

Coins have been a part of human history since their introduction in western Asia Minor at the beginning of the third quarter of the 7th century BC. Over time, they have acquired cultural significance, taking on metaphorical meanings beyond their original purpose as a medium of exchange. In many European languages, coins are used metaphorically in expressions such as “to pay back in the same coin” or “two sides of the same coin.” The former still relates to coins as a medium of exchange, while the latter highlights the importance of examining coins closely. In Polish, it is common to refer to “the other side” or “two sides of the medal.” The term ‘medal’ (which derived from the Medieval Latin *medalla* or *medalia* and was popularized by the Italian *la medaglia*), has been used since the Renaissance to describe not only medals that commemorate individuals or events but also ancient coins.

The exhibition presents old prints created between the first decades of the 16th century and the end of the 18th century, i.e., at a time when antique coins were commonly perceived as commemorative medals honouring ancient rulers and leaders, as well as events important to the Greeks, Romans, and other nations of the ancient world. The oldest of the prints on display is a copy of the scholarly work by the French humanist Guillaume Budé (Latin: Guillelmus Budaeus, 1467–1540) *De asse et partibus eius* (On the Ass and its Parts), published in 1527. The most recent item on display is Dominique Magnan’s (1731–1796) *Problema de anno nativitatis Christi* (The Question of the Year of Christ’s Birth), published in Rome in 1772. Between them lies a world of prints illustrating various areas of the ‘republic of medals’, one of the ‘provinces’ of the early modern *Respublica Litterarum*, inhabited by professors of universities and humanistic gymnasia, librarians, learned priests and monks, and doctors with wide-ranging intellectual interests. The ‘republic of medals’ bordered on, and sometimes merged with, the ‘kingdom of taste’, which was dominated by the powerful figures of Europe at the time: kings, princes of the blood and the Church, but also connoisseurs from the urban elite.

Without printed books, as well as handwritten sources, the picture of early modern numismatics would be very incomplete. A coin or medal, even one with very rich iconography and an elaborate legend, without the context of old prints and manuscripts, allows us to see only one side of the phenomenon that was numismatic antiquarianism in the 16th–18th centuries.

Books from the University Library’s collections are listed in the catalogue with their call numbers; books from a private library in Toruń are marked with the abbreviation PBT; coins, also from a private Toruń collection, are marked with the abbreviation PKT; whilst the loan from a private collection in Brussels has been assigned the number PKHJR 1.



## I. Budaeus and the philological approach in the study of ancient coins

Although ancient coins were not entirely forgotten during the Middle Ages, they were regarded as valuable objects due to their high aesthetic qualities and their historical origins. Similarly to gems and fragments of precious metal ornaments, they served as decorative elements of garments and jewelry of the nobility or they were used in objects of religious worship, for instance, crucifixes and reliquaries. With the rediscovery of the classical beauty of ancient Roman literature in the 14th century, followed in the next century by the discovery of the wealth of Greek literary sources, a need emerged for a better understanding of the ancient world and the monetary systems operating within it. It was precisely from this need that the extensive, erudite work by *Guillaume Budé* (1467–1540), *De asse et partibus eius* (On the As and Its Parts), in five books, was first published in 1515.

The exhibition features the sixth edition of the work, the fourth published by **Josse Bade** in Paris: **De Asse et partibus eius libri quinque** in 1527. This edition is revised and expanded; for the first time, it includes a polemic against Leonardo Porzio (1460–1545), author of a short work (first published in 1524, *De sestertio* (On the Sestertius).

Budaeus's work represents the so-called philological school. Its main aim was to identify and explain the purchasing power of the denominations that appear in various literary texts of ancient Greece and, in particular, Rome. Given the clear predominance of written sources, only 25 specific types of Roman coins and a silver tetradrachm of Lysimachus (r. 306–281 BC) can be identified in *De asse et partibus eius*. Based on the description, it is impossible to determine whether the French humanist had at his disposal a coin minted during the king's lifetime or one of the many issues minted after his death. We therefore present two coins bearing a legend referring to King Lysimachus:



Lysimachus, tetradrachm struck in Amphipolis, Macedonia between 288/7 and 282 BC (Thompson, Lysimachus 190; Müller 112; **PKT 1**; weight: 16.76 g):

Obv. Diademed head of the deified Alexander the Great right, with horn of Ammon.



Rv. ΒΑΣΙΛΕΩΣ ΛΥΣΙΜΑΧΟΥ, Athena seated left on throne, wearing helmet, holding Nike in her extended right hand and resting her left elbow on a shield at her side; a spear leans diagonally behind her. In fields: caduceus below Athena's arm, bee to right.

Lysimachus, tetradrachm struck posthumously in Byzantion, Thrace ca. 150–120 BCE (CN type 12994; Marinescu 1996, nr 573-579; **PKT 2**; weight: 16.68 g):

Av. Diademed head of the deified Alexander the Great right, with horn of Ammon.



Rv. ΒΑΣΙΛΕΩΣ ΛΥΣΙΜΑΧΟΥ, Athena seated left on throne, holding Nike in her extended right hand and resting her left elbow on a shield at her side; behind her, a spear leans diagonally. In field below Athena's arm, monogram; below throne, city abbreviation BY; a horizontal trident and two dolphins in exergue.

There is no doubt about this when describing Budaeus's denarius of Marcus Tullius. However, his interpretation of this coin as having been minted in the name of the famous orator Marcus Tullius Cicero (106–43 BC) is incorrect:

M. Tullius, denarius struck in Rome 120 BC (Crawf. 280/1; **PKT 3**; weight: 3.85 g):

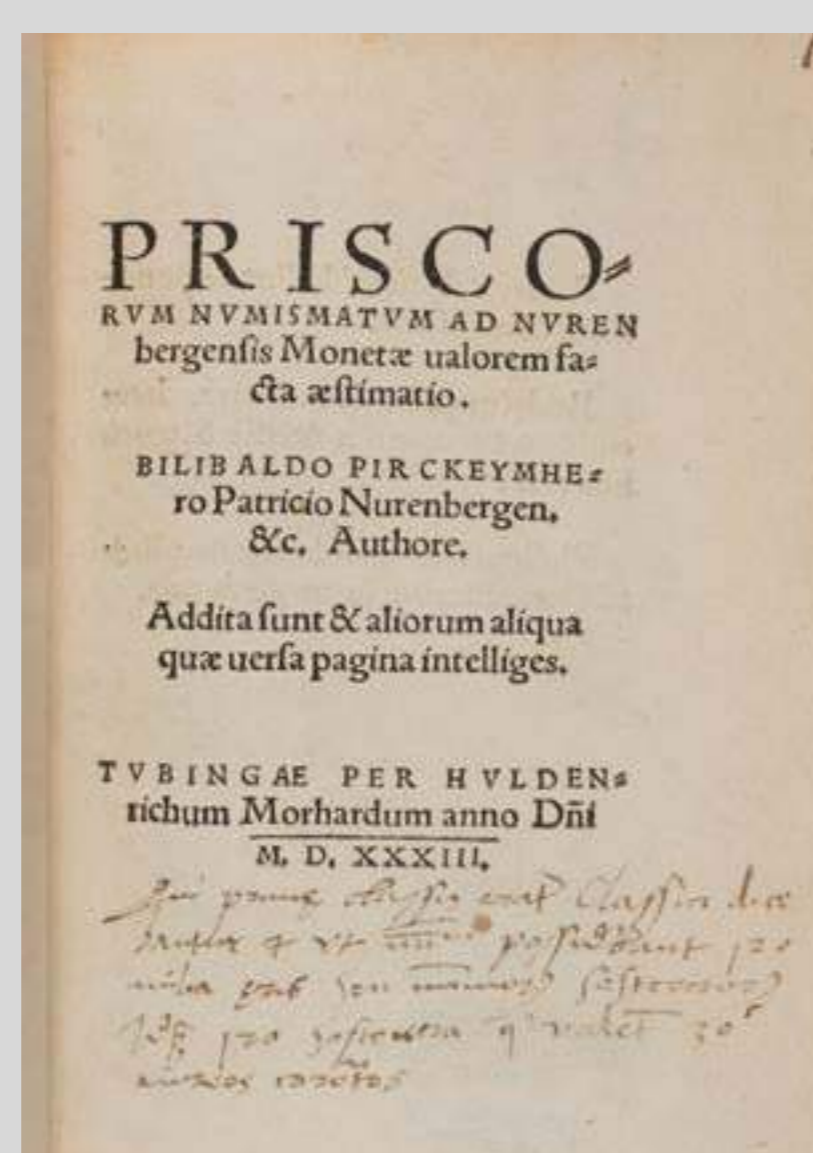
Obv. Head of Roma right, ROMA behind.



Rv. Victory in quadriga right, X below horses, M. TVLLI in exergue.

Furthermore, we present **Willibald Pirckheimer's** (1470–1530) short work *Priscorum numismatum ad Nurembergensis monetae valorem facta aestimatio* ((Estimation of Ancient Coins Based on the Nuremberg Coin Value) printed in **Tübingen** by **Ulrich Morhard** in 1533, which is representative of the trend towards compendia that condense Budaeus's work to a practical minimum.

**Johann Friedrich Gronovius'** (1611–1671) work *De sestertiis seu subsecivorum pecuniae veteris Graecae & Romanae Libri IV* (Four Books on Sestertii or Other [Denominations] of Ancient Greek and Roman Currency), published in **Amsterdam** by **Ludovicus and Daniel Elzeviers** in 1656 is of a different nature. This book is a creative extension of Budaeus's work, adapting his discussion of ancient coinage to the more advanced state of knowledge about Greco-Roman antiquity in the mid-17th century.



## II. The beginning of the historical and collection trend: Goltzius

Besides works of philology, the second decade of the 16th century saw the emergence of a second type of book on ancient coins, emphasising above all their role in commemorating famous figures of antiquity (*viri illustres*). The first work of this kind was *Illustrium imagines* (Images of Famous Men) by the humanist and scholar of Roman antiquity Andrea Fulvio (ca. 1470–1547), which was first published in Rome by Jacob Mazzochi in 1517.

Three publications, printed in the mid-16th century, proved to be crucial for numismatic research. First, Enea Vico (1523–1567) published *Le imagini con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle storie de gli antichi* (Images with All Known Reverses and the Lives of Emperors Drawn from Coins and Ancient History) in 1548 at the Venetian publishing house of Paolo Manuzio and Antonio Zantani. His work, as the title suggests, not only presented a gallery of Roman emperors but also constituted the first attempt to systematise the iconography of the reverses of their coins. In 1555, also in Venice, *Discorsi sopra le medaglie de gli antichi divisi in due libri* (Discourses on Ancient Coins, Divided into Two Books) also by Vico was published for the first time, offering important theoretical reflections, including the role of coins as a historical source, and identification of forgeries of ancient coins and medals.

The exhibition features a work by **Hubert Goltzius** (1526–1583), one of the three most important numismatic artists of the mid-16th century, who hailed from the Habsburg part of the Netherlands. *Lebendige Bilder gar nach aller Keysern, von C. Iulio Caesare, bisz auff Carolum V. und Ferdinandum seinem Bruder, ausz den alten Medalien sorgfaltigklich, nit gleich vorzeit von andern, sunder warhaftiglich und getrewlich contrafhet...* (Vivid Portraits of Almost All Emperors from Gaius Julius Caesar to Charles V and His Brother Ferdinand, Sketched Based on Ancient Coins, not as in the Past by Others, but Truly and Faithfully) were published in **1557** in Antwerp by Gilles Coppens (in **Aegidii Copenii Diesthemii Truckerey**) in three language versions at once: in addition to the German version presented here, it was also published in Latin and Italian.

Goltzius's work is distinguished by colour woodcuts of exceptional artistic quality. The exhibition features coin portraits of Nero, Trajan, Galerius and Constantine I the Great, which correspond to the woodcuts in the book.

Nero, As struck in Rome in 65 CE (RIC I 306; **PKT 6**; weight: 10.93 g):

Obv. NERO CAESAR AVG(ustus) GERM(anicus) IMP(erator), laureate head of Nero right.



Rv. PACE P(opulo) R(omano) VBIQ(ue) PARTA IANVM CLVSIT, the Temple of Janus with latticed windows to left and closed door hung with garland right signifying the establishment of universal peace (VBIQue), on both sides: S(enatus) – C(onsulto).

Trajan, dupondius struck in Rome ca. 106–107 (RIC II 481; MIR 14, 241c; **PKT 7**; weight: 12.14 g):

Obv. IMP(eratori) CAES(ari) NERVAE TRAIANO AVG(usto) GER(manico) DAC(ico) P(ontifici) M(aximo) TR(ibunicia) P(otestate) CO(n)S(uli) VI P(atri) P(atriciae), radiate bust of Trajan to right, with drapery on left shoulder.



Rv. S(enatus) P(opulus)Q(ue) R(omanus) OPTIMO PRINCIPI, Ceres standing to left, holding corn ears in her right hand, over modius, and torch in her right, on both sides: S(enatus) – C(onsulto).

Galerius as Caesar next to Diocletian, follis struck in Antioch on the Orontes ca. 299–300 (RIC VI Antiochia 53b; **PKT 8**; weight: 10.15 g):

Obv. GAL(erius) VAL(erius) MAXIMIANVS NOB(ilissimus) CAES(ar), laureate head of Galerius right.



Rv. GENIO POPV-LI ROMANI, Genius standing slightly left, holding a platter in his right hand and a cornucopia in his left, with the issue mark on either side: Δ – E; ANT(iochia) in exergue.

Constantine I, billon 'argenteus' struck in Trier ca. 318–319 (RIC VI Treveri 208a; **PKT 9**; weigh: 2.23 g):

Obv. IMP(erator) CONSTANTI-NVS AVG(ustus), helmeted, draped, and cuirassed bust of Constantine left, with a spear over his shoulder.



Rv. VICTORIAE LAETAE PRINC(ipis) PERP(etui), Two Victories standing vis-à-vis, holding between them shield inscribed VOT(a) / P(opuli) R(omani) in two lines over altar; P(rima) TR(everorum) in exergue.



### III. A gallery of Roman emperors on coins: Adolphus Occo and Lorezno Patarol

Among the collectors whom Goltzius visited in Augsburg was **Adolf Occo** (1524–1606), a physician who graduated from Universities of Tübingen, Padua and Ferrara. At the same time he was a coin collector and the author of an important work entitled *Imp(eratorum) Romanorum numismata a Pompeio Magno ad Heraclium* (Roman Imperial coins from Pompey the Great to Heraclius), published in **Antwerp** by **Christoph Plantin**'s renowned printing house in **1579**. It is this first edition that we are presenting in the exhibition. The work follows the convention of arranging coins in chronological order from 80 BC (according to Occo, the earliest coins of Pompey should be dated to 70 BC) to 640 AD (according to Occo, the year of Emperor Heraclius's death in 641). The descriptions by the Augsburg author are structured as follows: they begin with the name of the leader, emperor or empress, whether from the Republican era or an imperial Reign. Then, the coin of a specific leader was described in the subsequent order: first the obverse legend and type, then the reverse legend and type (there could have been two descriptions if the documents attested to the existence of more than one example), and lastly, commentaries or inscriptions. This system of coin description has essentially survived to the present day.

A good example of this are the coins of Pertinax (P. Helvius Pertinax), who reigned from 31 December 192 to 28 March 193. Occo (p. 225) places the type of his denarius shown below, struck in Rome, between the reverse legends LAETITIA TEMPOR(um) CO(n)S(ul) II and OPI DIVIN(ae) TR(ibunica) P(otestate) COS II (RIC IV 8). In the modern catalogue, due to the reverse beginning with A, it is assigned the number 1 (RIC IV 1; **PKT 10**; weight: 3.51 g):

Obv. IMP(erator) CAES(ar) P(ublius) HELV(ius) PERT(inax) AVG(ustus), laureate head of Pertinax right.



Rv. AEQVIT(as) AVG(usti) TR(ibunica) P(otestate) CO(n)S(ul) II, Aequitas, standing slightly left, holding a balance in her right hand and a cornucopia in her left.

Among the coins described by Occo, the presence of rare issues from the provinces of the Roman Empire is particularly noteworthy, such as the large bronze coin of Pupienus, who reigned only during the first half of 238.

Pupienus, bronze (AE36) struck in Tarsus between February and May 238 (RPC VII.2, 2970.1; SNG Levante 1116; **PKT 11**; weight: 22.45 g):

Obv. ΑΥΤ(οκράτωρ) ΚΕC(αρ) Μ(άρκος) [Κ]ΑΟΔ(ιος) ΠΟΠΗΑΗΝΙΟC (sic) CΕΒ(αστός), Π(ατήρ) Π(ατήρδοC), radiate, draped and cuirassed bust of Pupienus, right, seen from rear.



Rv. ΤΑΡCΟΥ ΜΗΤΡΟΠΟΙΟ(ΕΩC) Α Μ(εγίστης) Κ(αλλίστης) Γ Β, Athena advancing right, head left, holding Nike (Lat. Victoriola), spear and round shield (Lat. clipeus).



The next book presented at the exhibition and arranged according to a chronological criterion is *Series Augustorum, Augustarum, Caesarum et Tyrannorum omnium, tam in Oriente, quam in Occidente a C(aio) Julio Caesare ad Carolum VI, cum eorundem imaginibus ex optimorum numismatum fide ad vivum expressis* (A Series of Emperors, Empresses, Caesars and All Tyrants, both in the East and in the West, from Gaius Julius Caesar to Charles VI, with their likenesses faithfully engraved after the finest coins) by **Lorenzo Patarol** (1674–1727), published by **Battista Recurti in Venice in 1722**. The Venetian Patarol was renowned for his collection, about which more than 100 years after his death Emmanuele Antonio Cicogna (1789–1868) wrote that it was „beautiful and great” („era bello e grande”). More importantly, however, he was also an authority on coins, held in high esteem by fellow members of the Italian „Republic of Medals”, including the librettist and one of the most prominent 18th century collectors of ancient coins Apostolo Zeno (1668–1750), and the antiquary, archaeologist and canon of Aquileia Gian Domenico Bertoli (1676–1763).

*Series Augustorum, Augustarum, Caesarum et Tyrannorum omnium* is not a groundbreaking work. It represents the tradition of handy compendia intended to assist contemporary collectors in organizing both their knowledge and their collections. In the main section, the primary goal was to provide the reader with as many illustrations as possible of the portraits of emperors and members of their families. Where the author's clearly preferred imperial coins with Latin legends were unavailable, Patarol included illustrations of provincial coins bearing Greek legends, as for instance in the case of Poppaea, wife of Nero from 62 to 65 AD, whose portrait he based (p. 10) either on an Alexandrian tetradrachm without a regnal year in the field, or on a bronze from Galatia.

Nero and Poppaea, billon tetradrachm struck in Alexandria in Egypt in the 11th year of Nero's reign, i.e. 64/65 CE (RPC I 5280; **PKT 12**; weight: 11.75 g):



Obv. ΝΕΡΩΝ(ος) ΚΛΑΥ(δίου) ΚΑΙC(αρ) CΕΒ(αστός) ΓΕΡ(μανικός) ΑΥ(τοκράτωρ), radiate head of Nero right..

Rv. ΠΟΠΗΑΙΑ CΕΒΑCΘΗ, draped bust of Poppaea right, before her the year: ΛΙΑ (=11).

Justin I, tremissis struck in Constantinople between 518 and 527 (MIB I 5; Sear 58; **PKT 14**; weight: 1.49 g):



Av. D(ominus) N(oster) IVSTINVS P(er)P(etrus) AVG(ustus), diademed, draped and cuirassed bust of Justin I right.

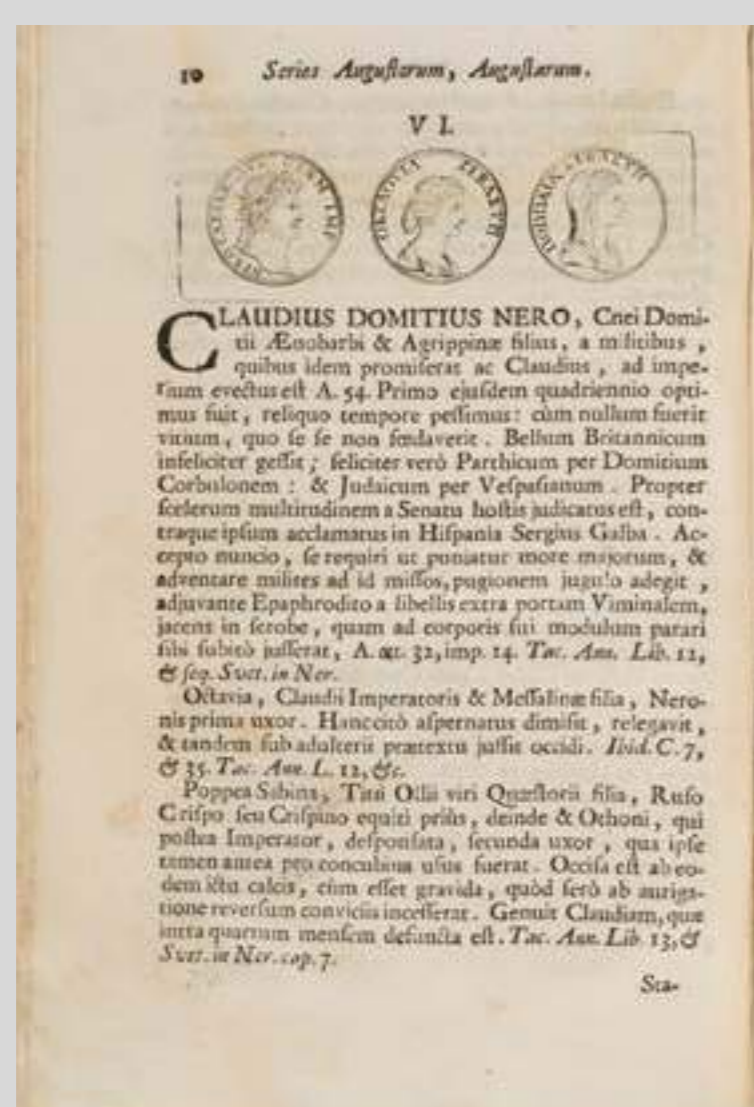
Rev. VICTORIA AVGVSTORVM, Victory advancing right, head left, holding wreath and globus cruciger, star below it; CON(stantinopolis) OB(ryzum) in exergue.

Nero and Poppaea, bronze (AE26) struck in Traviium (?) in Galatia between 62 and 65 CE (RPC I, 3562; **PKT 13**; weight: 13.19 g):



Obv. ΝΕΡΩΝΟC CΕΒΑCΤΟΥ, laureate head of Nero right.

Rv. ΠΟΠΗΑΙΑC CΕΒΑCΘΗC, draped bust of Poppaea right.



The accuracy of the coin illustrations in Patarol's work is also noteworthy. This is illustrated by comparing the copperplate engraving on page 97, depicting Emperor Justin I (r. 518–527), with the obverse of his coin.



## IV. Rozmiar ma znaczenie: Size matters: Vaillant and Monterchi

Books: **Jean Foy-Vaillant** (1632–1706) *Numismata imperatorum Romanorum praestantiora a Julio Caesare ad Postumum usque. Volume One on Roman copper coins minted by S.C.* (The Most Notable Coins of the Roman Emperors from Julius Caesar to Postumus), published in **Rome** by **Carlo Barbiellini and Venanzio Monaldini** in **1743**, and **Giuseppe Monterchi** (c. 1630–1690) *Rariora maximi moduli numismata selecta ex bibliotheca Eminetiss(imi) & Reverendiss(imi) Principis Casp(ari) Carpegnae* (Rare coins of the largest diameter selected from the collection of His Most Eminent and Most Reverend Lord Cardinal Gaspare Carpegna), published in **Amsterdam** by **Hendrik Wetstein** in **1685**, are examples of works that arrange ancient coins not only in chronological order but also by diameter.



Foy-Vaillant, a key figure in the “republic of medals” of the 17th century, who contributed to the numismatic collection of Louis XIV, does not specify in his works how the ancient Romans referred to a given denomination, but writes of “largest” bronzes (“*primae magnitudinis*,” “*primae formae*,” “*primi moduli*”) and “medium” ones (“*ex aere medio*,” “*ex aere mediocri*,” “*mediae formae*,” “*mediocres*”). It should be clarified, however, that this refers to the “largest” bronze coins bearing the legend S(enatus) C(onsulto) on the reverse, and thus, according to modern nomenclature, to the sestertius. Brass coins of an even larger diameter (always over 35, often over 40 mm), which were rarer than these, were already referred to as medallions at that time.

As the French numismatist focuses his work on rare and interesting issues, he omits those types that were readily and commonly available on the collectors’ market of the time (*obvii, triti, vulgares*). To illustrate the “largest” and “medium” bronze coins side by side, one might refer to specimens omitted from *Numismata imperatorum Romanorum praestantiora*, specifically the *as* of Caligula (r. 37–41 CE), with Vesta on the reverse, and the sestertius of Trajan (r. 98–117), depicting the personification of Hope (Spes).

Gaius Caesar (Caligula), *As* struck in Rome in 37–38 CE (RIC I 38; **PKT 15**; weight: 10.57 g):

Trajan, Sestertius struck in Rome, 109–110 (RIC II 519; MIR 14, 338; **PKT 16**; weight: 25.85 g):



Obv. C(aius) CAESAR AVG(ustus) GERMANICVS PON(tifex) M(aximus) TR(ibunicia) POT(estate), head of Caligula right.

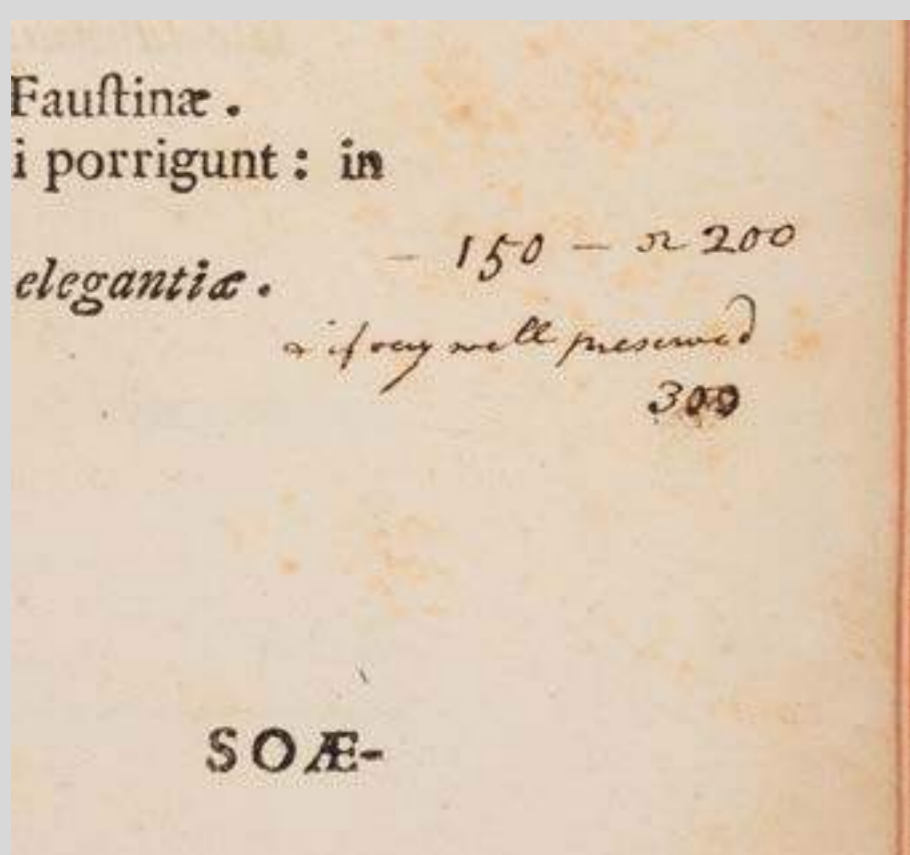
Rv. VESTA, Vesta seated left, holding patera in her right hand and sceptre in her left, transverse; in the fields: S(enatus) – C(onsulto).



Av. IMP(eratori) CAES(ari) NERVA(e) TRAIANO AVG(usto) GER(manico) DAC(ico) P(ontifici) M(aximo) TR(ibunicia) P(otestate) CO(n)S(uli) V P(atrici) P(atriciae), laureate bust of Trajan right with slight drapery on left shoulder.

Rev. S(enatus) P(opulus)Q(ue) R(omanus) OPTIMO PRINCIPI, Spes walking left, holding flower in her right hand, holding folds of skirt with left; S(enatus) – C(onsulto) across fields.

The copy of Vaillant’s work on exhibit is particularly interesting due to the handwritten marginal notes containing estimated prices for selected coins, sometimes taking into account variations due to their exceptionally good condition, as in the case of Elagabalus’s third wife (r. 218–222), whose marriage lasted a mere few months in 221. Her very rare sestertius (RIC IV 399) bears the annotation: “– 150 – or 200 / if very well preserved 300” (p. 139). This indicates that Foy-Vaillant’s book was used as a reference catalogue; given the purchasing power of the pound sterling and the prices of ancient coins in the 18th and 19th centuries, the notes should be dated to the first decades of the 19th century.



The criterion of size also proved decisive for Giuseppe Monterchi who in 1679 published in Rome, through Giovanni Battista Bussotti, a catalogue *Scelta de medaglioni piu rari nella bibliotheca dell'Eminentissimo et Reverendissimo Principe il Signor Cardinale Gasparo Carpegna, Vicario di Nostro Signore* (A Selection of the Rarer Medallions in the Collection of His Most Eminent Highness Prince Cardinal Gasparo Carpegna, Vicar General of Rome). Cardinal Carpegna (1625–1714, cardinal from 1670) amassed in his Roman museum (*Museo Carpegna*) a whole range of objects, from ancient coins and gems to contemporary sculptures, paintings, porcelain, etc. The Latin translation of Monterchi’s work, published by the Amsterdam printer Hendrik Wetstein under the title *Rariora maximi moduli numismata selecta ex bibliotheca Eminetiss(imi) et Reverendiss(imi) Principis Casp(ari) Carpegnae*, proved far more popular than the Italian first edition. In the Latin preface, the author emphasises that the selection of coins with the largest diameter is also linked to their function of commemorating the imperial deeds (p. \*7 verso: “*ut imperatorum rerumque ab iis gestarum memoria conservetur*”). They were therefore not only “rarer and of greater value” (p. \*7 recto: “*rariores et maioris pretii sunt*”), but were also not intended simply for commercial exchange (“*propter commercium*”) like smaller coins (“*numismata minora*”). Among the medallions described in chronological order, those struck in Rome and in provincial mints with Greek inscriptions are interwoven. The first in Monterchi’s selection is a Roman medallion of Antoninus Pius (r. 138–161), the last being a detailed description of the imperial medallion of Probus (r. 276–282) and, breaking from the chronological order, a medallion of Hadrian’s favourite, Antinoos (111–130), depicted as a deified hero, struck in Nicomedia (pp. 142–145).

To give an idea of what the medallions from Cardinal Carpegna’s collection actually look like, we present two large bronze medallions from Thyateira depicting Commodus (r. 177–192, until the year 180 alongside his father, Marcus Aurelius) and Caracalla (r. 197–217, until the year 211 alongside his father, Septimius Severus) in western Asia Minor, whose obverses correspond to medallions from other cities in the same region: nos. 6 (joint issue of Ephesus and Pergamon) and 9 (from Laodicea) in Monterchi’s catalogue (p. 38 and 56).

Commodus, large bronze (AE35) struck in Thyateira in Lydia ca. 188–190 (RPC IV.2, (temporary) 2865.6; **PKT 17**; weight: 19.89 g):

Caracalla, large bronze (AE34) struck in Thyateira between 210 and 217 (RPC V.2, (unassigned) ID 77237; **PKT 18**; weight 19.02 g):



Obv. AY(τοκράτωρ) ΚΑΙ(σαρ) Μ(ἄρκος) ΑΥΡΗ(λιος) ΚΟΜΜΟΔΑΟΣ, laureate draped and cuirassed bust of Commodus right, seen from rear.

Rv. ΤΡΑ(τηγοῦ) Μ(ἄρκου) ΑΥΡ(ηλίου) ΑΘΗΝΑΙΟΥ, ΘΥΑΤΕΙΡΗΝΩΝ, Apollo-Tyrinnaïos on horseback right, wearing radiate crown and chlamys, holding double axe.



Av. ΑΥΤ(ο)Κ(ράτωρ) Κ(αῖσαρ) Μ(ἄρκος) ΑΥΡ(ηλιος) ΑΝΤΩΝΕΙΝΟΣ, laureate and cuirassed bust of Caracalla, right, seen from front, with gorgoneion on cuirass.

Rev. ΘΥΑ/ΤΕΙΡΗ/ΝΩΝ in three lines in oak wreath.



## V. Not just “heads”: numismatic monographs by Jacobus Oiselius and Charles Patin

The 17th century also saw the emergence of numismatic monographs in which chronology was no longer the primary organising principle. An important example of this trend is the work published in Amsterdam in 1677 in at the publishing house of **Hendrik and Theodor Boom**, *Thesaurus selectorum numismatum antiquorum, quo praeter imagines et seriem imperatorum Romanorum a C(aio) Iul(io) Caesare ad Constantinum Magnum usque, quidquid fere monumentorum ex Romana antiquitate in nummis veteribus restat, reconditum est* (A Treasury of Selected Ancient Coins, in which, apart from the effigies and succession of Roman emperors from Julius Caesar to Constantine the Great, whatever remains of the monuments of ancient Rome on ancient coins has been included) by **Jacob Oiselius** (Dutch: also Ouseel or Oesel, 1631–1686), a professor of law at the University of Groningen and rector of that institution in the years 1677–1678 and 1680–1681. Oiselius devotes only the first 70 pages (3–73) and 14 plates of engravings to biographical sketches and portraits of Caesar and the emperors from Augustus to Eugenius (usurper in the years 392–394), thus chronologically extending beyond the dividing line of Constantine I’s reign (306–337) mentioned in the title. The subsequent 9 chapters and 104 engravings (out of 118) are organized into the following thematic categories (*classes*):

II. conquered or subjugated lands (*regiones*), provinces (*provinciae*), and towns (*oppida*), as well as the iconography of rivers (*fluviorum symbola*) on coins,

III. gods and goddesses (*dei deaeque*), variants of their iconography (*simulacra*) and epithets (*cognomina, epitheta*),

IV. virtues (*virtutes*) and personifications depicted as deities (*pro diis habitae*),

V. military campaigns (*expeditiones militares*) and military affairs (*res bellicae*),

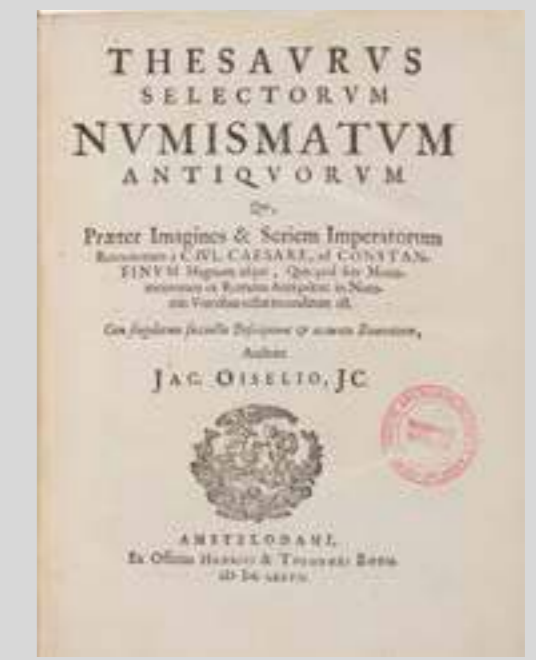
VI. chariot races (*circi*), games (*ludi*), and everything associated with them,

VII. apotheoses (*apotheoses*), i.e., the deification of emperors and empresses (*consecratio augustorum augustarumque*),

VIII. buildings (*aedificia*), particularly temples (*templa*) and other public buildings (*loca publica*),

IX. symbols of priestly functions (*sacerdotia, signa pontificalia*) and sacred vessels (*vasa sacra*),

X. miscellaneous topics (*miscellanea*), including references to Roman mythology, as well as to the mint and the production of coins itself.



Thanks to this layout, which was largely due to Joachim Oudaan (1628–1692), a reader seeking any term, for example, the personification of Rome as a city and as a state, could find coins of Galba (r. 68–69), Maxentius (r. 306–312), and Theodosius I (r. 379–395). Below we present coins corresponding essentially to the types described by Oiselius (pp. 126–128) and illustrated in Plate XXIX (with the exception of the solidus of Theodosius I, which has been replaced by a specimen of his son, Honorius).

Galba, denarius struck in Spain (Tarraco?) between April and the end of 68 (RIC I 45; **PKT 19**; weight: 3.29 g):



Obv. GALBA IMPERATOR, laureate head of Galba right, with globe at point of bust.

Rv. ROMA VICTRIX, Rome standing left, in military dress, holding branch in her right hand and spear in her left, left foot on a globe.

Maxentius, follis struck in Rome between 308 and 312 (RIC VI Roma 258; **PKT 20**; weight: 6.36 g):



Obv. IMP(erator) C(aesar) MAXENTIVS P(ius) F(elix) AVG(ustus), laureate head of Maxentius right.

Rv. CONSERV(ator) VRB(is) SVAE, Roma seated at the centre of a hexastyle temple, slightly turned to the left, holding a globe in her right hand and a long sceptre in her left, with a shield resting against a spear; a wreath in the tympanum, acroteria on either side; in the exergue ROMA EP(ri)ma, in the left field H.

Honorius, solid struck in Constantinople in 402 (RIC X 8; **PKT 21**; weight: 4.44 g):



Obv. D(ominus) N(oster) HONORIVS P(ius) F(elix) AVG(ustus), Helmeted, diademed and cuirassed bust of Honorius facing, holding spear over his right hand, and a shield with his left hand, ornamented with a horseman motive.

Rv. CONCORDIA AVGG(ustorum) B, Constantinopolis enthroned facing, head right, holding a scepter and Victory on globe, right foot on a prow; CONSTANTINOPOLIS OB(ryzum) in the exergue.

If, on the other hand, a reader of *Thesaurus selectorum numismatum antiquorum* were to be looking for deities associated with the origins of Italy and Rome – Janus and Mars – they would find them, side by side on the Plate XL (description on pp. 193–200), among other items, a denarius of Marcus Furius Philus from the the late 2nd century BC and a denarius of Severus Alexander (r. 222–235) from the first half of the 3rd century CE.



M. Fourius (Furius) Philus, denarius struck in Rome in 119 BC (Crawf. 281/1; **PKT 22**; weight: 3.77 g):



Av. M(acri)•FOVRI(i)•L(ucii)•F(ili), laureate head of Janus.

Rv. ROMA to right, Roma standing left erecting trophy, gallic arms around in the centre; PHIL(l)igate in exergue.

Severus Alexander, denarius struck in Rome in 222 (RIC IV 160; **PKT 23**; weight: 3.14 g):



Av. IMP(erator) C(aesar) M(arcus) AVR(elius) SEV(erus) ALEXAND(er) AVG(ustus), laureate, draped and cuirassed bust of Severus Alexander right.

Av. IMP(erator) C(aesar) M(arcus) AVR(elius) SEV(erus) ALEXAND(er) AVG(ustus), laureate, draped and cuirassed bust of Severus Alexander right.



The French physician and numismatist adopted Orsini’s arrangement of the work, in which, contrary to the suggestion of the title, the coins are arranged not chronologically but alphabetically according to the family names (Latin: *nomina gentilia / gentilicia*) of the officials responsible for minting the coins. As a consequence of this arrangement, coins from different periods appear side by side, e.g., the denarii of Gaius Hosidius, currently dated to 68 BC, alongside the denarii of Lucius Hostilius Saserna from 48 BC (pp. 122–123), whilst within the same Marcus family (*gens Marcia*), coins currently dated to 129, 82, and 56 BC, amongst others, are described (pp. 166–168)



C. Hosidius Geta, denarius struck in Rome in 68 BC (Crawf. 407/2; **PKT 24**; weight: 4.04 g):



Obv. GETA – III VIR on both sides of the draped bust of Diana right, wearing diadem (stephane), earring and necklace, and with bow and quiver over shoulder.

Rv. Calydonian boar right, wounded by spear and attacked by hound; in exergue; C(aius) HOSIDI(us) C(ai) F(ilius) in exergue.

L. Hostilius Saserna, denarius struck in Rzymie in 48BC. (Crawf. 448/3; **PKT 25**; weight: 3.48 g):



Obv. Bare head of Gallia to right, with long hair; behind her carnyx.

Rv. HOSTILIVS – SASERNA on both sides of Diana (Artemis) of Ephesus standing facing, with long hair, laurel wreath and long robe, holding spear in her left hand and placing her right on the head of a stag left.

Q. Marcus Philippus, denarius struck in Rzymie in 129 BC (Crawf. 259/1; **PKT 26**; weight: 3.91 g):



Obv. Helmeted head of Roma to right, behind her mark of value XVI in ligature X.

Rv. Horseman galloping to right, wearing crested helmet, holding spear in right hand; Macedonian helmet with goat horns behind him, below the horses Q(intus) P(h) ILIPVS i; [ROMA] in exergue.

L. Marcus Censorinus, denarius struck in Rome in 82 BC (Crawf. 363/1d; **PKT 27**; weight: 3.88 g):



Obv. Laureate head of Apollo right.

Rv. L(ucius) CENSOR(inus) in left field before satyr Marsyas standing left, right hand raised, left holding a wineskin on his shoulder; behind, a column surmounted by a figure of Victory.

L. Marcus Philippus, denarius struck in Rome in 57 or 56 BC (Crawf. 425/1; **PKT 28**; masa: 3,65 g):



Obv. ANCVS under the diademed head of Ancus Marcius right; lituus behind.

Rv. Equestrian statue on aqueduct right; flower or bush below statue; in the spans: AQVA MAR(CIA).

## VI. Collectors' favourites: *Histoire des médailles* by Charles Patin and *La science des médailles* by Louis Jobert

The 17th century saw not only the emergence of major monographic works but also the publication of textbooks that made numismatic knowledge accessible to a wider audience of collectors and enthusiasts of antiquity and the art of medal-making. The exhibition features two of the most successful publications: *Introduction à l'histoire par la connaissance des médailles* (An Introduction to History Through the Study of Medals) by **Charles Patin**, published in 1665, and *La science des médailles* (The Science of Medals) by the Parisian Jesuit Louis Jobert, first published in 1692. Patina's work was published eight times by the end of the 17th century, including in Italian and Latin translations, while the French original was published in **1695** simultaneously in Paris and Amsterdam in a revised edition under a new title: *Histoire des médailles ou introduction à la connaissance de cette science* (History of Medals or Introduction to the Knowledge of This Science). A copy of the Paris edition published that year by widow of Sébastien **Marbe-Cramoisy** is on display at the exhibition.

Of the 23 chapters of *Histoire des médailles*, Chapter III (pp. 18–26) deserves particular attention, in which Patin examines terminological issues related to numismatics, contributing to the debate, which had been ongoing since the mid-16th century, on the relationship between coins (*monnaie*) and medals (*médailles*), as well as the Latin terms for money (*pecunia*) or coin (*nomisma*, *nummus*). Here, the author follows an earlier tradition, represented in France by Louis Savot (1579–1640), a numismatist and physician to King Louis XIII.<sup>45</sup> Also significant for the development of numismatics in the second half of the 17th century is the inclusion of a separate chapter (IX) devoted to Greek coins (pp. 69–79), which Patin concludes with engravings and a description of two coins from his own collection: a bronze coin from Amastris in Paphlagonia dating from the 2nd century AD, featuring a bearded bust of Homer and the legend OMHPOC on the obverse, and a reclining river deity on the reverse, and a bronze coin depicting the “famous Cleopatra” (p. 78: “la fameuse Cleopatra”), who “owed her kingdom less to her birth than to the love she inspired in Julius Caesar” (“qui devoit moins son royaume à sa naissance, qu'à l'amour qu'elle inspira à Jules Cesar”). Patin's description suggests that this is the type of coin presented at the exhibition.



Cleopatra VII, bronze (AE20) struck in Alexandria ca. 48–40 BC (Svoronos 1872; **PKT 29**; weight: 9.70 g):



Obv. Diademed and draped bust of Cleopatra right.

Rev. ΒΑΣΙΛΙΣΣΗΣ ΚΛΕΟΠΑΤΡΑΣ, around the eagle standing on thunderbolt left; cornucopia before, M behind.

*Histoire des médailles* also includes introductory chapters on ancient Jewish, Punic, Iberian and Gothic coinage from the period of the fall of the Western Roman Empire (XII, pp. 107–113). It also demonstrates sections on medieval and later coins and medals (XIII, pp. 114–126), among which Louis XIV (Louis le Grand) and his medals could not be omitted. As an analogy to the engraving of a medal from 1660 bearing the reverse legend RESTITVTORI ORBIS CHRISTIANI (To the Restorer of the Christian World), we present a medal by one of the principal medallists working for the king, Jean Mauger (1648–1712), commemorating the hospitable reception by Louis XIV (HOSPITALITAS AUGUSTA) in 1656 of the then former Queen of Sweden, Christina (r. 1632–1654), who was also a well-known collector of coins and medals, (**PKT 30**; weight 33,30 g):

Obv. LUDOVICUS XIII . REX CHRISTIANISSIMUS . around the bust of the young Louis XIV, right, beneath it: J(oannes) . MAVGER . F(ecit) ..

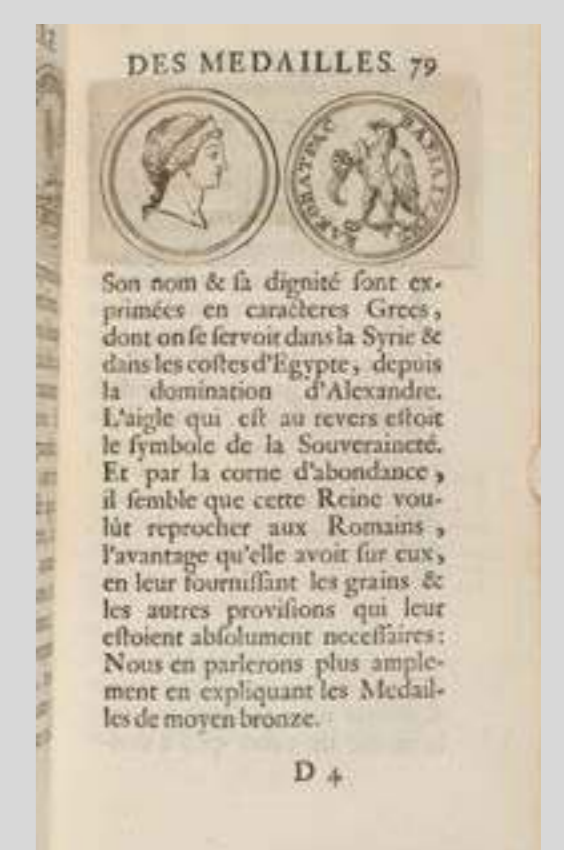


Rev. HOSPITALITAS AUGUSTA . above a scene depicting the King of France left, extending his hand in a gesture of welcome towards Christina, who is approaching him from the right; beneath them, in three lines: CHRISTINA SUECORUM REGINA / IN GALLIA EXCEPTA / M. DC. LVI..

Even more popular than Patina's *Histoire des médailles* was **Louis Jobert's** (1637–1719) compendium titled *La science des médailles*, first published in **Paris** by **Louis Lucas, Michel David, and Jean Ricour** in **1692**. In addition to the first edition, the exhibition features the posthumous, expanded edition by **Guillaume-François De Bure** from **1739**, as well as a German translation titled *Einleitung zur Medaillen oder Münzwissenschaft* (Introduction to the Science of Medals or Coins) published by **Peter Conrad Monat** in **Nuremberg** in **1738**. This is only a small part of the 18 editions of *La science des médailles* that appeared between 1692 and 1778 in various languages. One was published as early as 1695 in Latin, two in English translations (1697 and 1715) and Italian (1728 and 1756), three in German (1718, 1738, and 1778), and one each in Dutch (1728) and Spanish (1777).

Particular attention should be paid to Chapter X, *La science des médailles*, in which Jobert identifies as many as nine categories of fraud targeting collectors of ancient coins and medals (1692, pp. 246–263, and 1739, pp. 431–448):

1. Imaginary medals that never existed in ancient times: of Priam, Aeneas, Cicero, Virgil, Caesar medal with the reverse VENI VIDI VICI, etc.
2. Making casts from ancient coins.
3. Repairing broken and severely damaged ancient coins so that they look beautiful and legible.
4. Producing the rarest ancient coins from new dies (Jobert includes Paduans in this category, the dies of which were in the coin cabinet of Saint Geneviève Abbey).
5. The use of new (well-preserved) coins to apply images from the new ones after working the old ones of the same type (“sur l'antique mesme”) with a hammer (“avec le marteau”).
6. Erasing a common reverse and engraving another – much rarer – in its place.
7. Reworking the head and legend of the obverse of a common coin to simulate a rarity.
8. Counterfeiting the ancient patina (“verniss”), which serves to prevent cast coin or medals from being identified.
9. Deliberate imitation of cracks on the edge (“le bords ont éclaté”) to suggest that the coin was minted in antiquity.



Some of the methods of forgeries (*fourbes*) described above led to the creation of objects of great artistic value. This applies particularly to the first category – coins and medals that had no equivalent in classical antiquity, but were a response to collectors' demand for series featuring prominent figures of antiquity (*virii illustres*), who in reality did not mint coins, such as the mythical King Priam of Troy. We present a silver medal (**Matzke VII.10**; **PKT 31**; weight: 16.87 g) bearing his likeness on the obverse and a purely imaginative vision of Troy on the reverse. It is the work of the outstanding late-Renaissance medallist Alessandro Cesati (active in Rome between 1538 and 1561), known as *il Greco* or *Grecchetto*, as he hailed from Cyprus, which at the time belonged to Venice.

Obv. ΠΡΙΑΜΟΣ . ΒΑΣΙΛΕΥΣ ., diademed head of Priam to right.



Rev. ΤΡΟΙΑ above the image of the densely built city of Troy, with four galleys and fighting warriors at the gates and within the city's walls; inscription on the building in the centre: ΙΑΙΟΝ.

Like Patin before him, Jobert does not confine himself to ancient Greek and Roman coins, but also includes, amongst others, Iberian and Byzantine coins. He discusses the latter, amongst other things, in Chapter V, devoted to the reverses of coins from various periods and regions. Based on 20 (K) nummi of Justin (II, r. 565–578) and 10 (I) nummi of Justinian I the Great (r. 527–565), he analyzes the practice of dating coins according to the years of reign using the following scheme: the legend ANNO (in the year) and Roman numerals placed on either side of the denomination (1692, pp. 101–102).



Justinian I, 10 nummi (decanummium) struck in Nicomedia in the 35th year of the emperor's reign, i.e. 561/2 (Sear 205; MIBE 118; **PKT 32**; weight: 4,58 g):

Obv. D(ominus) N(oster) IVSTINIANVS P(er)P(etuus) AV(gustus), Diademed, draped, and cuirassed bust of Justinian right.



Rev. Large I (denomination) in the middle, cross above, A/N/N/O and X/XX/Ų across fields; NIK(opolis) in exergue.

From 1715 onwards, subsequent editions featured not only a new preface but also a frontispiece by the German engraver Franz Ertinger (1640/48–ca. 1710) depicting two collectors or scholars seated and examining coins before an impressive 54-drawer numismatic cabinet. It remains uncertain whether Ertinger's engraving depicts an actual piece of furniture. Nonetheless, it shows clear parallels with surviving pieces by André-Charles Boulle (1642–1732), as noted by Rambach and Lupia (2025, 556). The exhibition features a version identical to the 1715 original, taken from the 1739 French edition, as well as the frontispiece from the German translation, which was published in Nuremberg in 1738 and features a mirror-image copy of Ertinger's copperplate engraving.



It was also in the 1715 edition that a preface first appeared, accompanied by a copperplate engraving depicting the obverse of a posthumous bronze coin of Emperor Augustus (reigned 27 BC–14 AD) and a medal of Louis XIV, symbolising the study and collection of ancient and modern “medals.” The following coins in the exhibition correspond to the engraving (also by Ertinger):

Divus Augustus, posthumous As struck in Rome under Tiberius ca. 22–30 CE (RIC I Tiberius 81; **PKT 33**; weight: 10.88 g):

Obv. DIVVS AVGVSTVS PATER around radiate head of Augustus left.



Rev. Altar flanked by S(enatus) – C(onsulto); PROVIDENT(ia) below.

Louis XIV, medal by Jean Mauger (obverse) and Jerome Roussel (revers) struck to commemorate the king's recovery in 1686 (Divo 217; **PKT 34**; weight: 33.38 g):

Obv. LUDOVICUS MAGNUS REX CHRISTIANISSIMUS . around the bust of the young Louis XIV, right, beneath it: J(oannes) . MAVGER . F(ecit) ..



Obv. LUDOVICUS MAGNUS REX CHRISTIANISSIMUS . around the bust of the young Louis XIV, right, beneath it: J(oannes) . MAVGER . F(ecit) ..

## VII. The eccentric Jesuit Jean Hardouin and coins in biblical studies

The denominations of coins mentioned in the Bible, or coins that could be linked to biblical chronology, were analysed as early as the 16th century by Budé and, notably, by Grzepski in *De multiplici siclo et talento Hebraico*.<sup>52</sup> In the 17th century, research into the coins of ancient Judea was conducted by both Catholic and Protestant scholars. **Hermann Conring** (1606–1681), a versatile professor at the University of Helmstedt, lawyer, philosopher, and pioneer of statistics, took an interest in the presence of money and coins in the Old Testament. In his *De nummis Ebraeorum paradoxa* (Paradoxes on the Coins of the Hebrews), published in Helmstedt by **Heinrich David Müller** in 1675, the German scholar clearly reveals a linguistic interest, largely inspired by the 1659 edition of Hebrew inscriptions, published by Samuel Browne in Heidelberg, along with their Latin translations by Johann Heinrich Hottinger (1620–1667), entitled *Cippi Hebraici* (Hebrew Stelae).

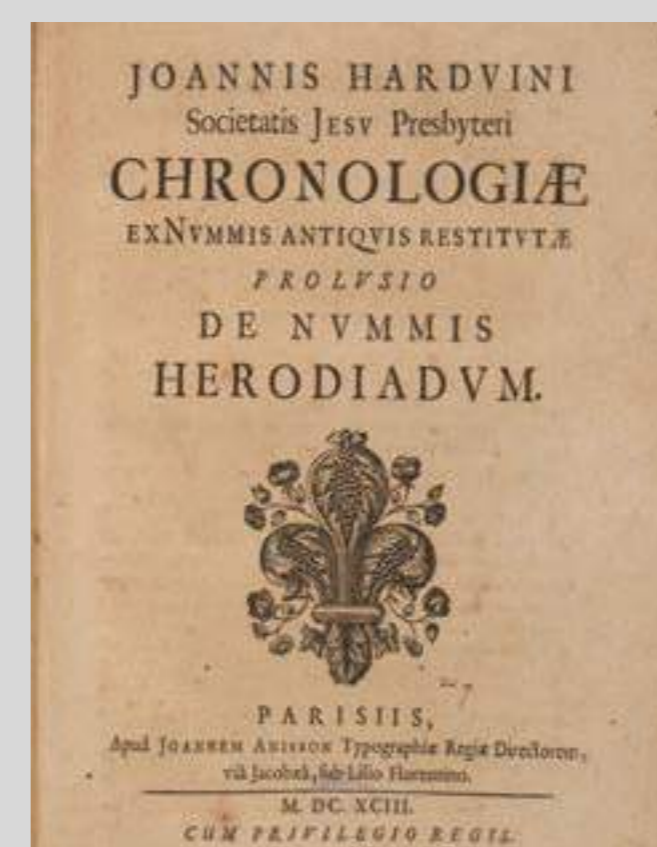
**Jean Hardouin** (1646–1729), an eminent classical philologist and long-serving librarian (from 1687 to 1717) at the famous Jesuit Collège Louis-le-Grand in Paris, was also very keen to use coins to establish the chronology of events in the Old and, above all, the New Testament. If we look at his later works, written in the 18th century, such as *Pseudo Virgilius. Observationes in Aeneidem* (Pseudo-Virgil. Studies on the Aeneid), which begins with the words: “It never occurred to Virgil to write the Aeneid”, and *Pseudo-Horatus, sive animadversiones criticae* (Pseudo-Horace, or Critical Remarks), in which he proved that Horace did not write the *Odes* (*Odae*), we might get the impression that we are dealing with an author who was, at the very least, eccentric. However, in the work presented at the exhibition *Chronologiae ex nummis antiquis restitutae prolusio, de nummis Herodiadum* (An Attempt to Establish a Chronology Based on Ancient Coins, on the Coins of the Herodian Dynasty), published in Paris in 1693 by **Jean Anisson**, he was only cautiously formulating his view that, given the indirect nature of the transmission of ancient literature, only epigraphic sources and coins are reliable (p. 60). Hardouin was a perceptive numismatist who often accurately described and dated coins. It is a very precise description of Titus bronze coin commemorating the victory in the Jewish War. It is correctly dated to 71 CE (or later), and whose Greek legends ΑΥΤΟΚΡ. ΤΙΤΟΣ ΚΑΙΣΑΡ were translated as *Imp(erator) T(itus) Caesar* and ΙΟΥΔΑΙΑΣ ΕΛΛΩΚΥΙΑΣ as *Iudaea capta* (on the occasion of the conquest of Judea) (p. 16). For comparison, we describe this type of coin in accordance with contemporary standards:

Titus, bronze (AE22) struck in Caesarea Maritima ca. 71-73 (RPC II, 2312; PKT 35; weight: 8.00 g):



Obv. ΑΥΤΟΚΡ(άτορ) ΤΙΤΟΣ ΚΑΙΣΑΡ, laureate head of Titus right.

Rev. ΙΟΥΔΑΙΑΣ ΕΛΛΩΚΥΙΑΣ, Nike standing right, foot on helmet, supporting shield on her left knee and writing on it with her right hand; palm tree in right field.



A critical approach to ancient literary sources, as well as to the scholars who preceded him, was also characteristic of the Father of the Order of Minims, **Dominique Magnan** (1731–1796). He was author of *Problema de anno nativitatis Christi, ubi occasionem offerente vetere Herodis Antipae nummo, in nummophylacio Clementis XIV. P(ontificis) O(ptimi) M(aximi) asservato, demonstratur Christum natum esse anno VIII ante aeram vulgarem, contra veteres omnes et recentiores chronologos* (The Problem of the Year of Christ's Birth, in which, based on an ancient coin of Herod Antipas, preserved in the collection of Pope Clement XIV, it is demonstrated, contrary to all ancient and recent chronologists, that Christ was born eight years before the common era), published in Rome by **Venanzio Manaldini** in 1772. Almost 80 years after Hardouin, Magnan similarly combines a critical approach to both ancient and modern written sources with the belief that coins provide the answer to a question crucial to the chronology of the New Testament. Whilst his theses proved controversial and were quickly met with criticism, one cannot deny that *Problema de anno nativitatis Christi* is characterized by erudition and makes use of the broad context of coins, including the bronze and silver issues of Antioch on the Orontes, which he presented in engravings. As an analogy, we present two coins: a tetradrachm of Augustus and a bronze coin (AE18) from the reign of Hadrian (r. 117–138).

Augustus, tetradrachm struck in Antioch on the Orontes dated to the year 26, i.e. 5 BC (RPC I, 4151; PKT 36; weight: 14.61 g):



Obv. ΚΑΙΣΑΡΟΣ ΣΕΒΑΣΤΟΥ, laureate head of Augustus right.

Rev. ΕΤΟΥΣ ΚΚ ΝΙΚΗΣ, ΥΠΙΑ(του) ΙΒ and ΑΝΤ(ιοχέων), Tyche of Antioch seated, right, with palm branch; before river god Orontes as a swimmer.

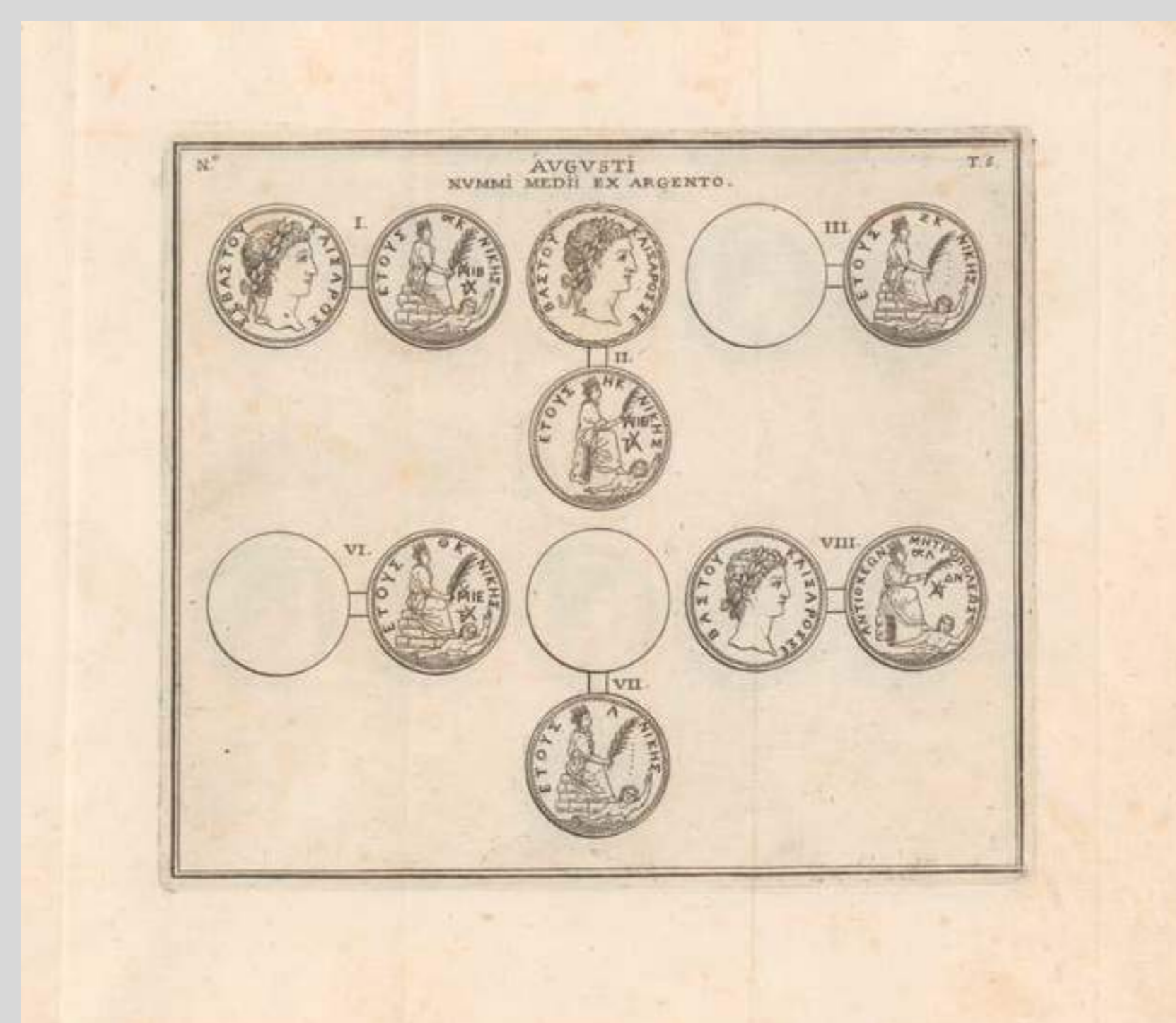
Nero, autonomous bronze (AE18) struck in Antioch on the Orontes in the year 108 of the local era, i.e. 59/60 CE (RPC III, 4292; PKT 37; weight: 5.40 g):



Obv. ΑΝΤΙΟΧΕΩΝ, turreted and veiled head of the Tyche of Antioch to the right.

Rev. ΕΤ. ΗΡ under a lighted altar, garlanded.

Exactly this type of tetradrachm is shown in Plate 5 (No. I), whilst a similar bronze coin can be found in Plate 2 (No. IV).



## VIII. Ancient coins at the humanistic school: Georg Wende in Toruń, Zacharias Goetzius in Osnabrück, and Burkhard Gotthelf Struve in Jena

Interest in ancient coins was not restricted to the major centres of the European ‘Republic of Medals’: Paris, Rome, Venice, or Vienna. Members of this peculiar community of researchers and collectors were scattered across smaller towns as well. Among them were professors from various universities and rectors of Protestant humanistic gymnasia. The collections of the University Library in Toruń contain important and interesting numismatic works by the headmaster of The Academic Gymnasium in Toruń from 1695 to 1705, Georg Wende (1635–1705), and the long-serving headmaster of the Rathsgymnasium in Osnabrück, Zacharias Götze (Latin: Goetzius, 1662–1729).

Among the many diverse topics addressed by Wende, his treatises on numismatics occupy a special place: *De IV imp(eratorum) Romanorum nummis in memoriam victoriae de Sarmatis olim reportatae cisis* (On the Four Coins of the Roman Emperors Once Minted to Commemorate the Victory over the Sarmatians) presented on 19 March 1698 by Johann Czimmermann of Toruń, *De antiquo et curioso Bretislai I. Bohemiae ducis nummo argenteo* (On the Ancient and Curious Silver Coin of Bretislav I, Duke of Bohemia) presented by David Schmid from Słupsk later that same year, and the two-part “dissertation” *De primis Polonorum nummis argenteis sive grossis Pragensibus* (On the First Silver Coins of the Poles or on the Prague Groschen) presented by Adam Lemcken from Gdańsk and Samuel Kephallides from Hungary in 1702 (Awianowicz 2022, 11–12).

All these works were included in the first volume of the journal *Meletemata Thoruniensia seu dissertationes* (Thorunian Exercises or Dissertations), edited by **Peter Jaenichen** (1679–1738), the subsequent Rector of the Toruń Gymnasium, which was published by **Johann Nicolai** in **Toruń in 1726** (pp. 7–22 and 101–139). *Meletemata*, published in a significantly larger print than the first editions of the individual ‘dissertations’, popularised Wende’s pioneering findings on medieval coins, which were only beginning to attract interest towards the end of the 17th century. The Toruń Rector’s earliest work, however, is an example of a methodology based on the verification of literary sources with the aid of coins. Whilst Hardouin took this method to the extreme of hyper-criticism towards classical antiquity, Wende, through a detailed analysis of coins and the writings of Latin and Greek historians of the Roman Empire, seeks to determine which tribes were actually defeated by the emperors who boasted of having conquered Sarmatia and inscribed the reverses of their coins with the legend SARMATIA DEVICTA. The starting point for his analysis is an engraving depicting four coins: two of them (III and IV) are the reverses of actual coins of Marcus Aurelius (RIC III 341–342 and 364–366) and Constantine I (RIC VII Trier 435). It is precisely this type of Constantine’s I coin that we are presenting in the exhibition:



Constantine I, follis struck in Trier, 323–324 (RIC VII Trier 435; **PKT 38**; weight 3.53 g)

Obv. CONSTAN-TINVS AVG(ustus), laureate bust right.



Rev. SARMATIA DEVICTA, Victory striding to the right, holding a trophy and a palm branch, a captive at her feet; in the exergue: S(ecunda)TR(everorum) and a crescent.

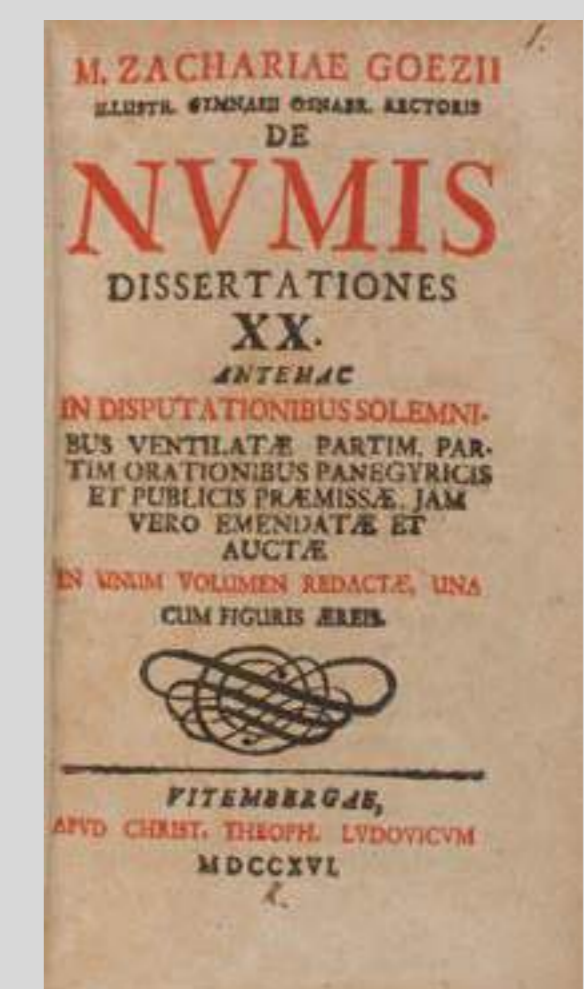
The obverse of Gordian III’s antoninianus (r. 238–344), mentioned in the treatise *De primis Polonorum nummis argenteis*, serves a different purpose. Wende uses it to illustrate his argument regarding the origin and function of the crown on coins (pp. 117–118). The reverse is irrelevant, and the rather poor quality of the engraving suggests a local workshop, where the coin was likely copied from Wende’s own collection. It could, for example, have been the type of antoninianus shown below:

Gordian III, Antoninianus struck in Rome, 241–243 (RIC IV 95; **PKT 40**; weight 5.13 g):

Obv. IMP(erator) GORDIANVS PIVS FEL(ix) AVG(ustus), radiate, draped and cuirassed bust right.



Rev. VIRTVTI AVG(VSTI), Hercules standing right, resting right hand on hip and left on club set on rock; lion skin beside club.



Another interesting work is the collection of twenty dissertations (*dissertationes*) by Zacharias Götze, Rector of Osnabrück, who graduated from the University of Leipzig. As in Wende’s ‘dissertations’, the foundations of these studies were also linked to engravings featuring coins, usually two. In addition to the text, the illustrations are of particular significance. Unlike Wende’s work, these are not taken from an earlier publication but were at least partly based on specific coins which Götze evidently used during his lessons. It can be seen in ‘dissertation’ XI (pp. 222–233), in which the headmaster of the Rathsgymnasium in Osnabrück describes a gold ¼ stater of the the Mediomatrici, a Celtic tribe of North-Eastern Gaul, which is rare even today. Although he describes it as a Gothic coin, the author’s engraving, which accurately captures the coin’s irregular shape and scale, leaves no doubt as to the type or the specific specimen. The depiction of the irregular shape of ancient coins was still a rare novelty at the beginning of the 18th century and, as such, deserves to be highlighted even more than Götze’s descriptions, which are full of parenthetic digressions. As a context for the illustration in *Dissertatio XI*, we present the denarius of Q. Titius, which the German author presents as a comparative context for the Celtic piece, struck in Rome in 90 BC (Crawf. 341/2; **PKT 41**; weight: 3.93 g):



Obv. Head of young Bacchus right, wearing ivy wreath.  
Rev. Pegasus springing to right from pedestal inscribed Q(uintus)•TITTI(us).

The individual characteristics of this particular coin are even more clearly visible in the first of the two engravings discussed in *Dissertatio XV* (pp. 292–315), which depicts a denarius of Lucius Titurius Sabinus struck in Rome in 89 BC (Crawf. 344/1a). This time, the obverse is clearly off-centre, and the coin is oblong in shape, which is even more evident in the depiction of the reverse. This makes it possible to attempt to identify the specific specimen used by the Rector of the school in Osnabrück over 300 years ago. Although the coin presented below is not the one, it represents the same type but shows different irregularities that were characteristic of privational mints (**PKT 42**; weight: 3.95 g):



Obv. Bearded head of the Sabine King Tadius right; SABI-N(us) downwards to left; ligature TA(tius) front, opposite king’s chin.  
Rev. Two soldiers, facing each other, each carrying a Sabine woman in his arms; L(ucius)•TITVRI(us) in exergue.

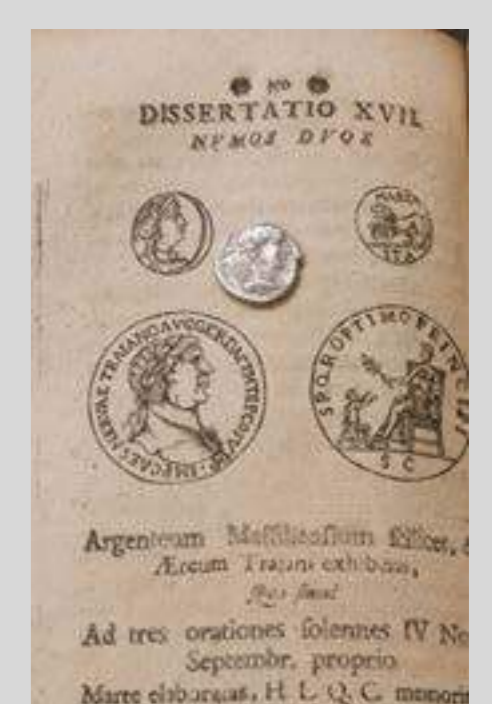
The imperial coinage of the Roman Empire, which makes up the majority of the specimens described by Götze, were already well identified by the turn of the 17th and 18th centuries. This makes his treatises on coins from outside the Roman cultural sphere even more interesting. Apart from the Celtic ¼ stater, the silver coin of the Massalians (*argenteum Massiliensium*), namely the drachma of Massalia minted at the turn of the 2nd and 1st centuries BC, which appears in *Dissertatio XVII* (pp. 350–364), is also worthy of attention. Götze describes its iconography and mentions that Marseille (Massalia in ancient times) was the oldest city in the entire region of Gallia Narbonensis (p. 357). As a context for the coin shown in the illustration, we present a drachma with a lion facing right, rather than left, on the reverse.

Gallia, Massalia, drachm struck ca. 125–90 BC (Depeyrot 41/4; **PKT 43**; weight 2.73 g):



Av. Bust of Artemis to right, wearing earring, pearl necklace, with her bow and quiver over her shoulder.

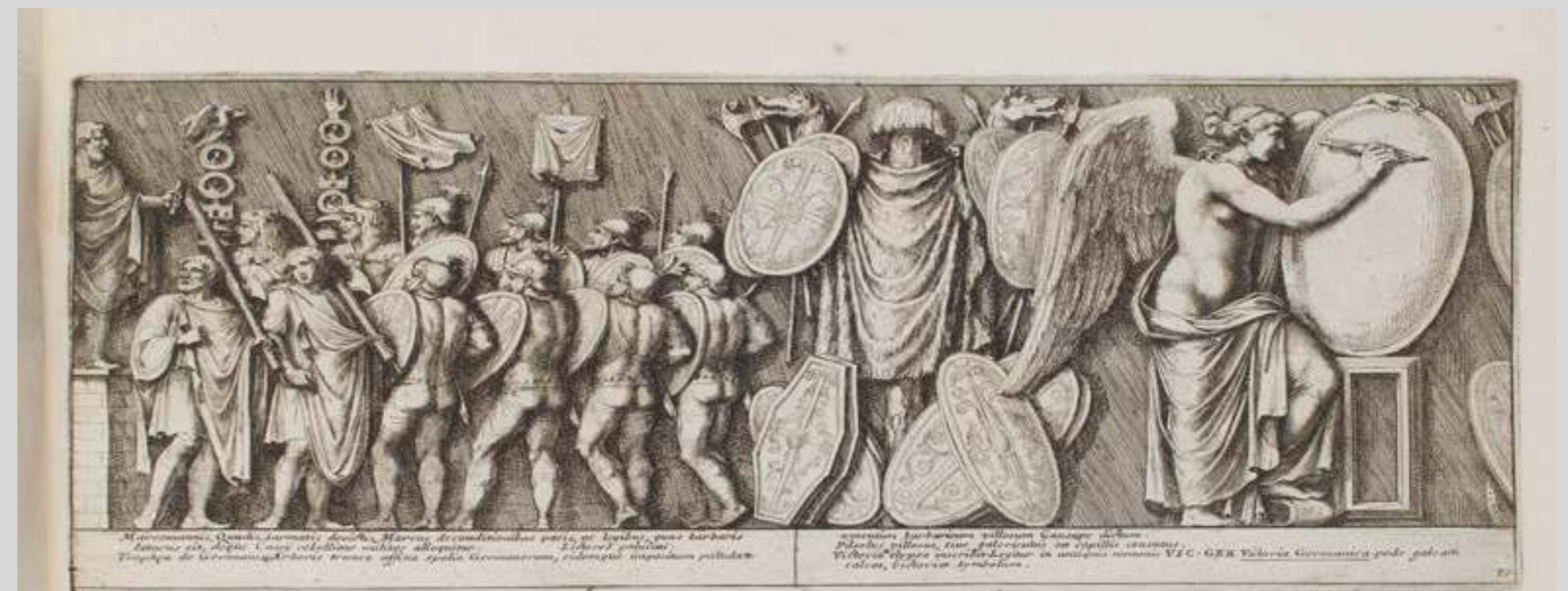
Rev. ΜΑΣΣΑ-ΛΙΗΤΩΝ above and below lion prowling to right, between legs, A and Δ.



## IX. The Column of Marcus Aurelius and coins

An elegant book by **Pietro Santi Bartoli** (1635–1700) *Columna Antoniniana Marci Aurelii Antonini Augusti rebus gestis insignis (...) aere incisa* (The Antonine Column of Marcus Aurelius Antoninus, renowned for his deeds ... engraved in copper), published **in Rome** around 1675, is the first complete reproduction of the relief of one of Rome's most important monuments from the imperial period, the Column of Marcus Aurelius (r. 161–180), erected during the reign of his son Commodus (r. 180–192). In 75 copperplate engravings, the artist depicted scenes from the Marcomannic Wars led by the famous emperor-philosopher. The relief of the famous column refers in many places to the triumphal iconography, also well-known from Roman coins of the time of Marcus Aurelius. This is likely why the Italian engraver preceded the plates depicting successive scenes of the Roman monument with plate (5) showing both sides of a very rare medallion of Commodus bearing the inscription PROECTIO AVG(usti), i.e. the emperor's ceremonial entry into Rome, and a sestertius of the posthumous Antoninus Pius (r. 138–161) with his column, struck under Marcus Aurelius in 161 or 162. These are complemented by sixteen reverse sides of coins and medallions minted under Marcus Aurelius and Commodus.

For our part, Bartoli's engravings served as a pretext for presenting coins bearing the image of the column's central figure, ranging from a denarius depicting Marcus at the age of 31 during the reign of Antoninus Pius (RIC III 458), to his image as a forty-nine-year-old man (RIC III 225) and finally to a posthumous portrait on a denarius minted during the reign of Commodus (RIC III 275). The set of coins indirectly associated with the column is completed by a sestertius of the deified Antoninus Pius (RIC III 1266) and a coin of the same denomination struck under Maximinus Thrax, who reigned between 235 and 238 (RIC IV 90), bearing the image of the personification of Victory over the Germanic tribes, inspired by earlier coins and the large sculpture, including undoubtedly the monumental column now standing in the centre of Rome's Piazza Colonna.



Divus Antoninus Pius, sestertius struck under Marcus Aurelius and Lucius Verus in Rome in 161 or later (RIC III M. Aurelius) 1266; **PKT 45**; weight: 27.16 g).

Marcus Aurelius, as Caesar, denarius struck in Rome ca. 152-3 (RIC III Ant. Pius 458; **PKT 46**; weight: 3.33 g):



Obv. DIVVS ANTONINVS, bare head of Antoninus Pius right.

Rev. CONSECRATIO, four-tiered funeral pyre, decorated with garlands and surmounted by a quadriga with deified Pius in the middle; S(enatus) – C(onstul)to in the fields.



Obv. AVRELIVS CAESAR AVG(ustus) PII FIL(ius), bare head of Marcus Aurelius right.

Rev. TR(ibunicia) POT(estate) VII CO(n)S(ul) II, Genius exercitus (Genus of the army) standing front, head to left, holding patera over lighted altar in his right hand and aquila in his left.

Marcus Aurelius, denarius struck in Rome in 169-170 (RIC III 225; **PKT 47**; weight: 3.31 g):

Divus Marcus Aurelius, denarius struck under Commodus in Rome in 180 (RIC III Commodus 225; **PKT 48**; weight: 2.84 g):



Obv. M(arcus) ANTONINVS AVG(ustus) TR(ibunicia) P(otestate) XXIII, laureate head of Marcus Aurelius right.

Rev. VICT(oria) AVG(usti) CO(n)S(ul) III, Victory advancing left, holding wreath with her right hand and trophy with her left.



Obv. DIVVS M AN-TONINVS PIVS, bare head of Marcus Aurelius right.

Rev. CONSE-CRATIO, four-storied funeral pyre, garlanded and adorned with statues; on top, M. Aurelius in quadriga.

Maximinus I Thrax, sestertius struck in Rome between 236 and 238 (RIC IV 90; **PKT 49**; weight: 22.82 g):



Obv. MAXIMINVS PIVS AVG(ustus) GERM(anicus), laureate, draped and cuirassed bust of Maximinus I right.

Rev. VICTORIA GERMANICA, Victory standing left, holding wreath in her extended right hand and palm in her left hand; at her feet seated captive; S(enatus) – C(onsulto) on her both sides.

## X. “noble simplicity, serene grandeur” of Greek coins: not just Winckelmann

We present here two important publications that focus primarily on Greek coinage, which in the early modern period remained far less well-known than Roman coins, the latter being easier to identify thanks to their detailed inscriptions. *Rariora Magnae Graeciae numismata Maximis Philippis, Regi et Principi Hispaniarum, A(anno) C(hristi) MDXCII primum oblata* (Rare coins of Magna Graecia presented for the first time to Philip the Great, King and Heir to the Spanish Throne, in the year 1592), a work originally written by the Roman patrician and lawyer **Prosper Paris**, was due to be published before the end of the 16th century. However, we have only the Nuremberg edition of **1683**, edited by **Johann Georg Volkamer** (1616–1693), a physician from Nuremberg and a friend of Charles Patin. As for the work by Parisio itself, it is primarily the high-quality engravings that deserve special mention. In keeping with the custom of the era, they do not yet differentiate between sizes nor do they accurately depict the actual shape of specific coins. Still, the quality of the engraving craftsmanship itself is admirable, as can be seen by comparing, for instance, the first two coins illustrated in Plate I with their originals – the Bruttium bronzes from the time of the Second Punic War.

The Brettii, bronze double unit (didrachm) minted in Bruttium ca. 214–211 BC (HN Italy 1975; PKT 50; weight: 18.64 g).



Obv. Bearded head of Ares left, wearing crested Corinthian helmet decorated with a Griffin, two pellets in lower right field.

Rev. Nike standing left, erecting trophy, cornucopia between, crescent above her; BPET TION in right field.

The Brettii, bronze double unit (didrachm) minted in Bruttium ca. 208–203 BC (HN Italy 2000; PKT 51; weight: 15.96 g)



Obv. Bearded head of Ares left, wearing crested Corinthian helmet decorated with a griffin springing left; all within laurel wreath.

Rev. BPETTIQN, Athena advancing right, holding large oval shield with both hands; spear leaning against her left shoulder; monogram in right field.



A shift towards Greek art in the broadest sense is also evident in the classicism of the first edition (in **Dresden in 1764**) of *Geschichte der Kunst des Altertums* (History of Ancient Art) by **Johann Joachim Winckelmann** (1717–1768). In the chapter on the concept of beauty (die Schönheit), this eminent German art historian, alongside the most important sculptures of ancient Greece, draws attention to, amongst other things, a coin from Cyrene bearing the image of Battus (p. 163), the head of “Jupiter” (Zeus) on Ionian, Doric and Sicilian coins (p. 166), as well as coin depictions of Apollo, “Mercury” (Hermes) and the youthful “Hercules” (Heracles) (p. 167). This certainly refers to one of the many tetradrachms of Alexander I the Great, such as the type minted in Tarsus c. 327–323 BC (Price 3018; PKT 52; weight: 17.15 g):



Obv. Head of Heracles right wearing lion skin headdress.

Rev. ΑΑΕΞΑΝΑΡΟΥ, Zeus Aëtophoros seated left; plow in left field, spheres below throne.

Winckelmann also admires a small gold coin (“so-called Quinarius”) from Syracuse featuring the image of Athena (p. 327), which may be identical to the diliron minted around 406 BC (Boehringer, pl. 38, 12). As an example of classical Syracusan coinage, is a silver tetradrachm from around 478–466 BC, offering an exceptional representation with the bust of Arethusa: (Boehringer Series VIIIb, 148; PKT 53; masa: 17,14 g):



Obv. Charioteer driving quadriga right; above, Nike flying right, crowning horses.

Rev. Diademed head of Arethusa right; four dolphins around, ΣΥΡΑΚΟΣΙΟΝ between them and Arethusa.

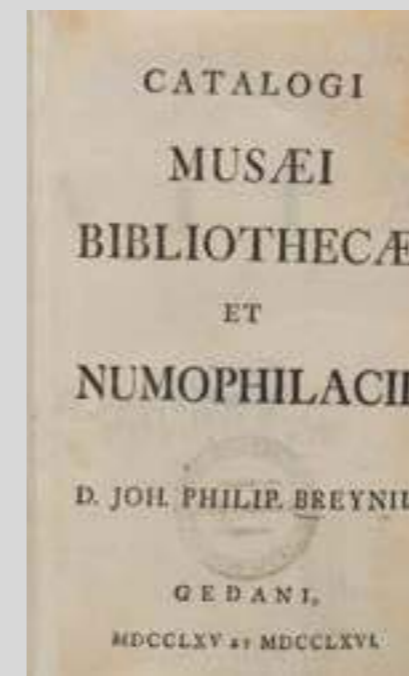
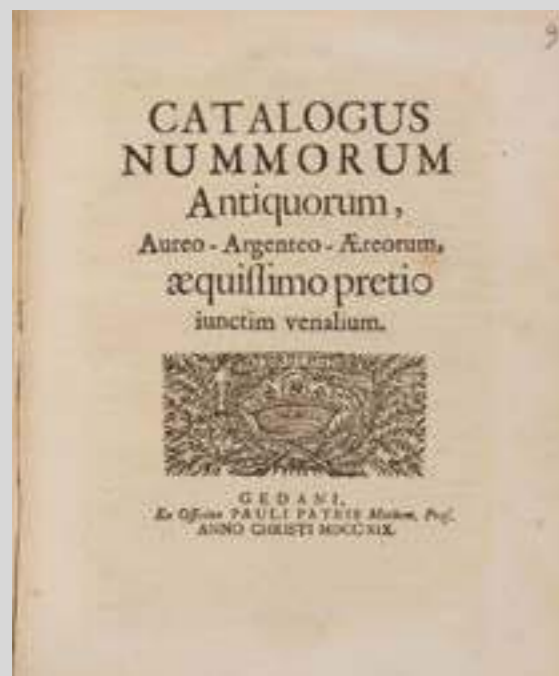
A defining characteristic of *Geschichte der Kunst des Altertums* is the perception of coins primarily as works of art that can evoke as much admiration as renowned sculptures.



## XI. The end of one collection is the beginning of another: old auction catalogues

Historical value, the aesthetic criteria highlighted by Winckelmann, and the social and cultural demands of ‘communities of taste’, meant that coins were eagerly collected throughout the early modern period. Coins entered these collections owing to generous donations as it happened with the collection of over 1,600 ancient coins belonging to Laevinus Torrentius (1525–1595), who bequeathed it to the Jesuit college in Leuven (Callataÿ 2013). By the final decades of the 17th century, however, coins were being more frequently acquired at auctions.

The University Library in Toruń holds four printed works related to the sale of numismatic collections. Among these, the largest number of ancient coins is found in *Catalogus nicht alleine sehr curiosen und raren alter griegisch- und römischen Münzen... sondern auch modernen silbernen Medailles, Thalern, halben Thalern, Orths-Thalern, halben Oerthgen und Groschen* (Catalogue not only of very interesting and rare ancient Greek and Roman coins... but also modern silver medals, thalers, half-thalers, orths, half-orths and groschen) from 1715, bound together with Goetzius’s ‘dissertations’ and an edition of his correspondence (BU UMK, 273343). This catalogue consists of 464 Greek, Roman, and Byzantine items (pp. 1–219), followed by a separate section of 40 medalli all’antica (pp. 220–224: *Nummi Paduani et Caviniani*), the so-called Paduan coins and the works of Giovanni da Cavino of Padua (1500–1570), which are categorised separately in the heading. Their description, similarly to the one of the ancient coins, covers the iconography and legends on the obverse and reverse, as in entry no. 40 (p. 224): “L. SEPTIMIUS SEVERVS PERTINAX AVG. IMP. VII. Protome *Severi* capite laureato I. V.R. DIVI M. PII F. P. M. TR. P. IIII. COS. II. P. P., *Mars* galeatus stans. d. *hastam* et *clypeum* tenet, infra *thorax* *Ma. Mo.*” (L(ucius) SEPTIMIUS SEVERVS PERTINAX AVG(ustus) IMP(erator) VII, bust of Severus wearing a laurel wreath and armour. On the reverse: DIVI M. PII F. P. M. TR. P. IIII. COS. II. P. P., Mars in a helmet standing to the right, holding a spear and a round shield, with armour in the field. (Largest diameter). This inscription is very similar to those found in modern catalogues and allows for a reliable identification in this case of the medal attributed to Giovanni da Cavino (**Klawans 1; PKT 54; weight: 36.32 g**):



Of course, it is impossible to identify a specific specimen here, due to the fact that different historical castings of this type may vary in quality and weight. Nevertheless, the type itself is unquestionable.

The exhibition features two catalogues from Gdańsk auctions. First of these is *Catalogus nummorum antiquorum, aureo-argenteo-aereorum, aequissimo pretio iunctim venalium* (Catalogue of Ancient Coins, Gold, Silver and Bronze, Offered for Sale Together at a Very Fair Price) from 1719. It is organised by metal: first gold coins, followed by silver and bronze, and within this division chronologically: first coins from Greece and the Roman Republic, then from the Empire. Interestingly, the list of gold coins opens with two coins described as follows:

“GEM. Caput Romae galeatum.

M. ABURI. ROMA, Quadrigae Victoriatae

ROMA, Romae Caput galeat. Pone Corona.

C. SERVEILI. M. F. Castor et Pollux equites cum hastis in versis hinc inde euntes vid. Vaill. 14.”

(GEM(inus). The head of Rome wearing a helmet. [Rev.] M(arcus) ABURI(arius). ROMA, [image] of a quadriga of Victory. ROMA, the head of Rome, wearing a helmet. Wreath behind it. C(ai) SERVEILI(us) M(arci) F(ilius). Castor and Pollux on horseback with spears, facing each other, riding in opposite directions, see Vaill(ant) 14).

This description allows for the identification of two coins. The first being the Republican denarius of Marcus Aburius Geminus from 132 BC (Crawf. 250/1), although on the reverse, the quadriga is driven by Sol, not Victoria, the second of Gaius Serveilius from 136 BC (Crawf. 239/1). An example is presented below (**Crawf. 250/1; PKT 55; weight: 3.89 g**):



The fact that they are classified under the ‘gold coins’ section indicates that they were gold-plated denarii. The Romans did not mint any gold coins in the 2nd century BC.

Particular attention should be devoted to the volume containing a complete catalogue of all the collections of the Gdańsk physician and naturalist Johann Philipp Breyne (also Brayn and Breyn, 1680–1764), which were the subject of four separate auctions in July and August 1765 and in April 1766. The volume, under the collective title *Catalogus Musaei, Bibliothecae et Numophilacii D(omini) Joh(annis) Philip(pi) Breynii* (Catalogue of the Museum, Library and Coin Collection of Mr Johann Philipp Breyne) opens with a twenty-four-page Latin biography (Vita) of the late Gdańsk resident, dated 1766 on the title page. Of the two auction catalogues, only the two-volume library catalogue is in Latin. The first volume is entitled *Bibliothecae Breynianae pars prior sive catalogus librorum philologico-philosophico-historicum, itinerariorum, imprimpis autem medicorum, botanicorum et historiae naturalis scriptorum etc. rariorum* (The First Part of Breyne’s Library, or a Catalogue of Philological, Philosophical and Historical Books, Travel Writings, and Above All Rare Works by Physicians, Botanists and Writers on Natural History, etc.). The second part (*pars posterior*) bears a similar title, except that it announces an auction at the same location on 14 April 1766 (396 pages). The catalogues of natural history specimens and coins from Breyne’s collection were issued with German titles: *Verzeichniß des von Seel Herrn Doct. Johann Philipp Brayne nachgelassenen berühmten Naturalien Cabinetts, welches in Danzig in der Langgasse für baares Danziger Geld den 12.ten August 1765. An den Meistbietenden soll verkauft werden von Johann Gottfried Barthelsen* (A Catalogue of the Famous Natural History Collection Left by the Late Dr Johann Philipp Breyne, Which Is to Be Sold in Gdańsk on Langgasse for Gdańsk Cash on 12 August 1765 to the Highest Bidder by Johann Gottfried Barthelsen), comprising 54 pages, and *Verzeichniß des Bräynischen Münzkabinetts von alten raren griechischen und römischen Münzen in Gold, Silber, Erzt u.s.w. wie auch gold- und silberner Gedächtnißstücke, Ducaten, Thaler, und kleineren Münzen, insonderheit aber Polnisch-Preußischen Hol- und Blehmünzen, welches in Danzig in der Langgasse für baares Danziger-Geld den 25 August 1766. An den Meistbiethenden soll verkauft werden von Johann Gottfried Barthelsen* (List of the Bräyn Coin Collection, Comprising Old, Rare Greek and Roman Coins in Gold, Silver, Semi-precious Metals, etc., as well as Gold and Silver Commemorative Coins, Ducats, Thalers and Smaller Coins, in Particular Polish and Prussian Coins Made of Wood and Sheet Metal, Which Are to Be Sold in Gdańsk on Langgasse for Gdańsk Cash on 25 August 1766 to the Highest Bidder by Johann Gottfried Barthelsen) – 171 pages.

The coin catalogue is organised by metal type and, within that, by chronological order. The list of gold coins opens with a single Greek coin, described partly in German and partly in Latin as follows (p. 1): “Münze der Stadt Koson. ΚΟΣΩΝ. Lucumo inter duas togatos, fasces in humeris gestantes, incendens. Aquila dextro unge coronam elevat, sinistro sceptrum tenes. Weight 2 ½ Ducaten” (Coin of the city of Koson. ΚΟΣΩΝ. Lucumo, larger, between two togati carrying fasces on their shoulders. An eagle raises a wreath with its right claw, holding a sceptre in its left. Value 2 ½ ducats). Based on this description, it is easy to identify the famous ΚΟΣΩΝ-type stater, currently dated to the 1st century BC (RPC I 1701B; **PKT 56; weight: 8.68 g**).

Obv. A Roman consul walking left, accompanied on either side by a lictor; ΚΟΣΩΝ in exergue.



Rev. Eagle standing left on scepter, holding wreath in its right talon.



However, the vast majority of gold coins (150 pieces) consisted of modern issues. Breyne’s holdings of ancient silver coins were significantly more extensive: Greek, Roman, and Jewish specimens (items 158–274 in the catalogue), notable for their number and variety (38 Greek coins). Among them was a silver medal bearing the portrait of Homer from Amastris (p. 27, no. 180), which was in fact a copy based on an original bronze coin. However, coins from various countries of modern Europe clearly dominated Breyne’s entire collection.

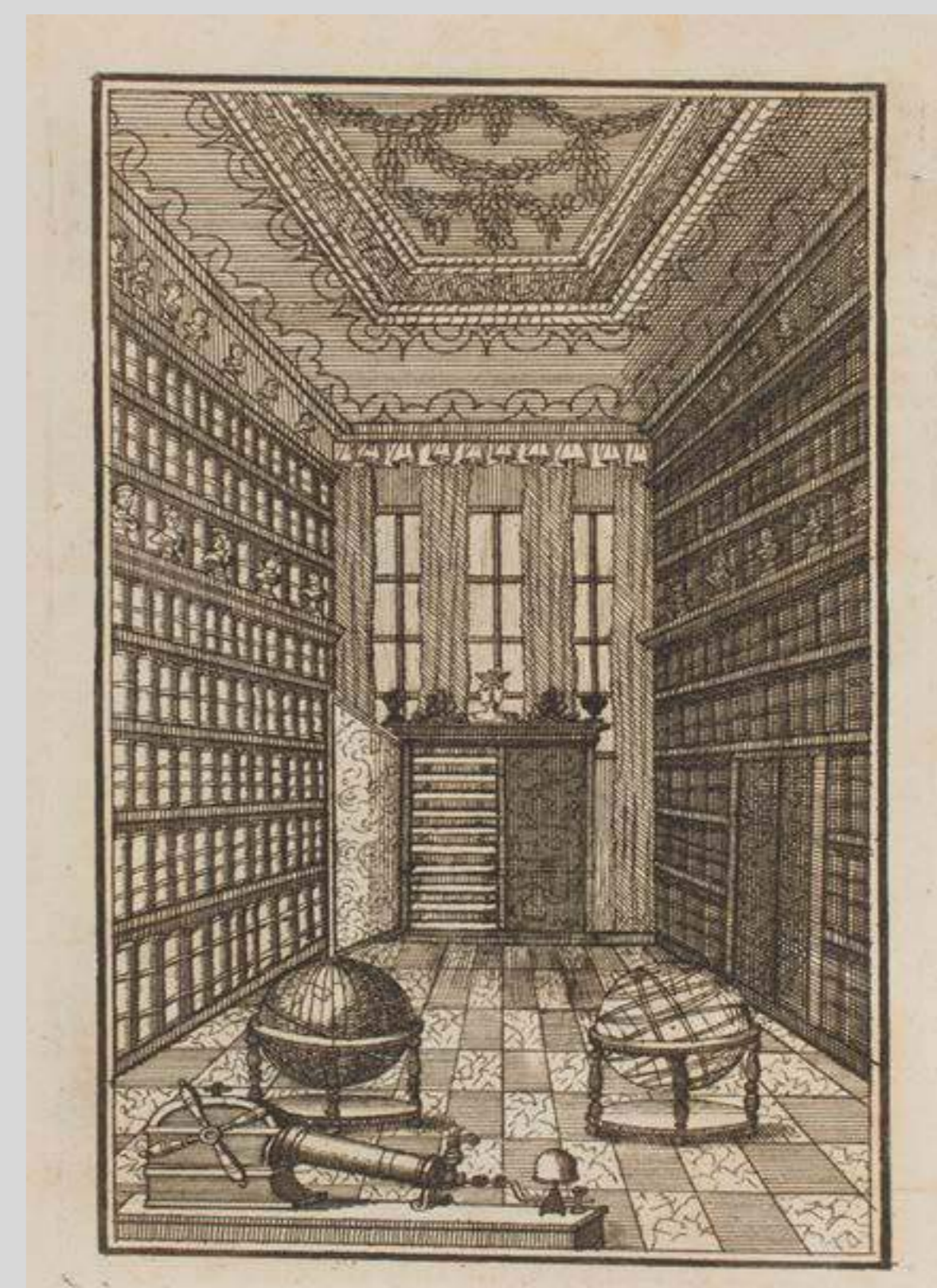
What also makes the Breyne collection unique is the fate of its coins, as they were acquired for the collection of Catherine the Great (r. 1762–1796).

## XII. The collection needs presentation

In the early modern period, great importance was also attached to the place where coins were stored and displayed. This was already evident in Ertinger's engraving, included in Jobert's *La science des médailles*. In the first half of the 18th century, two poems describing the ideal numismatic cabinet were also written in Latin hexameter. The first to do so was the Austrian Jesuit Christian Edschlager (1699–1741) in his *Synopsis rei nummariae veterum* (Summary of Ancient Numismatics), published in 1724, followed by the French Jesuit George Vionnet (1712–1754) in his 1734 work *Musaeum nummarium. Carmen* (Numismatic Museum. A Poem). Both describe the appearance of coin cabinets along with the location where they should be placed, as well as trays in which coins were stored.

The frontispiece of *Vollständiges Thaler-Cabinet, das ist Historisch-Critische Beschreibung derjenigen zwezlöthigen Silber-Münzen, welche unter dem Namen der Reichs-Thaler bekannt sind* (The Complete Thaler Cabinet: A Historical and Critical Description of the Two-Lot Silver Coins Known as the Reichsthaler) published anonymously by Christoph Gottfried Eckhardt's publishing house in 1745, perfectly aligns with the descriptions given above. We are also able to present an 18th-century tray (PKHJR 1) similar to those described by both Jesuit authors, courtesy of a private collector from Brussels. The tray measures 41.5 × 33.5 cm and can hold 80 coins with a maximum diameter of 33 mm. This means that coins of the largest diameter, namely medallions, were not displayed in it. However, this diameter is sufficient to accommodate many types of Hellenistic tetradrachms, sesterces or bronze provincial coins of the Roman Empire period with a corresponding diameter.

The permanent exhibition at the Numismatic Cabinet of the National Library of France (Cabinet des médailles, Bibliothèque nationale de France) in Paris features a similar tray covered in saffian leather with gilding, containing a hoard of Hellenistic coins, mainly Syrian tetradrachms, described in 1765 by Joseph Pellerin (1684–1783), who subsequently sold them in 1776 to the King's Cabinet (Cabinet du roi), the predecessor of the current Département des Monnaies, médailles et antiques. At the end of our exhibition, we therefore return to Paris, one of the most important centres of numismatics in the 17th and 18th centuries, but also today, presenting on a tray tetradrachms of kings from the Syrian Seleucid dynasty: Antiochus I from the mint at Seleucia on the Tigris, dated to c. 275–270 BC (SC 379.3), Seleucus II from the mint at Antioch on the Orontes, circa 240–232 BC (SC 689.1a), Antiochus III from the same mint, circa 223–210 BC (SC 1042.1), Alexander I Balas from c. 150 BC (SC 1781.1o), Antiochus VII from the mint at Tyre from 137/136 BC (SC 2109.4c), Seleucus VI from the mint at Seleucia on the Calycadnus from c. 96–94 BC (SC 2405.9), Antiochus X from the mint at Antioch on the Orontes from 94 BC (SC 2492.1c), and finally Philip I Philadelphus from the mint in Cilicia, circa 93–83 BC (SC 2461.5). Below are also three Hellenistic tetradrachms from the region of Thrace: the so-called Alexandrine (a posthumous tetradrachm in the style of Alexander III the Great's coins) struck at Kallatis around 250–225 BC (see CN coin 25873), a tetradrachm of Thasos dating from 148–90/80 BC (CN type 21027) and one of Maroneia dating from around 189/88–49/45 BC (CN type 2277). However, as the tray on display could just as easily have been used to store Roman coins, in the row beneath the tetradrachms we present sestertii of the emperors reigning between 222 and 249 CE: Severus Alexander (RIC IV 642) and his mother Julia Mamaea (RIC IV 676), Maximinus I Thrax (RIC IV 58) and his son Maximus (RIC IV 11), Pupienus (RIC IV 22a), Gordian III (RIC IV 303a), Philip I the Arab (RIC IV 172a), his wife Otacilla Severa (RIC IV 203a) and their son Philip II (RIC IV 267).



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