

## **The World In Your Hand: New Directions In Numismatic Research**

**Friday, 3 April 2020, The University of Warwick, MS.04**

### **Murray Andrews (University of Worcester)**

Who and how? The users and uses of gold coin in late medieval Britain

The introduction of domestic gold coinages in England, Wales, and Scotland in the mid-fourteenth century are widely recognised as landmark moments in medieval monetary history. For many historians and numismatists, however, the significance of these developments are muted by their apparently limited social depth: gold coins, it is argued, served as high-value payment and savings media for kings, nobles, senior clergy, and wealthy merchants, and were consequently barely seen, let alone used, by the masses of urban labourers and rural peasants. A growing corpus of medieval gold coins known from excavations, metal-detecting, and chance finds, coupled with new insights from archival sources, may nonetheless challenge this reading: was gold really the sole preserve of the wealthy, and, moreover, were its functions limited to the monetary sphere? This paper reassesses the evidence for the circulation of gold coins in late medieval Britain, emphasising both the social breadth and functional variety of engagements evidenced by documentary and material sources.

### **Alessandro Bona (Universities of Warwick and Milan)**

Coin Finds From Excavations of the Catholic University, Milan (TBC)

The paper will examine the coins found in the excavation of the courtyards of the Catholic University of Milan. The samples belong to strata of the various phases of occupation, related to periods preceding the installation of a wide sepulchral area. The coins comprise isolated recoveries, while eight sestertes are part of deposit to be identified as a cache. The paper gives an overview of the numismatic finds recovered during the Catholic University investigations, and they will be compared to coins from other excavations of ancient Mediolanum. Based on the discoveries, proposed chronologies for specific periods of the site will be refined also thanks to archaeological and stratigraphic data and to data from the study of other remains.

### **Mareile gr. Beilage (University of Mannheim)**

The Appropriation of Vesta on Roman Coin Types Between Imperial Authority and Religious Sentiment

Types Between Imperial Authority and Religious Sentiment  
Did Roman emperors make use of religious sentiments to communicate and strengthen their authority? Although images of gods and goddesses constitute the majority of coin types, the overall picture speaks to the opposite. When it came to appropriating divinesupport for imperial rule, those divinities who could easily be connected to the emperor's achievements were preferred to those who were more central to traditional cults and beliefs. An exceptional case can be made for the goddess Vesta, who, equipped with varying attributes, at the same time is a prime example of how those responsible for coin design paid attention to iconographic detail to specify the intended messages. While it is unnecessary (and unfunded) to differentiate between a Vestapalatina and the cult in the forum on coinage, Vesta was, dependant on design, denomination, accompanying types and historical context, used to create a sense of identity, express the emperor's deference to traditional cult or guarantee the enduring safety of Rome in times of crisis. However, Vesta did not prove ideal for pictorial communication. Her

deeper religious significance and close relationship to Rome were even a hindrance to the long-term use of Vesta on imperial coinage. Before Vesta disappeared from coins in the wake of the decentralization of mints and authority in the third century, the chaste goddess was reduced to emphasising the sexual fidelity of the female members of the dynasty. As a reference to the city of Rome itself, she was replaced by the more immediately understandable image of Roma.

### **Elizabeth Buchanen (University of Findlay)**

Money and Money Substitutes in Late Antique Egypt (fifth and sixth centuries CE)

Late Antique Egypt used the Roman monetary system, with one significant exception. It is used the gold solidus and bronze coins of various sizes, but not silver coinage. This set up a situation in which the tiny gold solidus was worth between twelve and thirty pounds of the bronze coins—a fact that would make carrying change difficult at best. There was no intermediate currency. To some extent, wheat substituted as an intermediate currency. There are extant accounts in which personal purchases, such as clothing, are accounted for in terms of amounts of wheat. With roughly ten artabas of wheat to the solidus, this permitted at least an intermediate form of accounting and perhaps payment. Another very significant means of addressing the awkwardness of the currency was peer-to-peer credit. Although banks existed in this time period and did some large or complicated loans, almost all the documented loans in late antique Egypt are peer-to-peer loans, probably facilitated by the notaries who prepared these documents. Credit in late antique Egypt looked much more like credit in pre-modern European economies—with extensive use of peer-to-peer credit, driven by a lack of available coins and the seasonal nature of much of the income. Like the use of peer-to-peer credit in pre-modern England and France, this was a factor behind the preference for arbitration and mediation. People needed credit to smooth out the seasonal nature of income and lack of coins, and loss of credit could therefore have been devastating.

### **Anni Byard (University of Leicester)**

For those ‘in the know’ - Symbology on an 17th-century trade token

Seventeenth-century trade tokens were first issued by town administrations in response to a national shortage of small change. Enterprising individuals quickly followed suit and a vast array of trades and occupations are represented on these small objects. They provided not only a much needed (yet unofficial) coinage but also a form of personal advertisement by those with the social and economic means to produce them. Most trade tokens follow a standard format, often with the name and occupation of the issuer on one side and their place of trade, initials and an image or symbol conveying their trade on the other. One farthing trade token from Oxfordshire bears a highly unusual symbol, not paralleled by other tokens, which this paper will address and explore. The token’s symbology will be considered and the meaning of the symbols within the context of the period and within the life and occupation of the issuer addressed. The paper will argue that this trade token is more than a form of personal advertisement and aggrandisement, but that it contains a ‘secret’ message, conveying the issuer’s intellectual and social standing only to others ‘in the know’.

### **Olivia Denk (University of Basel)**

Imaging Hellenistic Astronomy on Coins: Rethinking the Coinage of Ouranopolis

Probably in 316 BC, Alexarchos, the brother of the Macedonian king Cassander, founded Ouranopolis (“Heavenly City”) on the Chalcidice peninsula in northern Greece. The location of

the city is linked today with the area of ancient Sane near modern Nea Roda, where a Hellenistic cult building has been excavated. The archaeological material suggests that Apollo or Apollo-Helios was worshipped in a trinity with Artemis and Leto or with Selene and Eos. The coinage of Ouranopolis represents a particularly interesting case in terms of the illustration of astronomic related components. The silver and bronze coins show on the obverse a solar disc or an eight-rayed star or rather a star with a crescent moon, while on the reverse sits a figure usually interpreted as Aphrodite Ourania on a celestial sphere with special headdress and holding a scepter. The legend reads ΟΥΠΑΝΙΔΩΝ («the Ouranids) or ΟΥΠΑΝΙΔΟΩΝΠΙΟΛΕΩΣ («of the city of the Ouranids»), providing an insight into a unique community. The aim of this paper is to discuss the attribution to Aphrodite Ourania through literary sources and archaeological remains in relation to the symbols depicted on the Ouranopolitan coins. The celestial elements (sun, crescent moon, star) and other features will be analysed with the focus of a new interpretation, which proposes that the coin depict the god Helios or the personification of the sky (Ouranos) instead of the heavenly Aphrodite. This case study explores a new interdisciplinary approach to Ouranopolitan coinage and reveals the value of numismatic imagery to investigate Hellenistic astronomy.

### **Daniel Etches**

#### Coinage, Sanctuary, and Identity in Late Classical and Hellenistic Epirus

Coinage has played an important part in the discourse around the development of the nature of Epirote federalism, exactly because of its possible reflection of collective identities. Here, coinage could provide tantalising evidence for the development of both “tribal” and “national” identities, from “Molossian” to “Epirote”, since, some argue, there was no clean break between the coinage “of the Molossians” and the later coinages “of the Epirotes”; overlapping identities gradually changed and the coinage was produced at the sanctuary of Dodona, a focal point of “Epirote” identity.<sup>1</sup>

However, coinage is not straightforward evidence for collective identities, as the Epirote case demonstrates. First, it is clear neither that all of these bronzes were minted at Dodona nor that the coinage of “the Molossians” overlapped with that of “the Epirotes”; rather, any change in identification on the coinage was probably stark.<sup>2</sup> Furthermore, the question of agency clouds the connection between coinage and identification, a problem raised by a die-link between Pyrrhus’ royal coinage and the Epirote civic bronze.<sup>3</sup>

Simply put, then, does the “Epirote” coinage reflect the imposition of a new political identity from the top-down in line with Pyrrhus’ expansionist aims or does it reflect a new form of self-identification by the various Epirote tribes? By considering the ambiguities of coinage as evidence for identity, I will examine whether we can answer that question.

### **Liam Fitzgerald (British Museum)**

#### Ars sine scientia nihil est: The integration and appropriation of specific classical numismatic iconography in late 18th and 19th century scientific prize medal art

This paper seeks to identify and examine the classical allegorical figures and motifs that were appropriated in the prize medal designs of scientific societies in 18th and 19th century Britain. Despite being steeped in the classical tradition since they were first produced in the 15th century, it was in the late 18th century that neoclassical ideas fully permeated into the aesthetic vocabulary of metallic art. Prize medals became imbued with classical symbols and iconography associated the virtues of honour and fortune, or allegorical figures that highlighted the patriotic endeavors of learned

improvers. For example, Britannia, an icon of domestic prosperity, became a dominant trope of general improvement institutions such as the Royal Society of Arts, who adapted the motif of 1st century Roman denari for their medal produced in 1757. However, as the physical sciences expanded, and a range of clearly defined disciplines developed, medal-makers and societies alike sought new iconographic formats that more accurately suited the ideological needs of specific learned institutions. Through a comparative study of both the classical coinage collection and the 18th and 19th century scientific prize medals housed in the British Museum, this paper will attempt to provide a new perspective on the importance of the intellectual and artistic traditions of antiquity on the development of both prize medal design and the visual language of scientific discovery in Enlightenment Britain.

### **Katherine Iselin (University of Missouri)**

#### Roman Spintriae and Their Role in Early Modern Collecting Culture

Roman spintriae have long been of interest to numismatists and collectors. Their erotic imagery attracts both the intellectual curiosity and fantasy of modern viewers, appealing to one of the most innate urges of humanity while piquing our scholarly interest. As such, collectors have prized these tokens since the Renaissance, preventing almost all from being recovered during a legitimate archaeological excavation. Although we can only speculate upon their original function within the Roman world, their role within collecting culture during the early modern period is much more definitive. While the sexual imagery on spintriae is at home within the larger visual language of the Roman empire, it was a subject of controversy in the early modern period. How do we reconcile the varying roles of erotic art and pornography present in the same object? This paper will explore this question through a discussion of spintriae within public and private collections, beginning in the Renaissance period. In addition to original Roman spintriae, collectors of the early modern period also purchased contemporary replicas. During this time, the tokens were also the subject of reproductions in drawings and prints, some of which also functioned as pornography. The scenes chosen and the manner in which they were manipulated and reproduced can inform us of the significance of spintriae within numismatic collections, as well as how they have shaped the creation of pornography during the early modern period.

### **Matthias Kalisch (University of Tübingen)**

#### How to compare Greek Sanctuary Coin Finds. A methodical approach

The systematic analysis of coin finds can have a strong impact on the understanding of archaeological sites and their local coin circulation. But while in Roman numismatics methodical approaches and strategies for the comparison of coin finds were developed and applied in the last decades, the lack of scientific analyses of the coin finds from many excavation projects in the Greek world is conspicuous. Because of the absence of comparable studies in numismatics and archaeology, this presentation will evaluate the methodical strategies in Roman numismatics and discuss the application of these approaches to Greek site finds. The small number of coins published, and the treatment of the material during the excavation process represent the main difficulties of an analysis of the coin finds from Greek archaeological sites. In addition, the diverging denominations and provenances of coins found in Greek sites complicate the epoch-spanning comparison of the numismatic evidence. By presenting the results of case studies, this presentation will propose an instrument for the chronological and geographical comparison of numismatic evidence from different archaeological sites, which equally disperses the coins to every single year. The method for the annual fractionation of coin finds over their issuance period allows the illustration of coin series

from different municipal, religious or military sites by avoiding the divergence of time periods in Greek and Roman coinage.

### **Saskia Kerschbaum (German Archaeological Institute, Munich)**

Caracalla, Nikaia and an Elephant Quadriga—Or How to Shape a Civic Profile by Means of Imperial Propaganda

Under Caracalla the Bithynian city Nikaia issued a bronze coin with an elephant quadriga pictured in frontal view, on it a greeting person. At first glance it might be possible to identify this person as Dionysos, one of the most important deities of Nikaia, usually also depicted on an elephant quadriga. But, as this paper wants to show, out of a historical context it seems much more plausible to determine the charioteer as Caracalla himself. Caracalla was well known for his obsession with Alexander the Great, especially on his way to the East to fight against the Persians. He reopened the grave of Alexander, recruited Macedonians for a phalanx and brought elephants for his campaigns to Asia Minor. Thus it comes as no surprise that Cassius Dio reports about Caracalla "[Caracalla] took also numerous elephants with him, so that one gains the impression, he imitates Alexander or rather Dionysos." For Nikaia, this imitation of Alexander and Dionysos was not inconvenient. Especially Dionysos played an important role for the foundation myths and the self-representation of the city. Under Caracalla it can be observed that the city minted a huge amount of types referring to Dionysos, Alexander and Heracles, like this adopting the imperial propaganda and, with the above mentioned coin, integrating the Emperor into their local pantheon. Other cities followed suit and especially Caracalla's elephants appeared on the coins of for example Laodikeia, Amorion and Tarsos. The aim of this paper is to demonstrate, how the cities of Asia Minor used the specific propaganda of Caracalla to flatter the Emperor on the one hand, but to stress and to shape their civic profiles on the other. Like this the cities negotiated and redefined their relationship to the ruling power of Rome and enriched or defined their local identity.

### **Robyn Le Blanc (University of North Carolina)**

The sulcus primigenius, memory-making, and colonial identity on Roman civic coinages

This paper considers depictions of the rite of sulcus primigenius on the coinage of colonies in the Roman provinces. The sulcus primigenius was the ritual ploughing of a city's sacred boundary upon founding, an act done at Rome by Romulus (Dion. Hal. Ant. Rom. 1.88) and employed when founding Roman colonies (Varro, Ling 1.143). The numismatic design in these colonies featured a founder or priest directing a plow pulled by two oxen (e.g. Emerita, RPC I, no.5; Sinope, RPC I, no.2129). The design was sometimes localized to refer to the circumstances of a city's location or colonist origin (Filges 2005, 244–250). This ritual accompanied other foundation procedures, including the official deductio and drawing lots in order to parcel out land, moments which were also sometimes translated into colonial numismatic types (Eckstein 1979; Papageorgiadou-Bani 2004, 35–36). Uniquely among these foundation rituals, the sulcus primigenius persisted as a coin type for centuries after the foundation of the colony. This paper discusses the numismatic iconography of the sulcus primigenius types. Building on Filges' work on the motif in Asia Minor, I review how communities in other regions localized the type through small but significant changes to the iconography. This leads to a discussion about how the changing nature of a colonial title in the second and third centuries CE impacted the use of the sulcus primigenius type, making the representation of the rite more important than the actual ritual itself in inventing a specifically Roman moment of colonial foundation.

### **Rosanagh Mack (University of Reading)**

Thessalian identity and the horse: the bronze coinage of the fourth century B.C.

This paper will explore the ways in which the equine iconography of Thessalian bronze coinage contributes to identity and a sense of belonging to a particular ethnos. At the end of the fifth century B.C., the introduction of bronze coinage saw a significant increase in the number of Thessalian cities minting coinage. Bronze coinage was used for everyday transactions, and was handled by a larger number of people across the social strata than silver coinage. Therefore the study of this corpus is important as it can assist in illuminating attitudes towards ethnicity and identity.

Thessaly is well known for its equine traditions, breeding excellent horses, having a superior cavalry, and according to Thessalian legend, the first horse was created here by Poseidon. The horse also played an important role in the uniquely Thessalian sport of bull-wrangling, the taurokathapsia. Therefore, it is not surprising that the majority of Thessalian cities chose the horse for their coin types. As this paper will show, there is a contrast between the types used for the fifth century silver coinage, and those used for the fourth century bronze issues which allowed for greater polis individuality. The evidence suggests that emphasis was placed on certain aspects of equine life and usage connected with a particular polis, which in turn helps to inform our knowledge. Ultimately, the iconography of bronze coinage expressed the centrality of the horse to Thessalian identity in the fourth century B.C.

### **Charlotte Mann (University of Warwick and Macquarie University)**

A ‘Model of Liberality’: Military Patronage and Imperial Power Under Antoninus Pius

Posterity has commended Pius to history as an emperor of ‘suffocating passivity’, who ruled without personal involvement in conflict or revolts. The iconography contained within Roman imperial coin hoards, however, suggests the opposite- that Pius’ involvement in military affairs and interaction with the Roman army though from afar- was an important part of his public image that defined the emperor in highly militarised areas such as Western theatres of conflict and volatile border zones. Coinage suggests instead that Pius built a public relationship with the army based upon imperial generosity and patronage. Imagery that communicated these ideas dominate conflict areas and highly militarised zones, where they appear alongside a high concentration of military reverse types conspicuously absent in regions without a permanent military presence. These distribution patterns suggest that images of generosity and abundance were deliberately communicated to the military populations of the Empire, and challenges the impression of military disengagement that has grown to character Antoninus Pius. Rather, they reveal Pius to be the master manipulator of his public image, who overcame his distance from the legions by representing himself as their patron and the legions as the recipients of his imperial munificence.

### **Amy Matthewson (School of Oriental and African Studies, University of London)**

Imperialism, Ideology, Iconography: The Mercantile Bank of India’s China Banknotes from the Republican Period

In 1853, an Anglo-Indian bank, The Mercantile Bank of Bombay was founded with the intent on focusing business in the Far East. With headquarters in Bombay, the Bank expanded throughout India, the Straits Settlements, and the Federated Malay States. In 1854, the Bank opened a branch in Shanghai and in 1857, it established itself in Hong Kong. The Bank was also granted a royal charter

and with the ability to govern its own affairs, it moved its headquarters to London and changed its name to The Chartered Mercantile Bank of India, London and China (MBI).

This research began with an interest in tracing the changes and developments of the banknotes' iconography in conjunction with tumultuous events that were occurring in China by exploring the ways in which British bankers and designers visually responded to dramatic socio-political events. It was with a certain degree of surprise to note that the designs and imagery remained the same throughout the period of unrest and reforms, which brought forth a new set of questions on the iconography and its broader historical frameworks.

This paper situates the MBI China banknotes within their historical framework and considers dynamics of power, ideology, and territorial affiliations through Empire. The approach presents alternate significations that move beyond the parameters of nationalism and collective identity that have framed previous scholarship on banknotes' iconography.

### **Bridget McClean (La Trobe University)**

The Reclining Herakles on Stater Types of Herakleia (Magna Graecia).

The settlement of Herakleia was established in South Italy (Magna Graecia) as a sub-settlement of two regional powers, Taras and Thurii in c. 433/2 BCE. Stater types were issued soon after its foundation which bore the head of a female, identified as Athena, on the obverse and the reclining figure of their eponym Herakles on the reverse. Current scholarship considers this iconography to be reflective of their founding origins. An analysis of the type, focusing on the ways in which coin iconography could express civic identity beyond a city and build intra-polis connection based on shared mythologies and typologies, however, can be used to present an alternative interpretation. With a focus on the reverse iconography of Herakles, analysis suggests that the type engaged with broader regional and Pan-Hellenic traditions concerning the hero. By doing so, the coins integrated the new settlement into the mythic traditions surrounding Herakles. The images of Herakles on coins of Herakleia looked both inward, to the inhabitants of the city, and outwards, using the impression of a mythological connection to Magna Graecia to validate the new settlement's social, cultural and political position among the Greek settlers of Magna Graecia.

### **Bridget Millmore (Independent Scholar)**

Issued by the people; industrial imagery and British token currencies

British coinage in the late eighteenth century was in a poor state. There was a chronic shortage of regal silver and copper coins; money that was crucially needed to pay the wages of an increasingly industrialised workforce. One solution to this crisis was for iron masters and mill owners to create their own tokens, choosing to strike some with an array of industrial images. Other manufacturers resorted to countermarking the Spanish American silver pieces of eight that were readily available from British ports. In effect re-branding a global currency to solve a local predicament. Minting and countermarking enabled employers to take charge of a critical situation that stemmed from the government's moribund approach to producing sufficient small change for trade and labour.

Merchants, banks, factory owners and entrepreneurs in the regions took matters into their own hands, creating trade tokens or turning the coins they could access into the wages they needed for their growing labour forces. This paper explores the token currencies that were produced in Britain from the late 1700s. What can we learn from the imagery on these tokens and countermarked dollars? What do they reveal about the relationships between government, industrialists and workforce? The imagery

and marks provide material evidence of how people, places and experiences were bound together by these tokens.

### **Cristian Mondello (University of Warwick)**

Shaping creeds and identity in early Christian iconography: the role and meaning of late Roman tesserae

In 1975 András Alföldi published a few late Roman bronze tokens (tesserae), which he considered as tools of a ‘pagan propaganda’ designed by the Roman senatorial elite against the Christian empire under the Theodosians(c. AD 379-455).However, the combination of Greek-Roman and Christian symbols on these artefacts as well as the discovery of new specimens not only bring into question Alföldi’s thesis, but also allow us to reassess the nature and purpose of these portable objects. This paper, which arises from a ‘Marie Skłodowska-Curie Action’ (2019-21) currently underway at the University of Warwick, aims to provide a preliminary classification and a typological, morphological and iconographic analysis of these tesserae, with the goal to investigate the role they played at a crucial moment of the relations between ‘pagans’ and Christians in late Roman society.

### **Ruben Post (University of Pennsylvania)**

Coinage, Balance Weights, and Economic Alignment in the 3rd-2nd c. BC Achaian and Aitolian Leagues

When Greek states first began producing coined money, they did so according to accepted weight standards, in essence weighing out coins as bullion according to fixed metrological systems. In the Classical period, however, states such as Athens and Corinth began separating their monetary weight standards – the metrological systems used when minting coinage – from their commercial weight standards – those used for balance weights employed in market transactions. Subsequently, officials adjusted each standard independently to align with those of other states, occasionally raising their commercial weight standards while keeping their monetary weight standards fairly stable.

In this paper, I will examine a rare example of Greek states reforming their monetary and commercial weight standards simultaneously to bring them back in line with one another. Analysing the metrology of both coinage and balance weights from cities that belonged to the Aitolian and Achaian Leagues, I argue that the “reduced Aiginetan” or “symmachic” monetary weight standard, corresponding to a drachma of 5.1g, adopted by both federations in the later 3rd or early 2nd c. BC in fact aligns with a contemporary reform of their commercial weight standard to a mina of 510g. I contend that this was probably a result of the alignment of these and several other Greek federal states when they became members of the grand alliance known as the Hellenic League (224-196 BC). While this reform was not long lived, it does present a remarkable example of federations attempting to simplify and facilitate regional commercial exchange.

### **Mali Skotheim (Warburg Institute)**

The Male Athletic Body on Roman Imperial Festival Coinage

Coinage with festival-related iconography, such as victory wreaths and prize tables, and individual contests, such as chariot-racing, running, discus-throwing, boxing, and wrestling, served both to commemorate festivals, and also to advertise future celebrations. Coinage was issued in celebration of the major pan-Hellenic such as Olympia, Nemea, and Isthmia, and also across the Greek East,

including many cities in Asia Minor, such as Perge, Side, and Thyatira. Such coinage issues are attested at 94 cities in the Roman period (Leschhorn 1997, 1998a, 1998b). While many civic festivals had both theatrical and athletic competitions in the Roman era, interestingly, only gymnastic and equestrian competitions are specifically referenced on the coins. At Corinth, for example, festival coinage iconography includes depictions of runners, chariots, javelin throwing, racing in armor, discus throwing, boxing, and wrestling, although the epigraphical record indicates that the festival included dramatic and musical events. Although all festival competitors in ancient Greece were male (with vanishingly few attested exceptions), theatrical competitors, because they impersonated female characters on stage, were considered suspiciously gender fluid in Greco-Roman society. The celebration of gymnastic and equestrian contests on festival coinage shows the special relationship that these categories had to the city, as idealized representations of masculine civic virtue.

### **Hülya Vidin (Goethe University)**

The influence of foreign rule on civic Carian coinages in 4th/3rd to the 2nd century BC

In the 4th C B.C., control over Caria passed from the local satrapy dynasty of the Hecatomnid to foreign Hellenistic kings. The most influential kings were from the Ptolemaic, Seleucid and Rhodian kingdom who controlled Caria alternately or at the same time in different geographical areas. The presence of the Diadochi and Epigoni in Caria is epigraphically and historically recorded. However, the format and duration of their presence in the region varied greatly.

This paper deals with the question of how and to what extent the presence and rule of the Hellenistic kings is reflected in the coinage of the Carian cities and what this can tell us about the relationship between the kings and the cities. Can the influence be traced in legend, image, metal or standard? The Ptolemaic influence, for example is especially apparent when the coinage of Myndos is used as a case study. The coins of Myndos show on the obverse the laureate head of Serapis and the Isis crown on the reverse from 200 to 150 BC. These coins seem to testify the adoption of Ptolemaic iconography and raise the question of whether these images can give more insight into the appearance of the Ptolemaic pantheon in the Carian cities. Additionally, there are Ptolemaic coins from Alexandria that give further information on the relationship between the Ptolemaic kingdom and the Carian cities. A final case study comparing coinage of the Hellenistic kingdoms will show the different interaction with and acceptance of Carian cities from an inner perceptive.

### **Christopher Whittell (University of Cambridge)**

The New Roman Empire: Roman coinage and the reinvention in the portrayal of the British monarchy on its coins and medals, during the Restoration and long eighteenth century.

Coinage has been important medium in the portrayal of monarchical power throughout British history. The restoration of the monarchy in 1660 marked an important change in the way it was portrayed on its coins and medals. Inspired by Louis XIV, Charles II had a great interest in ancient Rome, and had his father's Roman coin collection recatalogued soon after he became king. The following year, he had a Roman themed coronation procession, portraying his imperial ambitions, some of which was inspired by Roman coinage. This interest was also reflected in the coins and medals produced at the start of his reign, and after this the British monarchs were always portrayed as Roman rulers on British coins and medals, until the 19th century, with other Roman and imperial inspired themes on many of the reverses. It will be argued using evidence including early modern manuscript sources, such as the catalogue of the original royal collection of Roman coins, and numismatic material of the post Restoration period, that Roman coinage and themes were important in influencing the

reinvention of the portrayal of the British monarch on British coins and medals. It will also be argued that this portrayal reflected the restored monarchy, and the country's future ambitions and power, after the upheavals it suffered in the previous twenty years caused by war and revolution. That is, of its portrayal as a new "imperial monarchy" with colonial ambitions, with the British Isles now the centre of the new and growing empire, with the British Empire, reminiscent and rivalling the old Roman empire.