

# In the Eye of the Beholder

## The Aesthetics of Roman Coins







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# **IN THE EYE OF THE BEHOLDER. THE AESTHETICS OF ROMAN COINS.**

CATALOGUE OF THE ONLINE EXHIBITION IN THE DIGITAL COIN CABINET OF THE  
INSTITUTE OF CLASSICAL ARCHAEOLOGY AT THE UNIVERSITY OF TÜBINGEN

SECOND REVISED AND ENGLISH EDITION

EDITORS-IN-CHIEF: STEFAN KRMNICEK, MICHELE LANGE AND JAN PAPENBERG

COLLABORATING EDITORS: MATTHIAS KALISCH, EREN CAN MERAL AND SAMUEL OER  
DE ALMEIDA

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## **PREFACE**

This exhibition was created with the help of students as part of the research project „Impressing Images. The Aesthetics of Coins during the Roman Empire“ of the Collaborative Research Center (SFB) 1391 „Different Aesthetics“. It aims to convey the central themes of the project on a broad basis, with a particular focus on the aesthetic qualities of coin images.

Due to the Covid-19 pandemic and subsequent uncertainties, the original concept of an in-person museum exhibition was implemented as an online exhibition in the eMuseum of the Digital Coin Cabinet of the Institute of Classical Archaeology at the University of Tübingen, in cooperation with the Museum of the University of Tübingen (MUT).

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Curator: Stefan Krmnicek

Assistant Curators: Michele Lange and Jan Papenberg

Student Assistants: Matthias Kalisch, Eren Can Meral and Samuel Oer de Almeida

Tübingen, 1 November 2022

## INTRODUCTION

Roman coins are peculiar objects. In the first place, they were the official means of payment of the Roman Empire and thus the most important mass product of the pre-modern era. Because of the many images and texts depicted on ancient coins, we can also correctly refer to Roman coins as the first mass medium of antiquity. Given their intrinsic monetary function, they reached the remotest corners of the empire and were able to communicate the messages of the imperial administration to the people.

However, in their aesthetics—both in their materiality and in their function as a means of communication—Roman coins differ fundamentally from their modern relatives. It is precisely this that the present exhibition takes as a starting point, aiming to present a broad perspective of the phenomenon of Roman coins and their peculiar aesthetics and significance in an ancient context. To this end, we have chosen five representative thematic areas, which we believe can be used to present the most important perspectives on ancient life: Beautiful and Ugly / Portraits / Images of Nature / Dynasties / Role Models. The broad spectrum of themes makes it clear; the beauty or specific nature of these objects is and was truly in the eye of the beholder.

## BEAUTIFUL AND UGLY

As a means of payment, coins are first and foremost utilitarian objects that are quickly picked up and just as quickly passed on again. And yet there are moments of pause, when you take a closer look at the piece in your hand. In doing so, one discovers various things: some coins reveal their perfect condition through their shine, others appear so worn and corroded that one doubts their value. On other coins, a previously unknown image catches one's eye, or the material and weight seem strange and new. This is no different today than it was in antiquity.

### Same type – three different coins

Asses of Caligula (37-41 CE)

How different the effect of coins of the same type can be is illustrated by our group of three coins with the portrait of Agrippa. They are so-called *asses*, bronze coins weighing about 10 g, from the time of the emperor Caligula. On our first coin (no. 1) we can clearly see what the coin wants to represent. On the obverse it shows Agrippa's head as the victor of the naval battle of Actium, bearing a wreath made of ramming spurs of ancient ships. The maritime reference is continued on the reverse with Neptune and the dolphin.

The second coin (no. 2) already lags behind the first one aesthetically. The forms of the obverse and reverse images appear coarse and clumsy. It is an antique cast. Castings never manage to achieve the fine sharpness of minted coins. The third specimen (no. 3) also shows clear differences to the first: Here, environmental influences have had an effect, especially on the obverse. The surface is heavily corroded, the legend hardly legible, the portrait disfigured by small craters. Base metals such as copper provided a target for such corrosion.

Additional information: Marcus Vipsanius Agrippa (64/63 BCE - 12 CE) was the right hand of emperor Augustus, his son-in-law and most important general. He commanded Octavian's fleet in the battle of Actium against Marc Antony and Cleopatra. Agrippa was the grandfather of Caligula.

## Gold and silver coins

*Aurei* of Claudius (46-47 CE) and Vespasian (71 CE) and *denarius* of Augustus (19 BCE)

Precious metal coinage is appealing at first glance. Gold coins in particular have a special effect on those of us who gaze on ancient coins. They shine and glow, arouse desires and dreams of wealth. People are usually aware of the rarity and the associated value of gold. Even in antiquity, selected themes were used for rare gold coinage, often aimed at the Roman upper class, i.e. individuals who also possessed sufficient wealth to get their hands on these gold coins (nos. 4 and 5). The silver *denarius*, which was the dominant currency of the Roman Empire for a long time, was also minted in precious metal (no. 6). Although not as valuable as gold, silver has its own shine. Thus, special effects could be achieved with silver coinage. Silver quickly accumulates patina on deeper surfaces, so that a high plasticity is achieved through a light-dark effect, lending coin images a special liveliness, as here in the portrait of the emperor Augustus, in which the curls, the eye and mouth area as well as the wrinkles on the neck are clearly defined.

## Countermarks

As of Augustus (7 BCE)

The original aesthetics of coins are not always taken into account in their further use. Many ancient coins have marks that were applied later, so-called countermarks. In our example (no. 7) we see a coin from the time of the emperor Augustus; on the obverse, however, two countermarks were struck. The letters can be read as TIB and AVC and stand for Tiberius and Augustus respectively. The countermarks were used to identify coins issued as part of a monetary gift to the soldiers on the north-western frontier of the Roman Empire—for example, at an accession to power as a sign of the change of rule and to affirm the good relationship between the new emperor and the army. When the countermark was applied, little consideration was given to the original design or the beauty of the portrait of the venerable Augustus. Now it was above all a matter of speed and pragmatism. The soldiers were to receive their gift as soon as possible and know from whom. This could be done more quickly with countermarks on existing coins than with new coinage. Countermarks can also be found on coins of other periods. In addition

to the purpose described here, they were often used to give validity to worn or foreign coins and thus keep the money supply stable (no. 47).

### **My precious**

*Denarius* of Augustus (19-4 BCE)

Sometimes coins were more than just money to ancient people. Their shine and beauty or the significance of the coin image outweighed the actual monetary value. Some ancient coins, especially those made of precious metal, were punctured by their owner. This would sometimes be done centrally above the coin image or, as with our coin, two holes would be made on both sides of the coin image (no. 8). We can assume that coins in such cases were worn as jewelry; either as pendants (with one hole) or sewn onto clothing (probably with two holes). We often find such coins in the so-called *Barbaricum* among the German tribes, where Roman coins were not necessarily considered as economic means of payment. Instead, their aesthetic value was recognized, and special attention was paid to the appearance of the objects. Jewelry made of precious metal was used there as a status symbol and was a sign of wealth, class, but also potential foreign contacts and the associated prestige.

### **All that glitters is not gold**

*Denarius* of Septimius Severus (206 CE) and Severus Alexander (229 CE)

The *denarius* did not always remain the beautifully shining silver coin it had been at the beginning of the imperial era; its silver content gradually decreased. The state had discovered that it was possible to mint more coins by lowering its fineness. Especially in times of increased government spending, it was possible to cover costs more efficiently. Apparently, there was no major inflation for a while. The population had enough confidence in the value of their currency, and the monetarization of huge parts of the Roman Empire absorbed the increased money supply until the low silver content could no longer be hidden at the beginning of the 3rd century CE. Our first piece (no. 9) has no more traces of silver, instead verdigris, the weathering product of the added copper, is flourishing. In addition, the coin is broken, which can also be attributed to a poor alloy. The *denarii* of this period had also become considerably lighter as a result. Our second example (no. 10) shows how the Roman administration nevertheless tried to conceal the lower value. The now base metal was silver-plated in order to give the *denarius* at least the appearance of its old value—this is exactly what ancient coin forgers had done for centuries. This time the government itself was the counterfeiter.

## Two is better than one

Radiates of Gordian III (240 CE), Gallienus (260-268 CE) and Tetricus I (271-274 CE)

Under emperor Caracalla (211-217 CE), a new coin unit was introduced in the form of the „double *denarius*“, which was to replace the old *denarius* as the leading denominational. Initially, the coin was resplendent, beautifully silver, circular and with a clear relief. On the obverse of the coin the emperor now always wore a radiating crown—thus the denomination is called „radiate“ in Anglo-Saxon scholarship (no. 11). The radiate crown had already been introduced on the *dupondius* (a double *sestertius*) in the 1st century CE as a sign of a double value. But with the continuing civil wars and changing dynasties, the new double *denarius* also withered relatively quickly. In the competition for the favor of the troops, the many contenders for the imperial throne constantly issued new monetary gifts to the soldiers, also at the expense of the silver content of the double *denarius*.

After only a few decades, there was no longer any sign of splendor and stability. Our specimen (no. 12) is typical for the time of emperor Gallienus. The coin is corroded, the edge is cracked and gives the impression that it might crumble away at any time. The other piece (no. 13) from the time of emperor Tetricus I is much smaller. The political instability of this period is mirrored in the instability of the coins

Additional information: The double *denarius* (radiate) is also called „antoninianus“, after Caracalla's gentile name (the second part of the Roman name) Antoninus. Equivalent to the radiate crown on emperors as a double sign, on coins of empresses their busts rested on an upward-opening crescent moon.

## Bang!

Bronze coin from Laodicea on the Lycus during the reign of Vespasian (69-79 CE)

Occasionally one finds marks on coins, as here on a specimen from Asia Minor in the Flavian period (no. 14). Such carvings could have different reasons. In the case of coinage made of precious metal, they were used to check whether a coin was a forgery, i.e. whether a silver coin was perhaps only silver-plated but the core made of base metal. Ancient people could also express displeasure and contempt towards the ruler by mutilating the portrait of the emperor. This was sometimes done by the state in the context of a so-called *damnatio memoriae*, in which the memory of a former emperor was erased (no. 47). Coins with such marks are also known from sacred contexts. The coins were probably „deprofaned“ in this way to be able to consecrate them as offerings to the gods. In some cases, the slashes were a clear confrontation and communication with the coin image.

## PORTRAITS

The portraits of emperors were omnipresent in the Roman Empire. As busts and statues, on reliefs, in small art and in painting, they were to be found throughout the empire. However, they appeared most frequently and most visibly to all people on the obverse (or head sides) of coins, the only mass medium of antiquity. As a rule, ancient portraits were not exact images of a person. Portraits of emperors were part of the representation of the ruler and primarily conveyed the imperial ideology and virtues. In the more than 300 years of Roman imperial rule from Augustus to Constantine, new trends and innovations in portraiture can be observed, and with them various developments in approaches to rulership.

### How beautiful

*Denarius* of Augustus (18 BCE)

Augustus (63 BCE - 14 CE) was the first emperor of the Roman Empire. His sole rule meant the end of the Roman Republic, but also the end of the internal Roman conflicts and civil wars that had lasted for over a century. Under Augustus' regime, the empire flourished economically and culturally. This period of peace was celebrated in the visual arts and in literature and was regarded as the Golden Age (*aurea aetas*) in imperial propaganda and probably also by many contemporaries. The portrait of Augustus hardly changed during the more than 40 years of his reign (no. 15). It remained eternally ageless. The hair and facial features in the portrait of Augustus—who was in his mid-40s when the coin was minted—are those of a young man. Unlike senatorial portraits of the earlier Republic, which referred to their experience and years through wrinkles and features of aging, Augustus' portrait itself seems to embody the enduring Golden Age: full of youth and stability, peace and prosperity. Augustus' influence on his time was so lasting and exemplary that his family members and the successors of the Julio-Claudian dynasty were also depicted beardless and ageless.

### Do you remember Peter Ustinov?

*Denarius* of Nero (65-66 CE)

Only Nero broke with the style defined by Augustus. Nero's portrait is clearly more corpulent. His face, neck and even shoulders clearly appear to be fleshier, the eyes almost sunken. The hair design has also changed. The hair falls longer and with more volume at the nape, in the forehead there are bands of crescent-shaped locks (no. 16). This is probably a contemporary luxury hairstyle. Nero's reign was characterized by a clear devotion to the fine arts. He promoted games, theatre and artists and performed as a poet and singer himself. The leisure and luxury that the Roman upper classes otherwise enjoyed in seclusion at their villas were transported by him to the court and into the public sphere. Although his fellow Romans were rather irritated by this, since the public

display of such pomp was very unusual, Nero tried to connote his devotion to luxury and physical pleasures in a positive way in his portrait.

Additional information: It is possible that Nero's portrait was also a reference to Ptolemaic royal portraits of the Hellenistic period. The Ptolemies deliberately portrayed themselves as well-fed. This was a demonstration of their closeness to Dionysus, the god of wine and fertility, and the accompanying abundance and plenty in their realm. This representation was called *tryphe*.

### **Man of the people**

*Denarius* of Vespasian (79 CE)

While Nero's portrait was apparently already very true to reality, Vespasian's appears particularly verisimilar (no. 17). This is characterized by thinning hair, deep wrinkles, a worried look, but also strong facial features. Vespasian emerged victorious from the civil wars after Nero's death. As emperor he distinguished himself as a real politician. He reformed the army, took care of the treasury emptied by Nero, but was also popular because he was considered down-to-earth and close to the people. His portrait was meant to express that the emperor was a man of experience who, unlike Nero, did not care about his appearance or his own desires, but all the more about his people and the empire.

### **The bearded man**

*Denarius* of Hadrian (119-120 CE)

Hadrian introduced a new element into Roman imperial portraits with the full beard (no. 18). Here, too, this was probably part of a clear program. Unlike his militarily successful predecessor Trajan, who helped the Roman Empire to reach its greatest expansion, Hadrian was intent on bringing peace back to the empire. This was done both by strengthening border security—under Hadrian, for example, the wall named after him was built in the north of England and sections of the Upper Germanic-Rhaetian Limes were constructed—and by attempting greater integration of the provinces into the empire. Hadrian undertook several journeys throughout the empire, initiated major building projects on the spot, unified the administration and honored the population with his presence. He was particularly fond of the Greek-speaking East, especially Greece and its culture (Philhellenism). This closeness to Greece is probably also expressed by his full beard, which had previously been more common among Greek philosophers in Rome. Hadrian's integration of Greek culture also took place in the emperor's face and made the beard en vogue for the next 200 years.

## **A philosopher on the throne**

*Sestertius* of Marcus Aurelius (166 CE)

In his portrait, emperor Marcus Aurelius is clearly portrayed as the successor of Hadrian and Antoninus Pius—like his two predecessors, he wore a beard. One can indeed speak of a „philosopher’s beard“ in the case of Marcus Aurelius, for the emperor was active as a philosopher and his literary work „Meditations“ is considered today to be an important testimony to Roman philosophy of the 2nd century CE. What catches the eye in Marcus Aurelius’ portrait (no. 19) is the filigree design of his luxuriant curls in his hair and beard, a clear improvement over Hadrian. It is a contemporary luxury hairstyle that had to be artfully composed (and like Nero’s) with a curling iron.

Additional information: The depiction of the iris and pupil, which had been increasingly used in portraits since the time of emperor Hadrian, both in sculpture and in coin portraits, is also clearly visible in this portrait.

## **Taking a clear position**

*Denarius* of Maximinus Thrax (235-236 CE)

Maximinus Thrax is considered the first so-called soldier emperor and thus a typical ruler for the middle of the 3rd century CE. During this period, the Roman Empire came under pressure at its external borders due to Persian and Germanic attacks, and the rule of the emperors was also no longer stable in domestic politics. Most of the emperors of this time had served their way up to general in the military, were elevated to emperor by their armies and immediately had to face foreign policy threats, as well as rival pretenders to the throne. Within the five decades after Maximinus Thrax, there were over 50 emperors and usurpers. Very few of them reigned long enough to die a natural death. The portrait of Maximinus Thrax (no. 20) shows the typical appearance of a soldier emperor. He has short-shaved hair and beard, a worried but also determined expression, and is wearing a commander’s cloak (*paludamentum*) and a cuirass. In a word, he is a military man focused on the goal. Without much fuss (no. 19), the emperor showed himself as ready for action and equipped for the challenges ahead.

## **On the road to Late Antiquity**

*Radiates* of Probus (276-282 CE)

The period of the soldier emperors saw the first innovations that were of great importance in the development of coin portraits in Late Antiquity. While it had long been customary in the imperial period to depict imperial actions in detail on the reverse of the coin (no. 55), there was an increasing trend towards using different attributes and items of clothing to enhance the significance and program of the emperor’s portrait on the obverse and to emphasize the emperor’s different roles.



There are two good examples for this under emperor Probus. On one coin (no. 21) his military qualities are emphasized, he carries a spear in his right hand, a helmet sits on his head in addition to the radiate crown and his cuirass is particularly visibly depicted. The armor and helmet are also highlighted by numerous decorative elements. On the second coin (no. 22), Probus' civil abilities as a magistrate are emphasized by a richly decorated toga (*toga picta*) and an eagle scepter. While this was originally the regalia of the triumphator, in the 3rd century CE the *toga picta* was transformed into a ceremonial garment for special occasions, such as the inauguration of the consulship, and became increasingly associated with the emperor's duties as administrator of the empire.

## IMAGES OF NATURE

In the Roman world, depictions of flora, fauna or landscape were generally used to achieve a certain purpose. They were not about contemplative observation of nature. Animals and flowers appeared instead as ciphers for political messages and geographical references. In coinage, they complemented the rather static canon of images of imperial virtues and actions with much more lively and varied motifs.

### Mythical past

*Aureus* of Domitian (77-78 CE) and *as* of Antoninus Pius (143-144 CE)

One of the most popular animal depictions in Roman coinage was the Roman she-wolf (*lupa romana*) with the twins Romulus and Remus (no. 23). The motif had already featured often in the Roman Republic and was also minted again and again in the imperial period. It shows how the two abandoned twins Romulus and Remus were suckled by a she-wolf, who thus saved the infants' lives. This episode is fundamental for the mythical founding of the city of Rome by Romulus. The minting of this motif gave the emperors the opportunity to document their strong attachment to the city of Rome, including its long and successful history. Precisely this commemoration could also be interpreted as a sign of the emperor's piety, their dutiful behavior (nos. 52 and 53), as it expressed the veneration of the ancestors and the founders of the city.

Antoninus Pius looked further into the past and took up a multitude of episodes from early Roman times. He also included Aeneas, who was considered the mythical progenitor of the Romans. After the destruction of Troy, Aeneas and his followers found a new home in Latium. He was prophesied to found a city at the place where a sow suckles her piglets. This sow can be seen on our coin (no. 24). In contrast to his predecessor Hadrian (nos. 18 and 34), Antoninus Pius did not leave Italy during his reign, showing his attachment and closeness to the Roman population and the Senate. In his coinage, too, he illustrated the

special position of Rome and his own close relationship with the capital of the empire through the series of motifs from the early Roman period.

Additional information: According to the most common version of the legend (Virgil's Aeneid), Aeneas was the son of the goddess Venus and the Trojan Anchises. He fought on the side of the Trojans in the Trojan War and fled with a group of Trojans after the capture of the city. After several years of wandering through the Mediterranean, he finally reached Latium in Italy, as an oracle had prophesied. After several battles, he finally founded the city of Lavinia. His son Ascanius/Iulus later founded the city of Alba Longa, from whose royal lineage generations later Romulus and Remus were descended.

### **Butting bull**

*Denarius* of Augustus (15-13 BCE)

An aggressively charging bull—this motif on coins of Augustus is practically unique in Roman imperial coinage (no. 25). Otherwise, bulls tend to appear as sacrificial animals at the altar or as work animals in front of the plough (no. 54). Here it is the symbolic animal of Mars, the god of war. Mars Ultor, the „avenging Mars“, enjoyed special veneration under emperor Augustus. At the battle of Philippi (42 BCE), Augustus, who was still called Octavian at this time, and Marc Antony defeated Caesar's murderers Brutus and Cassius. Before the battle, Octavian had vowed a temple to the avenging Mars for his support. Large parts of Octavian's troops were former veterans of Caesar, they too wanted revenge. It is said that a bull was depicted on their flags. The fact that Mars Ultor was not directly depicted on the coin may be because since 20 BCE the god was also associated with the recovery of the field signs lost to the Parthians. The bull, on the other hand, was a clear reference to the Battle of Philippi. The coin type belonged to a group issued in honor of Augustus' tenth imperial acclamation (IMP X) and celebrated, among other things, the victories on the way to Augustus' autocracy (no. 38).

Additional information: Besides the battle of Philippi, these were the battles of Naulochos (naval battle near Sicily against Sextus Pompeius in 36 BCE) and Actium (land and naval battle on the Ambracian Gulf against Marc Antony and Cleopatra in 31 BCE). The other two victories were represented on the coins by the two gods who stood by Octavian there: at Naulochos it was Diana (a temple of Diana stood at Naulochos, the legend SICIL additionally refers to the place of the event), at Actium it was Apollo (a sanctuary of Apollo stood at Actium, the legend ACT refers to this).

### **Divine bird world**

*Sestertius* of Marcus Aurelius (169 CE) and radiate of Valerian (254 CE)

The eagle was the symbolic animal of Jupiter, the father of the gods. The largest and most majestic bird simply suited the supreme god of the Romans. The peacock corresponded to the eagle for Juno, Jupiter's wife. Both birds also served as mediators between the divine and human worlds, as messengers of their deities in a certain sense. In coinage, both birds often appear in connection with the consecration of a member of the imperial family (*apotheosis*, divinization). This means that he or she was deified and accepted among the gods by decision of the Senate and given his or her own cult with its own

temple and priesthood. For the heir, usually the following new emperor, it was an advantage to be related to a deity from then on.

If the body of the future *divus/diva* was burnt on a funeral pyre, an eagle was released during the ceremony, which symbolically carried the soul of the deceased to heaven to the gods. This „transport“ to the gods was communicated on coins by an eagle (for men) or a peacock (for women). This was done either by simply depicting the respective animal with the legend *CONSECRATIO*, as in our examples for *Divus Lucius Verus*, co-emperor of *Marcus Aurelius*, depicted on the obverse (no. 26), or by the soul of the deceased riding the animal towards heaven, as shown on a coin for *Egnatia Mariniana* (no. 27), the wife of emperor *Valerian* and mother of emperor *Gallienus*.

### **Animals from far far away**

Radiate of *Gallienus* (260-268 CE)

Exotic animals such as lions, leopards, bears, elephants, or antelopes were best known in Rome through gladiatorial games (*munera*), for which these animals were imported at gigantic expense and then hunted down and slaughtered in the arena for the entertainment of spectators, often in splendid staging. Such games were immensely popular, and the emperor could demonstrate his special generosity and care for his people by organizing them. Since such games were usually held on feast days for certain deities, the emperor thus also demonstrated his piety (nos. 51, 52, and 53). Images of exotic animals, among others on coins, were accordingly representative of the gladiatorial event and, moreover, of the imperial virtues. A look at our menagerie from the time of emperor *Gallienus* shows that some mythical creatures, such as the pegasus (no. 28), hippocamp (mixed creature of horse and fish; no. 29), centaur (no. 30) and griffin (no. 31), have also crept in here, alongside the goat (no. 32) and tiger (no. 33). This alludes to the special games *Gallienus* wanted to give and the religious significance that was to be expressed by these mythical creatures.

### **City, country, province**

*Sestertius* (130-133 CE) and *dupondius* (117 CE) of *Hadrian*

Cities, provinces, and landscapes are usually depicted through female personifications in ancient pictorial art. The point of these representations was not to present the beauty of a particular city or region, but a specific aspect of imperial policy. Personifications had the advantage that the emperor could interact with them in the image. This can be seen very well with *Hadrian's* coins. *Hadrian* was known as a „travelling emperor“, visiting many provinces of the empire (no. 18). On our coin (no. 34) *Hadrian* stands on the right and helps the personified province of *Africa* kneeling in front of him to its feet, which is also made clear by the legend *RESTITVTORI AFRICAE*. *Africa* wears a so-called elephant *exuvia*, the scalp of an elephant, on her head as a distinctive feature. The important role

of the province as the granary of Rome is represented by ears of grain in the picture. There was a whole series of such coin types presenting the provinces under Hadrian. The emperor is always the dominant person in the picture. Power over the empire and his concern for the provinces emanates from him.

Things look quite different on our second example (no. 35). Rome's personified city goddess Roma sits on looted weapons and welcomes Hadrian approaching from the right. We can see a symbolized *adventus*, the emperor's ceremonial return from a journey and the affirmation of the good relationship between Hadrian and the capital and its citizens. Unlike the provinces, Roma's elevated position makes her the dominant figure. The statement is clear. Rome is *caput mundi*, „capital of the world“, power and rule emanate from here, she enjoys the greatest imperial attention.

### Rivers and roads

*Denarii* of Trajan (103-111 CE and 112-114 CE)

Rivers, like landscapes, are also depicted as personifications rather than as real-life watercourses. Generally, such personifications are men leaning against a vessel lying on its side, from which water flows. Representations of rivers also stand for political ideas and projects. It often takes a written reference or a clear attribute to identify personified river gods. On our example, the legend in the exergue reveals that Danuvius, the personification of the Danube, is depicted (no. 36). The river appears as an allusion to the two Dacian Wars that Trajan fought between 101 and 106 CE and thereby subjugated Dacia, a region in present-day Romania. To do so, the frontier of the empire, the Danube, had to be crossed. The river was thus the starting point of the successful campaign and could be understood as a *pars pro toto* for the war zone, the war and the victory.

Not only waterways, but also roads were depicted as personifications. We see this in the example of the *Via Traiana* (no. 37), a section of the famous *Via Appia*. Instead of a man, a woman is depicted here (the road [via] is feminine in Latin) resting on a rock. The wagon wheel symbolizes that the *Via Traiana* was part of a large-scale infrastructure program and shortened the travel time from Rome to Brindisi, the most important port for the trade with Greece, by two days.

Additional information: On Trajan's Column in Rome, which describes the Dacian Wars in detail, the Danube crossing and the personified Danuvius are also the starting point of the pictorial narrative.

### Laurel

*Denarius* of Augustus (15-13 BCE)

Complete representations of plants are relatively rare in Roman coinage. Branches or wreaths are more common and mostly made of laurel. In antiquity, the laurel was closely

associated with the god Apollo and dedicated to him. Later the laurel also developed into a sign of victory and the victor themselves. In Rome, the laurel wreath (*corona triumphalis*) became a special attribute of the triumphant. Since Augustus, it has been impossible to imagine imperial representation without the laurel. After the establishment of the Principate, two laurel trees were placed in front of Augustus' house every year by the Senate, thus sacralizing the emperor's residence. The laurel wreath of the triumphator became the insignia of rule, as a sign of the princeps' perpetual triumph. In our example (no. 38), emperor Augustus is seen sitting elevated on a curule seat (*sella curulis*) on the right. Two men in soldierly dress approach from the left and present him with laurel branches. They are probably his stepsons, Tiberius and Drusus. In 15 BCE, they had conquered Raetia in what is now southern Germany on behalf of the emperor. They are decorated with the laurel of the victor. Through the image, however, it is also clear who is ultimately responsible for this victory. It is Augustus, to whom they offer the laurel.

## Grain

### *Quadrans* of Domitian (84-85 CE)

A vegetable element often found on Roman coins is the corn-ear. On our coin, several of them are sticking out of a basket. This is not a decorative, dried flower arrangement, but stood as a symbol for one of the emperor's most important tasks—supplying the urban Roman population with grain (*cura annonae*). In imperial times, Rome probably had over a million inhabitants. The largest suppliers of grain were the provinces of Sicily, Africa and Egypt. The imperial administration had to ensure that this supply functioned smoothly and that grain prices in Rome remained stable and low. There had already been uprisings in antiquity because of high bread prices. In Rome, large parts of the population (*plebs frumentaria*) were also entitled to receive free grain. The grain supply ensured the emperor's peace in the city, but also the allegiance of these very subjects who depended on him. The basket on our coin (no. 39) is probably meant to indicate the capacity that defined the amount of grain to be received (*modius*, c. 8.64 l). The goddess depicted on the obverse of the coin fits perfectly with the image on the reverse. It is Ceres, the goddess of fertility and agriculture. With the *quadrans*, a denomination that functioned as small change, the intended target group of those entitled to receive free grain was perfectly reached.

Additional information: In the Republic, the aediles had been responsible for the *cura annonae*. After Augustus it was a *praefectus annonae* appointed by the emperor.

## DYNASTIES

A large part of the imperial period is characterized by the succession of emperors from only one family, a so-called dynasty. In the coinage of such dynasties, there are certain recurring themes that determine the aesthetics of the coin images, their contents, and forms of representation. These include measures to establish rule, the integration of family members into the ruling system in preparation for succession, the demonstrative linking to or differentiation from previous dynasties and, increasingly from the 2nd century CE onwards, the role of the female members of the imperial family. At this point, our attention is focused on the Severan dynasty. Having come to power through Septimius Severus in 193 CE, the Severan dynasty produced several emperors until 235 CE. The empresses and the family's origin from the east of the empire appeared more clearly than in any earlier coinage.

### The founder of the dynasty

*Denarius* of Septimius Severus (202-210 CE)

After the death of emperor Commodus in 192 CE, various men claimed the throne. Septimius Severus (no. 40), who was governor in Pannonia at the time, also threw his hat into the ring and was ultimately able to successfully assert himself against his rivals—first against Didius Julianus in Rome in 193 CE, and a year later against Pescennius Niger in Syria. In the following years he remained on the eastern border of the empire and waged a successful war against the Parthians. Septimius Severus did not only associate himself with the emperors of the 2nd century CE, the so-called Adoptive emperors, in his coinage (this includes his fictitious adoption by Marcus Aurelius), but his portrait also shows similarities to those of Antoninus Pius and Marcus Aurelius (no. 19), expressing that his reign would be similarly successful and harmonious. The reverse of our coin shows Rome's personified city goddess Roma sitting on a shield. The legend RESTITVTOR ORBIS identifies Septimius Severus as the restorer of the globe, thus referring to his victories, both civil and against the Parthians—the renewal of order and Roman greatness. These successes were the basis for Severian rule.

Additional information: Septimius Severus (146-211 CE) was originally from Leptis Magna in the province of Africa. He came from a wealthy family and was admitted to the Senate by Marcus Aurelius in 169 CE. He then moved up through the *cursus honorum* to become suffect consul.

### First Lady

*Denarii* of Caracalla (211-217 CE) and Septimius Severus (196-211 CE)

Female members of the imperial family were occasionally depicted on coins as early as during the Julio-Claudian dynasty. However, with the Adoptive emperors, their empresses and princesses became an important element of imperial representation. Julia Domna, the second wife of Septimius Severus, was involved in the imperial representation from the very beginning of her husband's reign. She was the daughter of an

aristocrat from Emesa in Syria and the mother of Caracalla and Geta, the emperor's two sons. On coins she was associated with typically female virtues or deities. Our example shows the depiction of *Pudicitia* (no. 41), the personification of the socially correct behavior of a Roman wife.

The second coin (no. 42) conveyed a completely different message. It shows Julia Domna sacrificing at an altar. The two field signs (*signa*) in the background make it clear that the scene takes place in a military environment. The legend *MATRI CASTRORVM* („for the mother of the army camps“) alludes to the empress' close relationship with her husband's troops, the essential support of his reign. The empress also accompanied her husband on his military campaigns and was thus able to become a mother figure for the soldiers. The title had already been introduced by Marcus Aurelius for his wife Faustina, who also visited her husband at the front.

A new variation on the motif (no. 43) shows on the reverse a female figure giving her breast to a child in her arms. Her left foot is placed on the ram spur of a ship. Behind her, a rudder leans against the ship. The woman seems to be a combination of the goddesses *Isis* (woman with child as *Isis lactans*) and *Fortuna* (helm and ship). However, the motif has not yet been fully deciphered in research. The legend *SAECVLI FELICITAS* („felicity of the age“) is associated on coins of Marcus Aurelius and Septimius Severus with the realm of parenthood. Image and legend thus also allude to Julia Domna's maternal role.

## Portraits of princes

*Denarius* of Septimius Severus (196-198 CE)

An orderly succession is important for dynasties, both to ensure that the family remains in power, but also to make clear who is in charge within the family. In the case of the Severan dynasty, the still young princes Caracalla (born 188 CE) and Geta (born 189 CE) were already introduced in coinage in the mid-190s. Our example (no. 44) shows Caracalla, who is about ten years old, on the obverse. The inscription *M AVR ANTON* stands for his official name Marcus Aurelius Severus Antoninus (as with his father, there is a connection to Marcus Aurelius). The suffix *CAESAR* is the traditional title for princes in the imperial house and tells us that Caracalla was the designated heir to the throne. Between 197 and 198 CE, he was even given the title *Augustus*, which formally put him on an equal footing with his father. The reverse of the coin shows the personified hope, *Spes*, here even with the inscription *SPEI PERPETVAE*, i.e. „for the continuing“ or „constant hope“, which is precisely intended to express the hope of the dynasty that this succession would be crowned with lasting success.

## Love and marriage

*Denarii* of Septimius Severus and Caracalla (202-205 CE) and of Elagabalus (220-222 CE)

It is a peculiarity of the Severan dynasty that many family members were depicted on coins. In 202 CE Caracalla came of age at the age of 14 and was immediately married to Fulvia Plautilla, the daughter of the praetorian prefect and confidant of his father. The coin's obverse (no. 45) shows Caracalla's new wife and presents her as Augusta, i.e. as a fully-fledged empress. The reverse portrays the marriage of the young couple, which was performed by the giving of the right hand (*dextrarum iunctio*). Here, too, the legend PROPAGO IMPERI („offspring of the reign“) illustrates the hopes placed in this union for the continuation of the dynasty and for the birth of descendants.

The motif was taken up again in a later marriage between Elagabalus and Aquilia Severa (no. 46), this time with the catchword CONCORDIA, the „concord“ of the spouses. Caracalla, incidentally, hated his marriage, his wife and his father-in-law. In 205 CE he successfully hatched a plot against his father-in-law and had him murdered with his father's approval. Plautilla was banished and killed after Caracalla came to power in 211 CE.

## Erased memory

Bronze coin from Stratonikeia (209-212 CE)

Caracalla's younger brother Geta was also successively built up as his father's successor, but with clear delays and restrictions. Unlike Caracalla, he was not linked to Marcus Aurelius. Geta only received the title Caesar between 197-198 CE and the full imperial title Augustus in 209 CE. Only after this was he depicted in his portraits with a laurel wreath. There was great competition between the brothers throughout their lives. When they both succeeded their deceased father in 211 CE, the situation came to a head. In the same year Caracalla had his brother Geta murdered, in order to become sole ruler. The memory of his brother was to be erased thereafter. Monuments to Geta were destroyed, mentions in inscriptions removed. Geta fell victim to *damnatio memoriae*, the „erasure of memory“. How this happened on coins can be seen on a coin from the city of Stratonikeia in present-day Turkey (no. 47). The coin originally showed the busts of the pair of brothers facing each other on the obverse. On the left side, Caracalla can still be clearly seen, but where Geta should be depicted opposite, only the traces of obliteration can be seen. Obviously, great efforts were made to erase the memory of the brother. Two counterstamps guaranteed that the processed coin was still valid as a means of payment.

## Misunderstood

*Denarius* of Elagabalus (218-222 CE)

Caracalla's reign was characterized by terror and fear and so he was assassinated in 217 CE. The Severan dynasty would have ended with this, as Caracalla had no male



descendants. However, Julia Maesa, Caracalla's aunt, took advantage of the army's loyalty to the Severan family to raise Elagabalus, the son of her daughter Julia Soaemias, to the throne. Like Julia Domna's entire family, he came from Emesa, today's Homs in Syria. Elagabalus was publicly passed off as a son of Caracalla and, like him, took the name of Marcus Aurelius. Initially still guided by his grandmother and mother, the young emperor tried to introduce the cult of the sun god Elagabalus, after whom he was also later named, from Syria to Rome as a state cult. This new cult with foreign rites, however, irritated the Romans greatly. The downgrading of Jupiter was perceived as sacrilege and this rejection led, among other reasons, to the assassination of the still young emperor in 218 CE. Our coin (no. 48) vividly reflects Elagabalus' religious policy. An innovation in the portrait is the horn, which identifies him as the chief priest of the god of the same name, as does the legend on the reverse (SVMMVS SACERDOS AVG). There he is shown in Syrian costume and with a sacrificial bowl and a branch in his hands, sacrificing to the sun god, who is indicated as a star in the background.

Additional information: Elagabalus' original name was Varius Avitus Bassianus, as an emperor he called himself Marcus Aurelius Antoninus.

### **The strong women of the dynasty**

*Denarius* of Elagabalus (218-222 CE)

Since both Elagabalus and his successor and cousin Severus Alexander were only fourteen years old when they became emperors, the real power fell to their grandmother Julia Maesa who pulled strings in the in the background with their mothers Julia Soaemias and Julia Mamaea. They were the connection to Septimius Severus and his family, linking the old and new branches of the Severan dynasty. Not least for this reason, they too appeared in imperial representation and bore the title Augusta. While Julia Maesa and Julia Mamaea, like Julia Domna, were associated with a variety of goddesses and female virtues on coins, Julia Soaemias was almost exclusively associated with Venus. The epithet *Caelestis*, „the heavenly one“ (no. 49), is completely unique. Whether this can be attributed to her son's religious policy and the introduction of the sun god Elagabal in Rome has not yet been fully clarified. However, the child depicted on the coin may allude to an emphasis on her role as mother.

### **A traditional new beginning**

*Denarius* of Severus Alexander (231-235 CE)

Julia Maesa soon realised that the rule of her grandson Elagabalus was doomed to failure. She therefore tried to build up her other grandson Severus Alexander as his successor and secured the throne for him after Elagabalus' death. Severus Alexander subsequently took good advice from his grandmother and mother. In his politics, a turning away from the religious policy of his predecessor and a return to the old Roman cult can be seen, as well as a taking up of pressing foreign policy issues, such as the newly strengthened

Persian Empire and the German tribes advancing along the Rhine and Danube. The politics and challenges of Severus Alexander are well demonstrated on our coin (no. 50). The cult of Elagabal has disappeared. The reverse is dominated by the old state god, „the fighting Jupiter“ (IOVI PROPVGNATORI). This is exactly what was needed in view of the dangerous situation on the borders.

## ROLE MODELS

The Roman emperor, in order to appear as a good ruler, was required to fulfil certain roles and virtues and consequently he made an effort to communicate his efforts in this direction, i.e. his actions, positively on coins—mostly via the images on the reverses of the coins. The aesthetics of coin images with imperial qualities and virtues must therefore be read against the background of this particular intention.

### Generous

*Denarius* of Hadrian (120-121 CE)

As a rule, the emperor was keen to have a good relationship with the people, especially with the citizens of Rome, since he was regarded as the patron of the Romans. This good relationship could be established and fostered through various measures. Imperial charity could take various forms, such as the financing of public buildings, especially baths and playgrounds, the organization of games or free donations of grain and/or money, like the regular supply of food to large parts of the urban Roman population (no. 39) or a one-off donation (*congiarium*), often on the occasion of games. Our example (no. 51) from the second century CE shows the emperor Hadrian sitting elevated on a curule seat and presenting a donation to a citizen standing in front of him. The virtue that the emperor demonstrates with this is *liberalitas*, „generosity“.

### Pious images and news

As of Domitian (88 CE) and *sestertius* of Commodus (181 CE)

The piety (*pietas*) of the emperor was of existential importance for the well-being of the Roman Empire, as he was the *pontifex maximus*, the highest priest of the empire and overseer of all the cults practiced therein. It depended on him to secure the goodwill of the gods and the continued existence of the empire. It could do no harm to demonstrate this piety in the coinage as well, for instance by depicting the emperor in ritual acts. Our first example (no. 52) shows the emperor Domitian in a priestly function on the coin's reverse. The emperor is standing in front of a burning altar and making a sacrifice. Two cult musicians are playing next to him, and in the background a temple front illustrates

the sacred context of the scene. The occasion of the sacrifice is noted in the legend: LVD SEC FEC. Domitian „held secular games“ in 88 CE.

In the communication of the imperial piety, during the reign of Commodus the mint went a step further and strikingly showed the proximity of the emperor to the gods (no. 53). The dominant figure on the reverse of this coin is Jupiter, the supreme god in the Roman pantheon, the ruler of gods and men. He holds a bundle of lightning in his right hand, a sign of his power and authority, and a scepter in his left hand, a symbol of his lordly dignity. One could almost overlook the second person standing relatively small to Jupiter's left. It is the emperor, Commodus. The supreme god and the emperor form a unit but are duly graded in size and power.

### **Founder of the city**

*Denarius* of Octavian (29-27 BCE)

This coin (no. 54) from the Augustan period shows Apollo, the personal patron deity of Augustus (who was still called Octavian at this time), on the obverse. The reverse appears to depict agricultural work. A man is ploughing the field with oxen harnessed in front of the plough. However, the man is wearing a toga during his activity, the drapery of which is clearly visible over his shoulder and on his legs. His head is also covered with a drape of the toga. This is called *capite velato* („covered head“), an indication that it is not a profane ploughing of the field but a sacred act, in this case the founding of a city. A priest, probably Octavian himself, draws the so-called *sulcus primigenius*, the first furrow, with the plough and defines with this furrow the later course of the city wall and the size of the city. The plough is not pulled by a pair of oxen, but by a white bull and a white cow. Emperors could also show their concern for the development and welfare of the state by founding towns. Certain events, such as victory in a war, often gave rise to the (re)founding of a city. Our coin design probably shows the foundation of the city of Nicopolis („victory city“), which Octavian founded nearby after the battle of Actium as a lasting monument to his victory. The coin image thus served several areas of imperial representation at once. Through the sacred act his pietas was shown, through the founding of a city his concern for his people and, in this case, the memory of his military victories

### **The virtuous emperor**

*Sestertii* of Trajan (103-111 CE) and Claudius (41-50 CE)

The most important virtue of the Romans was *virtus*. It was the accumulation of everything that distinguished a man (lat. *vir*): bravery, courage, enthusiasm, potency. The event in which one could best demonstrate one's virtue was war—which is understandable in a

society whose rule over large parts of Europe was based on its military successes. Even the emperor was not exempt from proving his *virtus* in war. On a *sestertius* of Trajan, the emperor is seen riding down an enemy on horseback in battle (no. 55). The depiction of imperial virtue shows a strong emperor bravely making his way through the ranks of the barbarians in battle. How far the image always corresponded to reality is another question.

Another way of communicating the positive end of a war, i.e. the use of imperial virtue, is shown by the example from the time of emperor Claudius (no. 56). The emperor is sitting on a curule seat over a pile of looted weapons, such as shields, spears, helmets and armor. The laurel branch in his hand marks the emperor as the victor. The image could refer specifically to Claudius' conquest of Britain in 43 CE but could also be understood more generally as a cipher for lasting imperial victory and virtue.

### Triumphal

*Denarius* of Augustus (18 BCE), *dupondius* of Caligula (37-41 CE) and *denarius* of Trajan (103-111 CE)

The crowning glory of a successful Roman military campaign was the triumph, when the victorious commander and his troops marched through the city of Rome to the Capitol and were enthusiastically celebrated by the people. Accordingly, the triumph was also the most pronounced form of *virtus*, in a sense the result of virtue made visible to all people. It was precisely at the triumph that this virtue could be presented to the most important target audiences of imperial representation, namely the senate and the urban Roman population. Because of its immense prestige, from the imperial period onwards the triumph was reserved only for members of the imperial family. The victorious general rode in the triumphal procession in a special *quadriga* (four-horse carriage) and was dressed and made up like Jupiter. He wore the regalia of the triumphator, a laurel wreath (*corona triumphalis*; no. 38), a purple *toga*, and an eagle scepter.

Triumph was also celebrated in coinage. A richly decorated *quadriga* can be seen in an example from the time of Augustus (no. 57). Four small horse statuettes are attached to the front of the chariot. The triumphator is missing. In its place we see a legionary eagle (*aquila*). These are the insignia that were lost to the Parthians in the battle of Carrhae in 53 BCE and recovered by Augustus through diplomacy in 20 BCE. In Rome this was celebrated as a great victory, but there was no triumph. The motif of the field sign in the quadriga equates this foreign policy success with a triumph. But real triumphs were also depicted. Caligula recalled his father Germanicus' triumph over *Germania* in 17 CE (no. 8), Trajan his own two triumphs over the Dacians (no. 59). In all cases, the aim was to depict the immense significance of the triumph and the virtue of the victor.





## **FURTHER READING**

### **Beautiful and Ugly**

Butcher, K. (ed.) 2020. Debasement. Manipulation of Coin Standards in Pre-Modern Monetary Systems. Oxford: Oxbow Books.

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### **Dynasties**

Alexandridis, A. 2004. Die Frauen des römischen Kaiserhauses. Eine Untersuchung ihrer bildlichen Darstellung von Livia bis Iulia Domna. Mainz: Philipp von Zabern.

### **Role Models**

Krmnicek, S. (ed.) 2018. Antike Rollenbilder. Wertvorstellungen in Münzbildern. Begleitband zur Ausstellung im Museum der Universität Tübingen MUT, Alte Kulturen, Schloss Hohentübingen. Bonn: Habelt.

## CATALOGUE



### No. 1 As of Caligula (Rome, 37-41 CE)

Tüb. Inv. III 353/1

Obv. M AGRIPPA L - F COS III. Head of Agrippa, left, wearing rostral crown (corona rostrata).

Rev. S - C. Neptune, cloaked, standing left, holding dolphin in right hand and trident in left.

11,73 g, 6 h, 30 mm

RIC I<sup>2</sup> Gaius/Caligula 58.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5573>





**No. 2 As of Caligula (Rome, 37-41 CE)**

Tüb. Inv. III 353/9

Obv. [M A]GRIPPA L - [F COS III]. Head of Agrippa, left, wearing rostral crown (corona rostrata).

Rev. S - C. Neptune, cloaked, standing left, holding dolphin in right hand and trident in left.

6,56 g, 5 h, 21,7 mm

RIC I<sup>2</sup> Gaius/Caligula 58.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5570>



**No. 3 As of Caligula (Rome, 37-41 CE)**

Tüb. Inv. III 353/4

Obv. M AGRIPPA L - F COS III. Head of Agrippa, left, wearing rostral crown (corona rostrata).

Rev. S - C. Neptune, cloaked, standing left, holding dolphin in right hand and trident in left.

11,4 g, 5 h, 27,4 mm

RIC I<sup>2</sup> Gaius/Caligula 58.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5571>



**No. 4 Aureus of Claudius (Rome, 46-47 CE)**

Tüb. Inv. III 463/1

Obv. TI CLAVD CAESAR AVG P M TR P VI IMP XI. Head of Claudius, laureate, right.

Rev. CONSTANTIAE - AVGVSTI. Constantia seated, left, on curule chair, raising right hand.

7,84 g, 9 h, 19 mm

RIC I<sup>2</sup> Claudius 31.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5574>



**No. 5 Aureus of Vespasian (Rome, 71 CE)**

Tüb. Inv. III 575/69

Obv. IMP CAES VESP AVG P M. Head of Vespasian, laureate, right.

Rev. VIC - AVG. Victory standing right on globe, holding wreath and palm.

7,31 g, 6 h, 18,9 mm

RIC II-1<sup>2</sup> Vespasian 47.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5791>



**No. 6 Denarius of Augustus (Colonia Patricia [Córdoba], 19 BCE)**

Tüb. Inv. III 397/71

Obv. CAESAR - AVGVSTVS. Head of Augustus, bare, right.

Rev. SIGNIS / RECEPTIS. Round shield (clipeus virtutis) inscribed CL • V with S P Q R in corners between aquila, left, and standard, right.

3,94 g, 4 h, 18,9 mm

RIC I<sup>2</sup> Augustus 86A.

<https://www.ikmk.uni-tuebingen.de/object?id=ID4914>



**No. 7 As of Augustus (Rome, 7 BCE)**

Tüb. Inv. III 209/4

Obv. [CAESAR • AVGVST • PONT • MAX • TRIBVNIC • POT]. Head of Augustus, bare, left. In left field, square countermark AVG, in right field, round countermark TIB.

Rev. M • MAECI[LIVS] • TVLLVS • III • [VIR • A] • A • A • F • F. Legend surrounding S • C.

9,07 g, 12 h, 25-26 mm

RIC I<sup>2</sup> Augustus 436.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5295>



**No. 8 Denarius of Augustus (Rome, 19-4 BCE)**

Tüb. Inv. III 253/3

Obv. TVRPI[LIANVS] - III • VIR. Head of Liber, ivy-wreathed, right.

Rev. CAESAR • AVGVSTVS • SIGN • RECE. Parthian kneeling right, extending standard with X-marked vexillum with right hand and holding out left hand.

3,27 g, 11 h, 19,7 mm, punctured

RIC I<sup>2</sup> Augustus 287.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5174>



**No. 9 Denarius of Septimius Severus (Rome, 206 CE)**

Tüb. Inv. IV 469/31

Obv. [SE]VERVS - PIVS AVG. Head of Septimius Severus, laureate, right.

Rev. P M TR P XIII - CO[S III P P]. Genius, naked, standing left, sacrificing out of patera in right hand over garlanded and lighted altar, left, and holding corn-ears in left hand.

1,94 g, 2 h, 18,8 mm

RIC IV-1 Septimius Severus 201.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7407>





**No. 10 Denarius of Severus Alexander (Rome, 229 CE)**

Tüb. Inv. IV 665/57

Obv. IMP SEV ALEXAND AVG. Head of Severus Alexander, laureate, right.

Rev. P M TR P VIII COS III P P. Libertas, draped, standing left, holding pileus in right hand and transverse sceptre in left hand.

2,65 g, 11 h, 17,5 mm.

RIC IV-2 Severus Alexander 95a.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7731>



**No. 11 Radiate of Gordian III (Rome, 240 CE)**

Tüb. Inv. V 27/67

Obv. IMP CAES M ANT GORDIANVS AVG. Bust of Gordian III, radiate, draped, cuirassed, right.

Rev. ROMAE AETERNAE. Roma, helmeted, in military attire, seated left on shield, holding Victory in extended right hand and spear in left hand.

4,63 g, 7 h, 22,3 mm

RIC IV-3 Gordian III 38.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7945>



**No. 12 Radiate of Gallienus (Rome, 260-268 CE)**

Tüb. Inv. V 153/9

Obv. G[ALLIEN]VS AVG. Head of Gallienus, radiate, right.

Rev. AETERNITAS AVG. Sol, radiate, nude except for cloak draped over shoulders, standing left, raising right hand and holding globe in left hand; in left field, Γ.

2,45 g, 5 h, 19,3 mm

RIC V-1 Gallienus 160k.1.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8314>



**No. 13 Radiate of Tetricus I (Cologne/Trier, 271-274 CE)**

Tüb. Inv. V 233/20

Obv. [IMP TETRICVS AVG]. Bust of Tetricus I, radiate, cuirassed, right.

Rev. P[AX AV]G. Pax, draped, standing left, holding olive-branch in right hand and sceptre in left hand.

0,67 g, 6 h, 12,1 mm

RIC V-2 Tetricus I 102.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8567>



**No. 14 Bronze coin during the reign of Vespasian (Laodicea on the Lycus, 69-79 CE)**

Tüb. Inv. SNG Tübingen 4149

Obv. ΟΥΕΣΠΑΣΙΑΝΟΣ - ΣΕΒΑΣΤΟΣ. Head of Vespasian, laureate, right.

Rev. ΛΑΟΔΙΚΕΩΝ. Zeus Laodikeos, standing left, holding eagle in right hand and sceptre in left hand.

5,27 g, 6 h, 22 mm

SNG Tübingen Nr. 4149 (this specimen); RPC II no. 1268.

<https://www.ikmk.uni-tuebingen.de/object?id=ID2110>



**No. 15 Denarius of Augustus (Colonia Patricia [Córdoba], 18 BCE)**

Tüb. Inv. III 397/74

Obv. CAESARI - AVGVSTO. Head of Augustus, laureate, right.

Rev. S • P • Q • R. Domed tetrastyle temple with triumphal currus standing within, right, containing aquila and four miniature galloping horses.

3,79 g, 10 h, 20,4 mm

RIC I<sup>2</sup> Augustus 115.

<https://www.ikmk.uni-tuebingen.de/object?id=ID4939>



**No. 16 Denarius of Nero (Rome, 65-66 CE)**

Tüb. Inv. III 499/42

Obv. NERO CAES[AR] - AVGVSTVS. Head of Nero, laureate, right.

Rev. Salus, draped, seated left, on ornamental throne, holding patera in right hand and resting left hand on side.

3,15 g, 6 h, 17,6 mm

RIC I<sup>2</sup> Nero 60.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5633>



**No. 17 Denarius of Vespasian (Rome, 79 CE)**

Tüb. Inv. III 571/63

Obv. IMP CAESAR VESPASIANVS AVG. Head of Vespasian, laureate, right.

Rev. TR POT X - COS VIII. Radiate figure (Sol?), standing front on a rostral column (columna rostrata), holding vertical spear in right hand and parazonium in left.

3,43 g, 7 h, 20,4 mm

RIC II-1<sup>2</sup> Vespasian 1065.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5813>





**No. 18 Denarius of Hadrian (Rome, 119-120 CE)**

Tüb. Inv. IV 13/20

Obv. IMP CAESAR TRAIAN - HADRIANVS AVG. Bust of Hadrian, laureate, bare chest, traces of drapery on far shoulder visible, right.

Rev. P M TR P - COS III // CONCORDIA. Concordia seated left on throne, holding patera and resting on figure of Spes.

3,45 g, 6 h, 19 mm

RIC II-3<sup>2</sup> Hadrian 191.

<https://www.ikmk.uni-tuebingen.de/object?id=ID6327>



**No. 19 Sestertius of Marcus Aurelius (Rome, 166 CE)**

Tüb. Inv. IV 283/94

Obv. M AVREL ANTONINVS - AVG ARM PARTH. Head of Marcus Aurelius, laureate, right.  
Rev. TR POT XX IMP IIII COS III / S - C. Victory, winged, naked to waist, standing front, head right, holding palm in right hand and with left hand placing on palm-tree a shield inscribed, VIC / PAR.

24,68 g, 12 h, 32,4 mm

RIC III Marcus Aurelius 931.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7089>



**No. 20 Denarius of Maximinus Thrax (Rome, 235-236 CE)**

Tüb. Inv. IV 695/9

Obv. IMP MAXIMINVS PIVS AVG. Bust of Maximinus I, laureate, draped, cuirassed, right.

Rev. PAX AVGVSTI. Pax, draped, standing left, holding branch in extended right hand and transverse sceptre in left hand.

3,43 g, 6 h, 20,6 mm

RIC IV-2 Maximinus Thrax 12.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7861>



**No. 21 Radiate of Probus (Ticinum [Pavia], 276-282 CE)**

Tüb. Inv. V 323/41

Obv. VIRTVS PROBI AVG. Bust of Probus, helmeted, radiate, cuirassed, left, holding spear in right hand and shield in left hand.

Rev. SECVRIT PERP // VIXXI. Securitas, draped, standing left, legs crossed, leaning on column, raising right hand to head; in right field, I.

4,42 g, 4 h, 21-24 mm

RIC V-2 Probus 526.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8843>



**No. 22 Radiate of Probus (Ticinum [Pavia], 276-282 CE)**

Tüb. Inv. V 321/38

Obv. IMP C PROBVS AVG. Bust of Probus, radiate, cuirassed, right or bust of Probus, radiate, wearing toga picta, left, holding sceptre surmounted by eagle in right hand.

Rev. SALVS AVG // TXXI. Salus, draped, standing right, feeding serpent held in arms; in left field, V.

3,35 g, 12 h, 23,3 mm

RIC V-2 Probus 499.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8842>



**No. 23 Aureus of Domitian (Rome, 77-78 CE)**

Tüb. Inv. III 613/6

Obv. CAESAR AVG F DOMITIANVS. Head of Domitian, laureate, right.

Rev. COS V. Wolf (lupa romana) and twins; boat in exergue.

7,31 g, 6 h, 20 mm

RIC II-1<sup>2</sup> Domitian 960.

<https://www.ikmk.uni-tuebingen.de/object?id=ID41>



**No. 24 As of Antoninus Pius (Rome, 143-144 CE)**

Tüb. Inv. IV 139/61

Obv. ANTONINVS AVG PIVS P P TR P COS III. Head of Antoninus Pius, laureate, right.

Rev. IMPERATOR II // S C. Lavinian sow standing, right under holm-oak, suckling four young; in front, two more.

9,42 g, 12 h, 26,2 mm

RIC III Antoninus Pius 733.

<https://www.ikmk.uni-tuebingen.de/object?id=ID6790>



**No. 25 Denarius of Augustus (Lugdunum [Lyon], 15-13 BCE)**

Tüb. Inv. III 387/39

Obv. AVGVSTVS - DIVI • F. Head of Augustus, bare, right.

Rev. IMP • X. Bull butting right.

3,84 g, 6 h, 18,8 g

RIC I<sup>2</sup> Augustus 167A.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5000>





**No. 26 Sestertius of Marcus Aurelius (Rome, 169 CE)**

Tüb. Inv. IV 333/3

Obv. DIVVS - VERVS. Head of Lucius Verus, bare, right.

Rev. CONSECRATIO. Eagle, head turned left, standing right on globe.

23,13 g, 12 h, 33,4 mm

RIC III Marcus Aurelius 1509.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7160>



**No. 27 Radiate of Valerian (Rome, 254 CE)**

Tüb. Inv. V 151/3

Obv. DIVAE MARINIANAE. Bust of Mariniana, diademed, veiled, draped, on crescent, right.

Rev. CONSECRATIO. Mariniana, draped, seated on peacock flying right to heaven.

3,19 g, 6 h, 20,5 mm

RIC V-1 Mariniana 6.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8285>



**No. 28 Radiate of Gallienus (Rome, 260-268 CE)**

Tüb. Inv. V 179/105

Obv. IMP GALLIENVS AVG. Head of Gallienus, radiate, right.

Rev. SOLI CONS AVG // A. Pegasus, right, springing heaven-ward.

3,24 g, 6 h, 20 mm

RIC V-1 Gallienus 282.1.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8388>



**No. 29 Radiate of Gallienus (Rome, 260-268 CE)**

Tüb. Inv. V 169/71

Obv. GALLIENVS AVG. Head of Gallienus, radiate, right.

Rev. NEPTVNO CONS AVG // N. Hippocamp, right.

2,47 g, 12 h, 20,1 mm

RIC V-1 Gallienus 245k.4.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8368>



**No. 30 Radiate of Gallienus (Rome, 260-268 CE)**

Tüb. Inv. V 155/14

Obv. GALLIENS AVG. Head of Gallienus, radiate, right.

Rev. APOLLINI CONS AVG // Z. Centaur, walking right, drawing bow.

2,73 g, 12 h, 18,4 mm

RIC V-1 Gallienus 163.1.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8319>



**No. 31 Radiate of Gallienus (Rome, 260-268 CE)**

Tüb. Inv. V 155/17

Obv. GALLIENVS AVG. Head of Gallienus, radiate, right.

Rev. APOLLINI CONS AVG // Δ. Griffin, walking left.

3,01 g, 5 h, 19-22 mm

RIC V-1 Gallienus 166.1.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8322>



**No. 32 Radiate of Gallienus (Rome, 260-268 CE)**

Tüb. Inv. V 163/50

Obv. GALLIENVS AVG. Head of Gallienus, radiate, right.

Rev. IOVI CONS AVG // ç. Goat, walking left.

2,42 g, 6 h, 19,9 mm

RIC V-1 Gallienus 207k.1.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8348>



**No. 33 Radiate of Gallienus (Rome, 260-268 CE)**

Tüb. Inv. V 169/67

Obv. GALLIENVS AVG. Head of Gallienus, radiate, right.

Rev. LIBERO P CONS AVG // B. Panther or Tiger, walking left.

3,27 g, 12 h, 17,8 mm

RIC V-1 Gallienus 230k.2.

<https://www.ikmk.uni-tuebingen.de/object?id=ID8362>





**No. 34 Sestertius of Hadrian (Rome, 130-133 CE)**

Tüb. Inv. V 71/121

Obv. HADRIANVS - AVG COS III P P. Bust of Hadrian, laureate, draped, right, viewed from rear.

Rev. RESTITVTORI - AFRICAE // S C. Hadrian standing left, holding scroll and raising kneeling Africa, wearing elephant scalp, holding corn ears; between them, corn growing.

22,41 g, 6 h, 31,7 mm

RIC II-3<sup>2</sup> Hadrian 1815.

<https://www.ikmk.uni-tuebingen.de/object?id=ID6507>



**No. 35 Dupondius of Hadrian (Rome, 117 CE)**

Tüb. Inv. IV 3/3

Obv. IMP CAESAR TRAIANVS - HADRIANVS AVG. Bust of Hadrian, radiate, bare chest, traces of drapery on far shoulder visible, right.

Rev. PONT MAX TR POT COS II // ADVENTVS AVG / S C. Roma seated right on cuirass and shield, holding vertical spear and clasping hands with Hadrian (*dextrarum iunctio*), standing left, holding scroll.

11,56 g, 6 h, 28,9 mm

RIC II-3<sup>2</sup> Hadrian 159.

<https://www.ikmk.uni-tuebingen.de/object?id=ID6431>



**No. 36 Denarius of Trajan (Rome, 103-111 CE)**

Tüb. Inv. III 683/23

Obv. IMP TRAIANO AVG GER D[AC P] M TR P. Bust of Trajan, laureate, right, draped on left shoulder.

Rev. COS V P P S P Q R - OPTIMO PRINC // DANVVIVS. Danuvius (The Danube), naked to waist, cloak floating out behind, reclining left on rocks, head right, placing right hand on prow of ship, left elbow resting on rock; reeds over left and right arms.

3,30 g, 7 h, 18,7 mm

RIC II Trajan 100.

<https://www.ikmk.uni-tuebingen.de/object?id=ID6163>



**No. 37 Denarius of Trajan (Rome, 112-114 CE)**

Tüb. Inv. III 735/120

Obv. IMP TRAIANO AVG GER DAC P M TR P COS VI P P. Bust of Trajan, laureate, draped, right.

Rev. S P Q R OPTIMO PRINCIPI // VIA TRAIANA. Via Traiana, bare to waist, reclining left, head turned back right, holding wheel on right knee and resting left arm on rocks: she holds branch in left hand.

3,21 g, 6 h, 19,3 mm

RIC II Trajan 266.

<https://www.ikmk.uni-tuebingen.de/object?id=ID6194>



**No. 38 Denarius of Augustus (Lugdunum [Lyon], 15-13 BCE)**

Tüb. Inv. III 385/35

Obv. AVGVSTVS - DIVI • F. Head of Augustus, bare, right.

Rev. IMP • X. Augustus seated left, on platform, before two men (Drusus maior and Tiberius?) carrying parazonia and offering olive branches.

3,83 g, 6 h, 19,2 mm

RIC I<sup>2</sup> Augustus 165A.

<https://www.ikmk.uni-tuebingen.de/object?id=ID4997>



**No. 39 Quadrans of Domitian (Rome, 84-85 CE)**

Tüb. Inv. III 659/1

Rev. IMP DOMIT - AVG GERM. Bust of Ceres, draped, left.

Rs. S - C. Corn-ears in basket (modius).

2,25 g, 6 h, 16,4 mm

RIC II-1<sup>2</sup> Domitian 245.

<https://www.ikmk.uni-tuebingen.de/object?id=ID6103>



**No. 40 Denarius of Septimius Severus (Rome, 202-210 CE)**

Tüb. Inv. IV 475/43

Obv. SEVERVS - PIVS AVG. Head of Septimius Severus, laureate, right.

Rev. RESTITVTOR - VRBIS. Roma, helmeted, draped, seated left on shield, holding palladium in right hand and spear in left hand.

3,55 g, 12 h, 18,9 mm

RIC IV-1 Septimius Severus 288.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7425>



**No. 41 Denarius of Caracalla (Rome, 211-217 CE)**

Tüb. Inv. IV 495/25

Obv. IVLIA PIA - FELIX AVG. Bust of Julia Domna, hair elaborately waved in ridges and turned up low at the back, draped, right.

Rev. PVDICITIA. Pudicitia, veiled, draped, seated left, facing front, resting right hand on breast and holding sceptre in left hand.

3,04 g, 12 h, 20,2 mm

RIC IV-1 Caracalla 385.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7442>





**No. 42 Denarius of Septimius Severus (Rome, 196-211 CE)**

Tüb. Inv. IV 493/19

Obv. IVLIA - AVGVSTA. Bust of Julia Domna, hair waved and coiled at back, draped, right.

Rev. [MATRI CASTRO]RVM. Julia Domna, veiled, draped, standing left, sacrificing out of *patera* in right hand over altar and holding a box of incense in left hand; to left, two standards.

3,49 g, 12 h, 16,6 mm

RIC IV-1 Septimius Severus 567.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7462>



**No. 43 Denarius of Septimius Severus (Rome, 196-211 CE)**

Tüb. Inv. IV 495/26

Obv. IVLIA - AVGVSTA. Bust of Julia Domna, hair waved and coiled at back, draped, right.

Rev. SAECVLI - FELICITAS. Isis, wearing peaked head-dress, standing right, left foot on prow, with the infant Horus at her breast; to left, altar, against which rests a rudder.

3,45 g, 1 h, 19,4 mm

RIC IV-1 Septimius Severus 577.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7470>



**No. 44 Denarius of Septimius Severus and Caracalla (Rome, 196-198 CE)**

Tüb. Inv. IV 543/55

Obv. M AVR ANTON - CAES PONTIF. Bust of Caracalla, bare-headed, draped, cuirassed, right.

Rev. SPEI PERPETVAE. Spes, draped, advancing left, holding flower upright in extended right hand and raising skirt with left hand.

3,43 g, 12 h, 20,9 mm

RIC IV-1 Caracalla 16.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7504>



**No. 45 Denarius of Septimius Severus and Caracalla (Rome, 202-205 CE)**

Tüb. Inv. IV 557/7

Obv. PLAVTILLAE - AVGVSTAE. Bust of Plautilla, hair coiled in ridges, fastened in bun at back, draped, right.

Rev. PROPAGO - IMPERI. Caracalla, togate, standing left, clasping right hands with Plautilla, draped, standing right (dextrarum iunctio).

2,59 g, 6 h, 18,5 mm

RIC IV-1 Caracalla 362.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7562>



**No. 46 Denarius of Elagabalus (Rome, 220-222 CE)**

Tüb. Inv. IV 623/1

Obv. IVLIA AQVILIA SEVERA AVG. Bust of Aquilia Severa, hair waved and fastened in plait, draped, right.

Rev. CONCORDIA. Elagabalus, togate, and Aquilia Severa, draped, standing right and left, facing each other, clasping right hands (dextrarum iunctio); in left field, star.

3,12 g, 6 h, 19,1 mm

RIC IV-2 Elagabalus 228.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7687>



**No. 47 Bronze coin during the reign of Caracalla (Stratonikeia, 209-212 CE)**

Tüb. Inv. SNG Tübingen 3490

Obv. AV [...]M ANTΩ[...]. [rest of legend]. Bust of Caracalla, laureate, draped, cuirassed, right, and erased bust of Geta, left, facing each other. In the centre round countermark with helmeted head of Athena, right; below square countermark ΘΕΟΥ.

Rev. ΕΠΙ Π[...] [...]ΙΚ-ΕΩΝ. [rest of legend, round E]. Hekate, holding phiale in right hand over altar and torch in left hand.

18,55 g, 6 h, 35 mm

SNG Tübingen Nr. 3490 (this specimen); SNG Aulock no. 2687 f. Countermarks: C. J. Howgego, *Greek Imperial Countermarks* (1985) 140 no. 188 and 209 no. 536.

<http://www.ikmk.uni-tuebingen.de/object?id=ID220>



**No. 48 Denarius of Elagabalus (Rome, 218-222 CE)**

Tüb. Inv. IV 613/42

Obv. IMP ANTONINVS - PIVS AVG. Bust of Elagabalus, horned, laureate, draped, right.

Rev. SVMMS SACERDOS AVG. Elagabalus, in Syrian priestly robes, standing left, sacrificing out of patera in right hand over tripod, holding branch downwards in left hand; in left field, star.

3,23 g, 12 h, 19,7 mm

RIC IV-2 Elagabalus 146.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7674>



**No. 49 Denarius of Elagabalus (Rome, 218-222 CE)**

Tüb. Inv. IV 627/3

Obv. IVLIA SOAEMIAS AVG. Bust of Julia Soaemias, hair waved and turned up low at the back, draped, right.

Rev. VENVS CAELESTIS. Venus, diademed, draped, seated left, holding apple in extended right hand and sceptre in left hand; at feet, child.

3,41 g, 8 h, 19,5 mm

RIC IV-2 Elagabalus 243

<https://www.ikmk.uni-tuebingen.de/object?id=ID7692>





**No. 50 Denarius of Severus Alexander (Rome, 231-235 CE)**

Tüb. Inv. IV 641/13

Obv. IMP ALEXANDER PIVS AVG. Bust of Severus Alexander, laureate, draped, cuirassed, right.

Rev. IOVI PROPVGNATORI. Jupiter, walking left, holding thunderbolt in right hand and eagle in left hand.

2,80 g, 12 h, 20,6 mm

RIC IV-2 Severus Alexander 238.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7752>



**No. 51 Denarius of Hadrian (Rome, 120-121 CE)**

Tüb. Inv. IV 53/96

Obv. IMP CAESAR TRAIAN - HADRIANVS AVG. Bust of Hadrian, laureate, bare chest, traces of drapery on far shoulder visible, right.

Rev. P M TR P - COS III // LIBERAL AVG / III. Hadrian seated left on platform, extending hand toward a citizen; citizen advancing right, holding out fold of toga.

2,96 g, 6 h, 19 mm

RIC II-3<sup>2</sup> Hadrian 309.

<https://www.ikmk.uni-tuebingen.de/object?id=ID6348>



**No. 52 As of Domitian (Rome, 88 CE)**

Tüb. Inv. Slg. Ruß 69

Obv. IMP CAES DOMIT AVG GERM P M TR P VIII CENS PER P P. Head of Domitian, laureate, right.

Rev. COS XIII - LVD SAEC FEC // S C. Domitian standing left over altar; flute and lyre players left; hexastyle temple behind.

11,88 g, 6 h, 29 mm

RIC II-1<sup>2</sup> Domitian 623.

<https://www.ikmk.uni-tuebingen.de/object?id=ID3197>



**No. 53 Sestertius of Commodus (Rome, 181 CE)**

Tüb. Inv. IV 387/10

Obv. M COMMODVS - ANTONINVS AVG. Bust of Commodus, laureate, drapery on left shoulder, right.

Rev. IVPPITER CONSERVATOR TR P VI IMP IIII [COS III P P] / S - C. Jupiter, nude except mantle over arms, standing front, head left, holding sceptre in left hand and thunderbolt in right hand extended over small figure of Commodus, togate, holding branch in right hand and scpeter in left hand.

21,39 g, 6 h, 32 mm

RIC III Commodus 308Cb.

<https://www.ikmk.uni-tuebingen.de/object?id=ID7282>



**No. 54 Denarius of Octavian (Italy, 29-27 BCE)**

Tüb. Inv. III 383/32

Obv. Head of Apollo, laureate, right.

Rev. IMP • CAESAR. Octavian, veiled and draped, driving a yoke of a cow and a bull right (drawing the sulcus primigenius), whip in left hand.

3,71 g, 5 h, 18-21 mm

RIC I<sup>2</sup> Augustus 272.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5139>



**No. 55 Sestertius of Trajan (Rome, 103-111 CE)**

Tüb. Inv. III 715/83

Obv. IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS V P P. Bust of Trajan, laureate, draped, right.

Rev. S P Q R OPTIMO PRINCIPI // S C. Trajan, bare-headed, in military dress, cloak floating behind him, riding right, thrusting spear at Dacian below horse.

26,85 g, 6 h, 33,6 mm

RIC II Trajan 543.

<https://www.ikmk.uni-tuebingen.de/object?id=ID6265>



**No. 56 Sestertius of Claudius (Rome, 41-50 CE)**

Tüb. Inv. III 433/2

Obv. NERO CLAVDIVS DRVSVS GERMANICVS IMP. Head of Nero Claudius Drusus, bare, left.

Rev. TI CLAVDIVS CAESAR AVG P M TR P IMP // S C. Claudius, togate, seated left on curule chair, holding branch in right hand; various arms around.

30,68 g, 6 h, 36,33 mm

RIC I<sup>2</sup> Claudius 93.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5593>



**No. 57 Denarius of Augustus (Colonia Patricia [Córdoba], 18 BCE)**

Tüb. Inv. III 397/72

Obv. CAESARI - AVGVSTO. Head of Augustus, laureate, right.

Rev. S • P • Q • R. Slow quadriga right, with four miniature horses and aquila.

3,60 g, 5 h, 20 mm

RIC I<sup>2</sup> Augustus 108A.

<https://www.ikmk.uni-tuebingen.de/object?id=ID4936>





**No. 58 Dupondius of Caligula (Rome, 37-41 CE)**

Tüb. Inv. III 437/4

Obv. GERMANICVS / CAESAR. Germanicus, bare-headed and cloaked, standing in *quadriga*, right, holding eagle tipped sceptre.

Rev. SIGNIS - RECEPT / DEVICTIS - GERM / S - C. Germanicus bare-headed and cuirassed with tunic standing, left, right hand raised and left hand holding aquila.

13,02 g, 8 h, 30 mm

RIC I<sup>2</sup> Gaius/Caligula 57.

<https://www.ikmk.uni-tuebingen.de/object?id=ID5561>



**No. 59 Denarius of Trajan (Rome, 103-111 CE)**

Tüb. Inv. III 677/15

Obv. IMP TRAIANO AVG GER DAC P M TR P. Bust of Trajan, laureate, draped, right.

Rev. COS V P P S P Q R - OPTIMO PRINC. Trajan standing in triumphal quadriga right, holding out branch in right hand and eagle-tipped sceptre in left.

2,98 g, 7 h, 19,7 mm

RIC II Trajan 139.

<https://www.ikmk.uni-tuebingen.de/object?id=ID6178>





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