Nuggets of this material were in circulation as a medium of exchange, but you could never be sure of the proportions of the two metals and therefore of the intrinsic value. It was in the reign of the legendarily wealthy King Croesus that metallurgists found a way of separating the two, and this gave the opportunity for the state treasury to issue nuggets of gold and silver of a guaranteed weight and purity, which rapidly gained acceptance across the region. They were 'signed' by the motif of a lion's head on what we would call the obverse ('heads'). The reverse ('tails') bore simply the mark of the punch that had been used to force the coin into its mould.



Fig. 3: ■ Lydia in the time of Croesus



Fig. 4: Electrum Lydian coin, 6th century BCE

The Greek cities of the Aegean basin – many of whom had fallen under the political control of Lydia – were rapid learners. A couple of centuries before, they had borrowed the art of writing from the Phoenician traders that they encountered in Cyprus and the eastern Mediterranean, and so brought the alphabet to Europe. Now they latched on to the new Lydian invention and started issuing coins of their own, each with a distinctive motif.

The material of choice was silver, of which Greece has a respectable supply. Gold coins were rare until Alexander the Great conquered the East. In the Roman world similarly gold coins remained rare until Caesar conquered Gaul. Even then, most of the gold coins you will see are in perfect condition – 'uncirculated' in the jargon. This is not because they are particularly resistant to wear (in fact pure gold is very soft), but because people simply didn't carry them around in their pockets, as French shoppers tend not to carry €500 notes in their wallets. They were intended for storing wealth, not exchanging it.

But as the idea of coinage as a medium of exchange spread from the offices of merchants to the markets and bars, lower denominations were required, which nevertheless preserved the link between face value and intrinsic worth. The bronze coins that resulted from this shift, the small change of the ancient world, make up most of our collection.

4: Money Talks

Essentially, coins are workaday little objects, easy to carry (and, fortunately for archaeologists, easy to lose), durable, of guaranteed value, and exchangeable, without too much time wasted on bargaining, for the everyday necessities of life. But their usefulness to the issuing authority, usually the rulers of a state, goes much further than this.

In the age of smartphones – even in the age of the printed book – it is easy to forget how difficult it was in the ancient world to convey a visual image to a mass audience. So once people started carrying portable pictures in their purses, a new opportunity was born.

What we now call Greece was not then a single country. Greeks shared a language, a culture, a religion, and a sense of a common ancestry, but the basic political unit was the ‘polis’ (hence the word *politics*), usually translated as ‘city state’ – a city which served as market, defensive redoubt and centre of government and religious cult, together with the agricultural plain around it. The geography of Greece is such that it was commonly separated from others by water or mountains. The citizen generally lived within a day’s walk of the city, and this was expected to be the main focus of his loyalty.

At the time of the introduction of coinage, the age of the kings who had dominated the heroic landscape – Agamemnon, Menelaus, Theseus and the rest – was long gone, and most Greek states were governed by oligarchies of landed aristocratic families, with some states, notably Athens, starting to move towards more egalitarian, democratic institutions.

The first coins, issued by state mints, had none of the personal reference to a ruler that later developed, and it was the city in its own name that seized the chance to enhance its prestige in the eyes of the world. Where there is an inscription, the usual formula refers not to the city name, but to the people – ‘of the Thebans’, ‘of the Syracusans’ and so on. Each state selected a distinctive symbol, which might emphasise power, such as, like the Lydian lion, a top predator, or a military image; or prosperity, such as an ear of grain, a sea creature or an amphora; or divine protection, such as an attribute of a god or hero. These early coins are generally regarded as the most artistically accomplished ever minted. A golden age expressed in silver!



Fig.5: The most famous of all Greek coins are the Athenian Owls. The owl was sacred to Athene, goddess of wisdom. It is still found on the Greek Euro coin.



Fig.6: Aegina, a large island in the Saronic Gulf just across the bay from Athens, and an early maritime rival, adopted the turtle.



Fig.7: Akragas, the modern Agrigento, on the south coast of Sicily, and famous for its temples, adopted the crab to symbolise its links with the sea.



Fig.8 Having access to east and west, Corinth was an early leader in trade. The symbol below Pegasus’ breast is the old letter Q, the first letter in the city’s name.

It was subsequent political developments – first the seizure of power by unconstitutional rulers, known as ‘tyrants’; then the conquest first of the Greek mainland and islands, then of the Persian Empire in Asia, by the Macedonian kings, Philip and his son Alexander, and their successors; and finally the cult of the Emperor in the Roman world – which personalised coinage with a portrait of the ruler, sometimes idealised, sometimes realistic, and produced the template to which most modern coinage conforms.

5: The Power of Nature

Unsurprisingly, no state is known to have adopted the rabbit or the mouse as its symbol – still less, the rat. The creatures of choice are the fierce bad ones or the strong ones, or those endowed by human imagination with a measure of nobility. Many of them are not even native to the Aegean world.

As with mediaeval heraldic designs, the idea was that the city or the ruler gained credit by association with such creatures. The examples shown below are typical.



5.1 Then as now the lion, as top predator, occupied a special place in the imagery of power, a convention that goes back to Bronze Age Mycenae. The portrayal here, possibly from Sicyon, looks strikingly modern, until you spot the serpent's head growing out of its back. More later...



5.2 What the lion is to beasts, the eagle is to birds. This example from Syracuse in Sicily, wings spread and hooked beak open, compounds his power by perching on a thunderbolt, the weapon of choice of the sky god Zeus.



5.3 Elephants are not native to the Aegean, but Alexander's conquests in the east made them familiar, if exotic, as their size and strength made them both the bulldozers and the tanks of the time. This Syrian coin of King Antiochus IV emphasises this with the small human figure to the right.



5.4 Throughout antiquity, the horse was a potent status symbol. In both Athens and Rome, the second rank of the citizenry derived their title from the ownership of a horse – in Athens they were the Hippeis, in Rome the Equites. Note the lifelike pose, with front hooves raised.



5.5 But for sheer muscle power and boundless virility and sexual potency, not to say aggression and general bad temper, the bull was king. The appeal to royalty is obvious. Again, the pose here is full of vitality – it has a distinctly threatening look.



5.6 On the farm what the bull is to the animals the cockerel is to the birds. Domestic fowl are known to have originated in China, but they were familiar in Classical Athens. This coin is from Cales in Campania, in Italy, and shows the flowing tail plumes to advantage.

6: Considerably Richer Than Yow ...

As the modern world has learned the hard way, a currency that people can have confidence in is one that is backed by a prosperous economy. Accordingly, a favourite kind of motif on coins is one that promoted the idea of the fruitfulness or productivity of the issuing state. So agricultural and industrial products are regularly featured. The Greeks had been from Bronze Age times the most active traders, along with the Phoenicians, in the Mediterranean world, and the entire region is penetrated by Greek luxury goods – wine, perfumes, olive oil, ceramics, metalwork and much more. The most spectacular object found in Celtic Gaul is the Vix Krater, from Châtillon-sur-Seine, an ornate man-height bronze mixing bowl for wine, of 6th century Greek manufacture, weighing 200kg.

Perhaps the cockerel from Cales in the section above is a promotion for the local Egg Marketing Board. The examples below are less ambiguous!



6.1 Grain was of course the staple product of ancient agriculture. This ear of wheat is possibly from Metapontum in S. Italy, despite the inscription. There are other motifs, resembling a poppy head and a maggot. Not sure about that...



6.2 This rose is the standard motif from the island of Rhodes. It is believed that the names are connected, and roses are an ingredient of the scented oils that were a luxury product of the Greek world. It is issued by a magistrate named Gorgos.



6.3 Not perhaps a marketable product herself, but a fertility goddess, perhaps Demeter, perhaps Isis, is holding a cornucopia, a Horn of Plenty, with which the gods bless their favoured communities. This coin may come from Ptolemaic Egypt.



6.4 The sea also bestows its blessings. Here is a coin from Akragas – now Agrigento, noted for its temples – where the traditional crab is joined by a crayfish. A full fish supper!



6.5 Chios (it tells you on the left) was famous for its wine, even into Roman times. Every wine-producing state had its own distinctive shape of amphora, as much the maker's trademark as a modern wine bottle.



6.6 At first sight this looks like an amphora, but it has a base and elaborate handles like seated human figures. It is a krater, a vessel for mixing wine, and no doubt an advert for the local pottery industry in Lamia.

7: ...and Holier than Thou

You might be lucky, like Odysseus, and enjoy the protection of a deity, such as Athene, who could be relied upon to sort things out in the end. But for ordinary mortals divine favour was a two-way trade, and you had to work at it, by observing the prescribed rituals and offering the prescribed sacrifices. And you had to remember that the gods were a jealous lot – over-favouring one at the expense of another was a dangerous game, as some of the heroes of the tragic drama discovered, such as Pentheus in the *Bacchae*, or Hippolytus: both finished up dead, one for slighting Dionysus, the other for neglecting Aphrodite – neither of them mortal sins in the Christian book.

Rituals and sacrifices, in the Greek and the Roman world, took place at the level of the individual, the household and the state. The coinage regularly makes reference to religious rites, as these examples show.



7.1 The ubiquitous vessel used for public divine offerings was the Tripod. It consisted of a shallow dish supported on three legs, braced with bands. Offerings were burned in the dish so that the smoke could rise to heaven and reach the gods.



7.2 Here is another example, very similar in construction. On this one there seems to be a suggestion of burning, and the name of the city is legible. It comes from Tauromenium, now the charming Sicilian hill town of Taormina.



7.3 This coin of Samos (Samiōn = 'of the Samians') was issued by Philip I, 'The Arab' c.245CE. It shows a shrine of Hera, with a Roman arch and spiral columns housing the cult statue. In the late Empire, Greek states continued to issue local coinage.



7.4 This coin from Syracuse clearly shows a priestess in ritual dress, with flowing sleeves, raising her right hand in homage and holding a dish of offerings in her left. We have no way of knowing any detail of the ritual.



7.5 Here is a similar scene, about which we know still less. We have a priestess in a flowing gown saluting an altar, and three indecipherable letters of the inscription. But it is unmistakably a ritual scene.



7.6 We know a little more about this one. It was issued around 40BCE by a Roman official named Gnaeus Statilius, and shows the two vessels involved in the standard sacrifice, a jug for carrying, the praefericulum, and a pouring dish, the patera.

8: In Gods We Trust

One of the things that made the Greeks feel Greek – a sense of *Panhellenism* as it was called – was a shared religious heritage. The Olympian pantheon (Zeus, Hera, Poseidon, Apollo and the rest) is well enough known; but the intimate Greek religious experience was more grounded in the landscape, which was alive with gods and nymphs of rivers, mountains, springs and woods. The major gods had, as well as comfortable quarters on Mount Olympus, particular sites that all Greeks recognised as their special holy places, such as Apollo at Delphi and Delos, Aphrodite at Paphos in Cyprus, and Zeus at Olympia and at Dodona. In addition, just as mediaeval settlements had patron saints, so Hellenic communities had guardian deities, usually local manifestations of the Olympians – Athens had Athene Polias (= ‘of the city’), Sparta had Artemis Orthia (perhaps = ‘the straightener’). Sometimes, as in the latter case, these are the relics of a pre-Greek local cult that has been merged with a ‘proper’ god from the pantheon.

Coinage reflects these attachments, sometimes by representation of the gods themselves, sometimes through their symbols. We have seen the Owl that was almost universal on Athenian coins. Have a look at these.



8.1 This relaxed-looking chap, reclining at his ease, is in the standard pose of a river god, reed in hand. He is Meles, from Smyrna, modern Izmir, now in Turkey, but very much part of the original Greek heartland.



8.2 This is another river god, in this case the Achelous, in north-west Greece. He takes the form of a bearded head with bull's horns. It was issued by the Acarnanian League, through whose territory the river runs.



8.3 This is a Syrian exotic, of a King Antiochus. It suggests the expansion of the Greek world, in the form of the headdress of the Egyptian Isis – the horns and sun disc of the cow goddess Hathor, with ears of wheat added.



8.4 Apollo was widely revered, as the Sun and as the light of Reason. Also god of music, one of his attributes was the lyre, as on this coin issued by the city of Rhegium, now Reggio Calabria.



8.5 This motif may look like a Christmas cracker, but it is Zeus's thunderbolt. As it says on the bronze, it was issued by Agathocles, tyrant of Syracuse, shortly after 300BCE.



8.6 As Zeus had his thunderbolt, Poseidon had his trident. As lord of the sea and of earthquakes, it was an appropriate dedication for the volcanic Lipari islands, off the north coast of Sicily.

9: Telling Tales

Along with their gods, another element in the Panhellenic glue was an elaborate tradition of myths, heroic tales that pitched humanity against The Wild, courage against cowardice, straight against double dealing. Hybrid creatures are a regular occurrence, not all of them benign in their intentions.

These too regularly feature on coins. The portrayal of the winged horse Pegasus on the early coinage of Corinth we have already seen. Some myths were associated with particular cities, and this connection would be exploited to the full.



9.1 At first sight, this just looks like a normal heraldic lion, a standard symbol of power. But look behind its head. Not just a knobby stick, but the Club of Heracles. This is the Nemean Lion, the first Labour. The obverse has a head of Heracles.



9.2 Not all the endangered species tackled by Heracles and his peers survived into modern times. This is a Gryphon, with a lion's body and the head and wings of an eagle, a common motif across the near east, serving as a divine guardian.



9.3 The Chimaera was a fire-breathing lion-goat-snake hybrid who terrorised Lycia, and was slain by the hero Bellerophon astride Pegasus, the winged horse. Here he rides into battle, lance raised, weighted with lead, to melt in the fiery breath and choke the monster.



9.4 A favourite story among seafaring states (this coin is from Brundisium) was Arion and the Dolphin. It was recognised as more 'human' than other sea creatures, so honoured as such. Arion was kidnapped by pirates, but used his music to attract the dolphins, who rescued him, with his lyre, and brought him home.



9.5 At first glance, this looks like Pegasus again. But look at the tail, which comes from a sea serpent. This is a Hippocamp, shown on a coin from Syracuse. Sometimes winged, sometimes not, Hippocamps are often shown in Roman mosaic floors drawing a sea god's chariot.



9.6 This coin, perhaps from Neapolis (now Naples), shows a bull, but with a difference. This bull has a rider, so it probably represents the abduction from Phoenicia to Crete by Zeus, in the guise of a white bull, of the maiden Europa, now to be seen, appropriately, on the Greek €2 coin.

10: Be Afraid ...

When prestige, prosperity and piety gave out, there was always the final resort: the threat, or the use, of force. Military symbolism is disturbingly common!



10.1 This is the reverse of our only silver coin, the denarius of Norbanus of 83BCE. The central motif is the Fasces, the rods and axe which symbolised the power of the Roman magistrate.



10.2 This coin of King Demetrius of Syria, one of Alexander's successors in the Seleucid empire, depicts a bow and quiver. Mounted archers were a typical feature of Asian warfare.



10.3 Another Syrian example, this one depicts an exotic Asiatic helmet with cheek-guards, a top spike, and an ibex horn on the brow.



10.4 There is little doubt of this armed horseman's intentions! From the modelling of the horse and the non-Greek script, the source seems to be the Celts of the Danube.



10.5 When a Roman general was victorious in his campaign, the senate might award him a Triumph, in which he rode in a chariot through Rome.



10.6 The Latin inscription here gives the context: SERVIL IMP honours a magistrate named Servius with the title Imperator, reserved for a triumphing general.



10.7 Divine favour was shown by the awarding of a wreath by Nike, goddess of Victory, who was always portrayed winged, as here in a coin from Smyrna.



10.8 From earliest times, a victory was commemorated by the erection of a trophy, a display of captured enemy weapons, as shown in this Roman example.



10.9 In this portrayal of a trophy, the image is further elaborated by the presence of bound and kneeling captives. This could be you...

11: Heads I Win

Most of the references in this presentation have been to the reverse side of the coins – the ‘tails’. These are much more varied, and offer greater insights into the world that produced them.

But there are two sides to every coin, and as noted above, the treatment of the obverse, the ‘heads’, evolved over time with political and social conditions. Initially, in the age of oligarchies, when issuing coinage was seen as a role of the abstract state, the commonest convention was to show the local deity or hero. As oligarchies fell to takeovers by unconstitutional ‘tyrants’, there was a movement towards the portrayal of the ruler – more or less idealised, according to taste. In the Hellenistic period, as oligarchies, democracies and tyrannies were superseded by the royal power of the Macedonian Alexander and his successors, a portrait of the king became normal, and this was also the convention under both the Roman Republic, with the portrait of the issuing consul, praetor or other senior magistrate, and under the Empire, with the portrait of the emperor. This remained the standard pattern for the next two millennia.



11.1 This is a typical obverse of an early Athenian Owl. Athene is shown with an olive wreath (her gift to Attica) and a helmet to signify her role of protector.



11.2 The helmeted head of Athene became a popular motif. Here she is on the obverse of a coin from Pergamon – now Bergama, in Turkey. The reverse shows Nike offering a wreath.



11.3 Here she is again, as a helmeted female head, this time on the obverse of the Achelous coin we saw from the Acarnanian League (see In Gods We Trust).



11.4 A young male head with a circlet often represents Heracles. This is the obverse of the Nemean Lion we saw above, which supports this identification. This coin is probably from Syracuse.



11.5 This head, on the obverse of the Syrian elephant shown at 5.3 above, represents King Antiochus in a ‘radiate crown’, a sun symbol, which became fashionable again 500 years later, in the 3rd century CE.



11.6 This large coin is a good example of a Roman period life portrait, of Tarcondimotus, king of Cilicia, who got involved in Roman civil wars and died at sea in 31 BCE, the year Augustus, the first emperor, won sole power.

Living on the Edge

In the age of Augustus, the Black Sea was regarded as the back of beyond. When the somewhat puritanical emperor took exception to the explicitly erotic verse of the poet Ovid, he exiled him to the Milesian colony of Tomis, now Constanța, the major seaport of Romania. A century later the region was conquered by the emperor Trajan, and remained the province of Dacia only until 275CE, when it was evacuated under pressure from barbarian tribes. Nevertheless, a week recently spent in Romania revealed plentiful indications of the uniformity of imagery across the ancient world.



The museum at Histria, on the Danube delta, has a rack of amphorae imported from Chios. Compare the shape of **6.5**.



This shows the 'Hers' end of a his'n'hers sarcophagus at the museum of Constanța. The lower part matches the Roman coin shown at **7.6**, while the upper part, showing comb, mirror and strigils, completes the prime requirements of a Roman wife, to be decorative and pious. Sound familiar?



Shrines like the Samian one at **7.3** were commonly places of pilgrimage, as in our Middle Ages. This Greek inscription, again at Histria, records the visit of Sabinianus to the healing sanctuary of Asclepius at Pergamon (now Bergama). We assume he recovered!



This stone relief at Alba Iulia matches the pose of the river god at **8.1**, although the dolphin suggests that he is a sea god. You can also see the looped tail of a hippocamp (**9.5**).



The hybrid creatures discussed in section 9 are represented by this strange creature from Tomis – a serpent with the face of a deer and human hair and ears. His name is Glykon, and he brings good luck.



One of the major monuments in Dacia was the Tropaeum Traiani at Adamclisi, 40m high, which was built to commemorate the Roman conquest in 106CE. The original sculptures have been removed to a museum, and on the site now stands a concrete cast. Compare this with the coins at **10.8** and **10.9** – notice the captives. One novel feature is that traditionally enemy arms are displayed; here they are Roman.



Early in the 20th century, Italy presented the relatively new state of Romania with a complete cast of Trajan's Column, which stands in Rome and portrays the conquest of Dacia. This panel, in Bucharest, shows both a trophy, here with native arms, and a winged figure – Victoria, or Nike (**10.7**)

The World of the Coins



The locations marked in black are places mentioned in the text (mostly the sources of our coins), or other states represented among the collection.

