

Chapter 1 : Buildings and monuments on coins

Coins and the Roman imperial government / Patrick Bruun Messages on the Roman coinage: types and inscriptions / Barbara Levick The monetization of the Roman Empire: regional variations in the supply of coin types / R.P. Duncan-Jones.

Roman adoption of metallic commodity money was a late development in monetary history. Bullion bars and ingots were used as money in Mesopotamia since the 7th millennium BC; and Greeks in Asia Minor had pioneered the use of coinage which they employed in addition to other more primitive, monetary mediums of exchange as early as the 7th century BC. The greatest city of the Magna Graecia region in southern Italy, and several other Italian cities, already had a long tradition of using coinage by this time and produced them in large quantities during the 4th century BC to pay for their wars against the inland Italian groups encroaching on their territory. For these reasons, the Romans would have certainly known about coinage systems long before their government actually introduced them. The Romans had no pressing economic need, but they wanted to emulate Greek culture; they considered the institution of minted money a significant feature of that culture. However, Roman coinage initially saw very limited use. It combined a number of uncommon elements. One example is the large bronze bullion, the *aes signatum* Latin for struck bronze. It measured about by 90 millimetres 6. Although similar metal currency bars had been produced in Italy and northern Etruscan areas, these had been made of *Aes grave*, an unrefined metal with a high iron content. For the catalogue, see *Roman Imperial Coinage. I* - anonymous author and artists

The imagery on coins took an important step when Julius Caesar issued coins bearing his own portrait. The image of the Roman emperor took on a special importance in the centuries that followed, because during the empire, the emperor embodied the state and its policies. Although the duty of moneyers during the Empire is not known, since the position was not abolished, it is believed that they still had some influence over the imagery of the coins. The main focus of the imagery during the empire was on the portrait of the emperor. Coins were an important means of disseminating this image throughout the empire. Coins often attempted to make the emperor appear god-like through associating the emperor with attributes normally seen in divinities, or emphasizing the special relationship between the emperor and a particular deity by producing a preponderance of coins depicting that deity. During his campaign against Pompey, Caesar issued a variety of types that featured images of either Venus or Aeneas, attempting to associate himself with his divine ancestors. An example of an emperor who went to an extreme in proclaiming divine status was Commodus. Although Commodus was excessive in his depiction of his image, this extreme case is indicative of the objective of many emperors in the exploitation of their portraits. While the emperor is by far the most frequent portrait on the obverse of coins, heirs apparent, predecessors, and other family members, such as empresses, were also featured. To aid in succession, the legitimacy of an heir was affirmed by producing coins for that successor. This was done from the time of Augustus till the end of the empire. Featuring the portrait of an individual on a coin, which became legal in 44 BC, caused the coin to be viewed as embodying the attributes of the individual portrayed. Dio wrote that following the death of Caligula the Senate demonetized his coinage, and ordered that they be melted. Regardless of whether or not this actually occurred, it demonstrates the importance and meaning that was attached to the imagery on a coin. The philosopher Epictetus jokingly wrote: Give it to me. Throw it away, it is unacceptable, it is rotten. Unlike the obverse, which during the imperial period almost always featured a portrait, the reverse was far more varied in its depiction. During the late Republic there were often political messages to the imagery, especially during the periods of civil war. However, by the middle of the Empire, although there were types that made important statements, and some that were overtly political or propagandistic in nature, the majority of the types were stock images of personifications or deities. While some images can be related to the policy or actions of a particular emperor, many of the choices seem arbitrary and the personifications and deities were so prosaic that their names were often omitted, as they were readily recognizable by their appearance and

attributes alone. It can be argued that within this backdrop of mostly indistinguishable types, exceptions would be far more pronounced. Atypical reverses are usually seen during and after periods of war, at which time emperors make various claims of liberation, subjugation, and pacification. Some of these reverse images can clearly be classified as propaganda. An example struck by emperor Philip in features a legend proclaiming the establishment of peace with Persia ; in truth, Rome had been forced to pay large sums in tribute to the Persians. Although it is difficult to make accurate generalizations about reverse imagery, as this was something that varied by emperor, some trends do exist. An example is reverse types of the military emperors during the second half of the third century, where virtually all of the types were the common and standard personifications and deities. A possible explanation for the lack of originality is that these emperors were attempting to present conservative images to establish their legitimacy, something that many of these emperors lacked. Although these emperors relied on traditional reverse types, their portraits often emphasized their authority through stern gazes[citation needed], and even featured the bust of the emperor clad in armor.

Value and composition[edit] Unlike most modern coins, Roman coins had at least in the early centuries significant intrinsic value. However, while the gold and silver issues contained precious metals, the value of a coin was slightly higher than its precious metal content, so they were not, strictly speaking, bullion. Also, over the course of time the purity and weight of the silver coins were reduced. Estimates of the value of the denarius range from 1. Although the value of these tetradrachmas can be reckoned as being equivalent in value to the denarius, their precious metal content was always much lower. Clearly, not all coins that circulated contained precious metals, as the value of these coins was too great to be convenient for everyday purchases. A dichotomy existed between the coins with an intrinsic value and those with only a token value. This is reflected in the infrequent and inadequate production of bronze coinage during the Republic, where from the time of Sulla till the time of Augustus no bronze coins were minted at all; even during the periods when bronze coins were produced, their workmanship was sometimes very crude and of low quality. Debasement[edit]

The rapid decline in silver purity of the antoninianus The type of coins issued changed under the coinage reform of Diocletian , the heavily debased antoninianus double denarius was replaced with a variety of new denominations, and a new range of imagery was introduced that attempted to convey different ideas. The new government set up by Diocletian was a tetrarchy, or rule by four, with each emperor receiving a separate territory to rule. The new imagery includes a large, stern portrait that is representative of the emperor. This image was not meant to show the actual portrait of a particular emperor, but was instead a character that embodied the power that the emperor possessed. The reverse type was equally universal, featuring the spirit or genius of the Romans. The introduction of a new type of government and a new system of coinage represents an attempt by Diocletian to return peace and security to Rome, after the previous century of constant warfare and uncertainty. Diocletian characterizes the emperor as an interchangeable authority figure by depicting him with a generalized image. He tries to emphasize unity amongst the Romans by featuring the spirit of Romans

Sutherland The reverse types of coins of the late Empire emphasized general themes, and discontinued the more specific personifications depicted previously. The reverse types featured legends that proclaimed the glory of Rome, the glory of the army, victory against the "barbarians", the restoration of happy times, and the greatness of the emperor. These general types persisted even after the adoption of Christianity as the state religion of the Roman Empire. From the time of Constantine until the "end" of the Roman Empire, coins featured indistinguishable, idealized portraits and general proclamations of greatness. Although the denarius remained the backbone of the Roman economy from its introduction in BC until it ceased to be normally minted in the middle of the third century, the purity and weight of the coin slowly, but inexorably, decreased. The problem of debasement in the Roman economy appears to be pervasive, although the severity of the debasement often paralleled the strength or weakness of the Empire. When introduced, the denarius contained nearly pure silver at a theoretical weight of approximately 4. The theoretical standard, although not usually met in practice, remained fairly stable throughout the Republic, with the notable exception of times of war. The large number of coins required to raise an army and pay for supplies often necessitated the debasement of

the coinage. An example of this is the denarii that were struck by Mark Antony to pay his army during his battles against Octavian. These coins, slightly smaller in diameter than a normal denarius, were made of noticeably debased silver. The obverse features a galley and the name Antony, while the reverse features the name of the particular legion that each issue was intended for hoard evidence shows that these coins remained in circulation over years after they were minted, due to their lower silver content. The denarius continued to decline slowly in purity, with a notable reduction instituted by Septimius Severus. This was followed by the introduction of a double denarius piece, differentiated from the denarius by the radiate crown worn by the emperor. The coin is commonly called the antoninianus by numismatists after the emperor Caracalla, who introduced the coin in early in . Although nominally valued at two denarii, the antoninianus never contained more than 1. The profit of minting a coin valued at two denarii, but weighing only about one and a half times as much is obvious; the reaction to these coins by the public is unknown. As the number of antoniniani minted increased, the number of denarii minted decreased, until the denarius ceased to be minted in significant quantities by the middle of the third century. Again, coinage saw its greatest debasement during times of war and uncertainty. The decline in the silver content to the point where coins contained virtually no silver at all was countered by the monetary reform of Aurelian in . The standard for silver in the antonianus was set at twenty parts copper to one part silver, and the coins were noticeably marked as containing that amount XXI in Latin or KA in Greek. Despite the reform of Aurelian, silver content continued to decline, until the monetary reform of Diocletian. In addition to establishing the tetrarchy, Diocletian devised the following system of denominations: Diocletian issued an Edict on Maximum Prices in , which attempted to establish the legal maximum prices that could be charged for goods and services. The attempt to establish maximum prices was an exercise in futility as maximum prices were impossible to enforce. The Edict was reckoned in terms of denarii, although no such coin had been struck for over 50 years it is believed that the bronze follis was valued at . Like earlier reforms, this too eroded and was replaced by an uncertain coinage consisting mostly of gold and bronze. The exact relationship and denomination of the bronze issues of a variety of sizes is not known, and is believed to have fluctuated heavily on the market. The exact reason that Roman coinage sustained constant debasement is not known, but the most common theories involve inflation, trade with India, which drained silver from the Mediterranean world, and inadequacies in state finances. It is clear from papyri that the pay of the Roman soldier increased from sestertii a year under Augustus to sestertii a year under Septimius Severus and the price of grain more than tripled indicating that fall in real wages and a moderate inflation occurred during this time. Italy itself contains no large or reliable mines for precious metals; therefore the precious metals for coinage had to be obtained elsewhere. The majority of the precious metals that Rome obtained during its period of expansion arrived in the form of war booty from defeated territories, and subsequent tribute and taxes by new-conquered lands. When Rome ceased to expand, the precious metals for coinage then came from newly mined silver, such as from Greece and Spain , and from melting older coins. Without a constant influx of precious metals from an outside source, and with the expense of continual wars, it would seem reasonable that coins might be debased to increase the amount that the government could spend. A simpler possible explanation for the debasement of coinage is that it allowed the state to spend more than it had. By decreasing the amount of silver in its coins, Rome could produce more coins and "stretch" its budget. As time progressed, the trade deficit of the west, because of its buying of grain and other commodities, led to a currency drainage in Rome. Equivalences[edit] Each row of the following table shows the value of the boldface coin in the first column in relation to the coins in the other columns. Early Republic values [11] [12] after BC.

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ANDREW BURNETT.

Chapter 2 : Buildings on Roman Coins

Roman Coins and Public Life Under the provincial monuments at Lugdunum, Tarraco, and Emerita / Duncan Fishwick
Buildings and monuments on Roman coins / Andrew.

I am frequently asked by collectors new to the hobby which books they should acquire to get a good grounding in ancient coins. Building a good numismatic reference library is of prime importance in gaining the maximum enjoyment from your hobby and it is always advantageous to be well informed when entering the coin market as a buyer. Books - especially rare out of print standard works - can also be an excellent investment frequently better than the coins themselves. The following recommendations are general works, intended as introductions to their subject though not always aimed at the novice. Also review the specialized reference works requiring a fuller comprehension of the subject matter. Modesty forbids me from blowing my own trumpet too loud, but the fact remains that over the years my own books have provided many new collectors with their first exposure to the subject and fired their enthusiasm to pursue it further. Having said that, I should like to recommend the following as providing excellent introductions to the various aspects of ancient numismatics. Do bear in mind that many titles are out of print but are frequently available from dealers specializing in books, such as George Frederick Kolbe, P. Drawer, Crestline, CA, ph. The revised edition reflects latest thoughts on chronology but is less visually appealing. Undoubtedly, the ultimate book in this field is the monumental "Greek Coins", with authoritative text by Colin Kraay and superb photographic illustrations including many enlargements by the renowned photographer Max Hirmer. Published in , this large format work has been long out of print and is in great demand. Both are well illustrated and very readable, as well as being useful works of reference. Although almost 90 years old, Barclay V. It contains such a wealth of information that every collector of Greek coins is strongly advised to acquire a copy for his or her library reprints are frequently available. Roman coinage also has some excellent introductory books. Produced on the same lavish scale, fortunately this work can be obtained at somewhat more reasonable cost, usually less than half the price of its Greek counterpart. This aims at identifying as many as possible of the numerous architectural images appearing on the Roman coinage. Byzantine coins have always been more of a minority interest, though it is a series to which I have always been strongly attracted. This is by far away the most masterly survey of the subject by the scholar whose name has become synonymous with excellence in numismatic research and publications. Also noteworthy, though not in the same league as Prof. Originally published before the Second World War, this book reappeared in a revised version in Although it has little value these days as a numismatic work its main interest lies in the imperial biographies which, as Dennis Kroh comments, are "very fun to read as the historical bits read more like a gossip novel than a reference".

Chapter 3 : Roman Art & Archaeology M.A. Reading List | Classics | University of Colorado Boulder

The eight contributors are specialists in Roman coins or Roman history and in the relations between them. Coins are a unique source of information about the Roman world. In the case of the Roman Empire they were issued by or with the approval of the ruling power.

Coinage and Identity in the Roman Provinces C. Coinage and Identity in the Roman Provinces. Oxford University Press, The present volume collects sixteen papers that were originally presented at the Seventeenth Oxford Symposium on Coinage and Monetary History held at Worcester College on September , The first four essays serve as introductory chapters that deal with important themes in grappling with the problem of identity as presented on the coinage. These are followed by eleven studies focusing on specific regions of the empire and a concluding paper by Andrew Burnett. Many of these areas are treated in greater detail in the papers that follow. While cautioning that Roman provincial coinage is heavily influenced by Roman values, the author argues that it also provides a wealth of otherwise unavailable evidence for local identities. Notable themes discussed include the expansion in the size of coins and the increasing diversity of types over time, as well as the transmission of imperial images to the coinage normally dominated by local images through the vehicles of the imperial cult, important citizens with Roman connections, and centralized production facilities. Thanks to the breadth of the treatment and great accessibility of the discussion even to the nonspecialist, it would not be surprising if this paper became one of the classic introductory texts on Roman provincial coin iconography. Thus the typology of the coinage should be considered to reflect the identity of the city elite. Also interesting here is the conclusion that the local coinages of the east were permitted to continue into the third century AD because they helped advertise and stabilize the friendly relationship between the cities and the emperor for this theme, see also the paper by Price. The regional studies are arranged following the traditional geographic order from west to east, moving clockwise around the Mediterranean Sea. While the use of Latin inscriptions and Roman most are actually Greek derived types has often been taken as a sign of Romanization before the conquest, the author is rightly suspicious of this view and instead argues that despite these features, British coinage actually served to develop native dynastic identities. Williams cites the British coinages of Verica, Tincomarus, and Eppillus produced in the reign of Claudius, all of which advertise filiation from Commius, the famous king of the Belgic Atrebates. He suggests that any mention of Claudius was purposely omitted and that Commius appears out of a desire to return to an increasingly distant pre-Roman past. This is an interesting idea, but one wonders whether too much is being read into the filiation here. The COM FILI and variants legends seem to be part of the same phenomenon as the legends of Cunobelin and Epaticcus, which claim filiation from the obscure Tasciovanus apparently their biological father and employ imperial portrait types. The view of Roman forms adopted for local use is also supported by the archaeological evidence for ritual coin deposits, which seems to suggest that this old Celtic practice was unchanged after the Roman conquest and the introduction of Roman monetary ways. For example, the development of local identities on the so-called quasi-municipal coinages of the Seleucid empire mentioned very briefly by Heuchert offer a variety of close parallels to what we find on some provincial coinages under the Romans e. He shows that despite the Roman presence, it was not until the mid-first century BC that the influence of Roman coinage had a significant impact on the appearance of Spanish money. However, by the first century AD, the native coinages and peoples of Spain had been extensively Romanized through the replacement of legends in Iberian scripts with Latin legends and the frequent adoption of Roman typology. Coinage and Identity in Roman Macedonia. In contrast, the coinages produced by the *coloniae* of Macedonia generally continued to advertise their Roman origins. She argues that the coinage illustrates the preservation of some local religious traditions, whereas syncretism also served to associate local deities with the universally recognized pantheon of the imperial *oikoumene*. Thus the deities depicted on the coinages of Thrace and Moesia Inferior as elsewhere had a dual purpose in expressing local identities as well as relationships between

cities and the Emperor. Some response to her plea may be found in the recent publication of SNG Bulgaria. Ruse, Bobokov Brothers Collection 1: A second volume is forthcoming. Thus cities depicted multiple foundation myths on their coins as a means of creating pseudoconnections to other cities claiming the same founder e. This sort of political mythologizing was already well established in the intercity politics of the Hellenistic period, but Price points out that in the imperial period Rome also benefited from the practice, for at the same time that it legitimized the requests of the cities, it also lent legitimacy to the Roman imperial construct by clothing it in a venerable Greek mythological past. Klose discusses the development of agonistic depictions on Roman provincial coinages and the meaning of these depictions and the events they celebrated to the individual cities. Caerilius Attalus and especially Aulus Iulius Quadratus, to showcase the strong influence exerted on the coinage by powerful individuals drawn from the city elite. Thus the coinage serves to illustrate the relationship between city and leading citizen as well as between city and city or city and Emperor. However, it is argued that the influence of individuals does not undermine the view of city coinage as a vehicle for civic identity, since as citizens the elite individuals merely chose their types from an established repertoire of civic imagery. Even if the paper were not nearly as provocative as it is, we would still be compelled to admire it as the rare example of a theory-driven essay on ancient identity that can skillfully use the British science-fiction pop-culture icon of the Dalek as its point of departure. We would add that the author is supported in her view by two notable instances in which cities found it necessary to abandon their civic eras. When Antioch on the Orontes admittedly outside of Palestine but still germane here briefly became subject to Q. Butcher, Coinage in Roman Syria: Likewise, Gaza appears to have abandoned its era and returned to Seleucid dating in the obscure period between the destruction of the city by Alexander Jannaeus in c. They are in fact a link in a longer chain of a separate Jewish numismatic identity, which goes back to the Hasmonaean bronze coinage. It too was inscribed in paleo-Hebrew script and eschewed the depiction of living things. Likewise, when coins were later produced for the Bar Kochba Revolt AD , the new generation of Jewish rebels looked back to the issues of the First Revolt as their model. Because of the minute knowledge of the local cults, some of which were imported from outside of the country as in the case of Thracian Heron at Thebes , it is suggested that no less a figure than the High Priest of Alexandria and Egypt might have been involved in the choice of appropriate types. Here it is cogently argued that the complete cessation of provincial coinage in the West during the reign of Claudius, while the cities of the Greek East continued to produce it well into the third century, should be attributed to basic differences in cultural outlooks and aspirations between the two regions. The thirty-two black-and-white plates that serve to illustrate the text are very well produced and accompanied by a detailed key that describes the types and the location of each coin. An extensive bibliography and two indices geographical and general are also provided. We hope that as the project grows in the years ahead, it will continue to yield the high caliber of scholarly fruit that is found within the pages of *Coinage and Identity in the Roman Provinces*.

Chapter 4 : David R Sear: General Interest Publications for Greek, Roman and Byzantine Coins

In many ways Elkins' volume is an answer to Burnett's call to arms ("Buildings and Monuments on Roman Coins," in G.M. Paul and M. Ierardi, eds., Roman Coins and Public Life Under the Empire. E.

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Buildings and monuments on Roman coins / Andrew Burnett. Other information Essays originally presented at the Second E. Togo Salmon Conference, held in September at McMaster University.

Chapter 7 : Roman Coins | Open Library

Coveted are coins that depict ancient structures that survive, the population of which is far smaller than the category of vanished structures.

Chapter 8 : Roman coins and public life under the empire : E. Togo Salmon papers II - JH Libraries

Andrew McCabe Collection. Roman Coins. Roman Gold. Roman Rarities. I've added a few new sites to my small buildings and monuments on coins site. If interested.

Chapter 9 : Roman currency - Wikipedia

The representation of monuments and buildings on Roman coinage is one of the most popular topics in studies of coin iconography. In addition to numismatists, it attracts the attention of historians, art historians, archaeologists, and topographers.