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Twelve Caesars (Julius to Domitian), iii



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THE COINS
OF THE
Twelve Cæsars.

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THE TWELVE CAESARS

(JULIUS TO DOMITIAN)

ILLUSTRATED BY READINGS OF TWO HUNDRED AND SEVENTEEN OF THEIR COINS AND MEDALS.

BY ROBERT MORRIS, LL.D.,

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Ἐπιδειξατέ μοι δηνάριον.

A series of a ruler's coins is his life digested into annals.—*Addison*. Ancient coins provide us the means to promote the advancement of art among ourselves.—*Winslow Lewis*. The study of Scripture, as of all ancient annals, is promoted by cotemporary coins. They breathe new life through the sacred pages.—*Morris*. Every fragment of history, every consonance and similarity of names, acquires new meaning under the searching light of coins.—The study of ancient coins, as compared with that of statues, columns and pyramids, is the use of the *microscope* in place of the *telescope*.—Coins are the most enduring, the most vocal monuments of antiquity.—*Mott*. I prize numismatics both for the knowledge and the grand recollections it involves, as well as the pure pleasure it inspires. In this occupation I forget the annoyances of human intercourse, the meanness, envy and calumny of rivals. Absorbed in such researches I pass my life in tranquillity, far from the tempests of the world and the insatiable ambition of men who esteem themselves great.—*Chevalier Riccio*.

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INTRODUCTION.

THIS first attempt to introduce the science of ancient Numismatics into American study is respectfully commended to all who prize the accuracy of history, and would encourage home enterprise in a new and expensive effort. It consists in supplying sets,—one each,—of the original coins of THE TWELVE CÆSARS, (Julius to Domitian, B.C. 48 to A.D. 96,) with scientific “readings” of them, and of the accurate engravings of 217 more. Thus the privilege may be enjoyed here, as it is by students abroad, of looking face to face upon those who have long occupied niches in the temple of History; of reading, in type and legend, the religious aspirations of remote ages; of handling Roman monuments that were old when civilization in other lands was new; and finally, of making good advances in the science of Numismatics itself. To be able to read these coins under sure instruction, so that each letter and character yields its meaning, as it did to Greek and Roman eyes eighteen centuries since, is an advance in Numismatic study worthy the beginning of a new century in American annals.

The manner in which every coin, and each of the 217 engraved coins, is “read,” in the following pages, leaves but little call for an introduction. The OBERSES and REVERSES supplement each other in making clear the historical meaning of the monuments, and so, “showing forth a knowledge which touches as well upon the *small* as the *great* estates of men.” Let it be borne in mind that historical Numismatics does not subsist merely in *explaining the coins*; that is the less intellectual business of the coin-dealer. But to make the monument give tongue,—to render it vocal, so to speak, in enriching history with those precious details that constitute its light and warmth,—this is the work of the true Numismatist, and herein lies the secret of the enthusiasm germane to the vocation.

It is here that American teachers,—those who at much expense and trouble have provided themselves with genuine coins,—have halted and lost sight of the real aim of Numismatics. To *describe the coin* is

but little more than the office of the money-changer. A correct set of labels, and care in replacing the bits of money in their proper nooks, and the work of such a teacher is done. With him, ancient coins are but *curiosities*, his cabinet but a museum of rarities.

Modern Numismatics, it may be observed, differs *toto cælo* from ancient; the latter alone, in any elevated sense of the term, is historical. An American or English coin, for instance, has nothing upon it to suggest the year in which it was struck, save the figures expressing the date; if they are abraded the date is lost. Nor is it of the least importance whether lost or found, because it has no connection with any event that occurred the year of its coinage. To look for national history in the issues of our mint, we must inspect *Medals* instead of coins. Coins now-a-days, in every country, *are but coins*, bits of metal stamped by the sovereign power for purposes of traffic. But these coins, of which sets of twelve each are now offered to American readers of history, were not only representatives of value, mediums of traffic, and marked as such by the fingers of the millions whom, so many centuries since, they faithfully served, but they correspond with the modern idea of *Medals*, inasmuch as each one is a leaflet of history, one moiety being upon the OBERSE, the other upon the REVERSE of the monument. *Vero dulce atque jucundum*, hastens one of the oldest college presidents in our country to say, “has been his study of these twelve coins and these 217 engraved representatives of as many more by the light of the exact and laborious *readings*, furnished in this monograph.”

“If we cast an eye over the whole circle of the productions of human genius, perhaps we shall perceive none of such grand importance and utility to mankind as history. Most of the other efforts of the mind only interest individuals as such; but history, when executed with philosophic candor and propriety, concerns and instructs whole empires, indeed the whole universe. By it, statesmen and states are taught, from the example of former and other nations, and that of their own in preceding times, to propagate measures that contribute to the general welfare, and to guard

against evils which are often unforeseen, and in consequence not warded off, only because they are not known to have existed in ancient periods, nor the methods investigated which then prevented or mitigated them. But the very basis of history is truth; without which the causes of human action, nay the actions themselves, are disguised, and the instructions, arising from the narration, totally lost, or converted into an empty chimæra. Now the sole evidence we can have of the veracity of a historian consists in such collateral documents as are palpable to all, and can admit of no falsification. Such, in modern times, are public memoirs, instructions to ambassadors, letters of state, and the like vouchers, which every person allows to be irrefragable."

To these we may add, in the highest and noblest sense, historical coins.

The art of reading Greek and Roman coins is a rare gift among American teachers. The quaint forms and crowded state of the letters, the excessive abbreviations of words necessary to compress so much matter within the limit, and the absence of punctuation-points, have rendered these monuments sealed pages to the most. In choosing 217 engraved models for the make-up of this work, therefore, we have rather sought *variety of type* than *elegance of workmanship*. This will be apparent in inspecting, upon page 32, the coin-cuts of Nero. Nothing would be easier than to select from his *numismata* in the three metals, elegant specimens of numismatic art. But they would fail to afford suf-

ficient *variety* necessary to due advance in coin-reading. As it is, we are borne out in our opinion by all who have gone over these pages, that a careful comparison of our twelve coins and the 217 engravings, together with the letter-press, will go so far to make one expert in the art of reading Greek and Roman coins, that future progress will be comparatively swift and easy.

Loth to lay down the pen, we add, and the reader will pardon us for repeating it,—that one of the greatest pleasures derived from the handling of ancient coins, is that they bring us *en face* with historical persons. They present themselves to us as entire monuments. With an original coin in legible condition, *the argument is complete*. Statues, columns, pyramids, suffer from the ravages of barbarian force and the inimical touch of time. Paintings are too ephemeral for mention in this connection. But the *metal*, the dense heavy *bronze* particularly, which was the people's money, most abundant, most vocal with types, is "faithful to its trust"; and the courtly poet at Rome, fondly contemplating the immortality of his genius, could promise himself nothing better than that his verses should be *more enduring* than the bronze coins lying before him that spoke the glory of Caesar and the beneficence of Augustus.



INDEX.

It is impracticable to make a thorough index to a work embodying so many details as this, nor will it be looked for. The following will be found sufficiently minute for easy, practical reference.

- AE.**—Abbreviation of *Aes*, bronze.
AENEAS escaping from Troy.—Augustus, 17.
AES.—Brass, bronze, copper.
ALTARS.—Caesar, 13; Augustus, 2, 3, 10, 19; Caligula, 23; Otho, 6; Vitellius, 9, 13; Titus, 27; Domitian, 4, 5, 6, 7, 8.
APEX.—Head-covering of the priests. See Pontifical Apparatus.
APOLLO, God of Music, etc. See Deities.
AR.—Abbreviation of *Argentum*, silver.
ARCH OF TITUS.—Caligula, 24; *Triumphal Arch*—Galba, 2.
ARMS, ARMOR.—*Spears*—Caesar, 15; Augustus, 5, 22; Tiberius, 5, 6, 7, 12; Caligula, 16; Nero, 5, 12, 14; Galba, 1, 5, 9, 13; Otho, 4; Vitellius, 1, 8, 12, 17; Titus, 1, 2, 3, 7, 16, 17, 22; Domitian, 1. *Helmets*—Augustus, 4; Nero, 1, 14; Galba, 1, 9; Vitellius, 5, 8, 17; Vespasian, 2. *Shields*—Caesar, 15, 16, 17, 18, 19; Tiberius, 3, 4; Nero, 7, 8, 15; Galba, 1, 5, 9; Vitellius, 3, 6, 7, 8, 16, 17; Vespasian, 2, 11, 12; Titus, 4, 5, 26; Domitian, 3, 9, 17. *Bows*—Claudius, 24; Galba, 13; Titus, 12. *Swords*—Caesar, 8. *Corselets*—Galba, 9.
ASS HEADS.—Caesar, 18, 19; Domitian, 9.
AV.—Abbreviation of *Aurum*, gold.
AUGUSTA.—Same as Empress; sometimes the mother or other relative of the Emperor is called Augusta.
AUGUSTUS.—Nearly equivalent to Emperor.
AUREUS.—Standard gold coin of Rome.
BALANCES.—Money-scales. Augustus, 18; Vitellius, 12.
BANNERS, Flags, Ensigns, etc.—See Standards.
BASKET.—Vitellius, 11.
BATON.—Caesar, 9; Augustus, 4; Nero, 6.
BEASTS AND REPTILES.—*Crocodiles*—Caesar, 3. *Lions*—Caesar, 8; Vespasian, 9. *Bulls*—Nero, 20. *Stags*—Caesar, 2, 8; Claudius, 24. *Oxen* drawing plow—Caesar, 4; Augustus, 13; Caligula, 5. *Elephants* (proboscis)—Claudius, 18; Titus, 8. *Wolves*—Augustus, 9; (with boy), Augustus, 14. *Serpents*—Caesar, 7; Augustus, 16; Caligula, 14; Vitellius, 11; Vespasian, 18. *Rams' (horns)*—Nero, 19; *Hippopotami*—Claudius, 11. *Horses*—Vespasian, 18 (see, also, Chariots). *Turtles*—Galba, 10, 11, 12. *Dog*—Domitian, 4.
BRÆÆ.—See Chariots.
BILLON.—Compound of cheap metals with silver.
BIRDS.—*Eagle*—Augustus, 22; Tiberius, 1, 8; Claudius, 19; Vespasian, 5, 17; Domitian, 10. *Harpies*—Titus, 19. *Doves*—Titus, 7.
BRANCHES.—See Trees.
BULL.—See Beasts.
CADUCEUS.—Emblem of Mercury, Prosperity, Worship, etc. Augustus 12; Titus, 11.
CAMPS, MILITARY.—Tiberius, 11; Otho, 10, 11.
CANOPUS.—Egyptian god. See Deities.
CAPTIVES.—Caesar, 18; Galba, 2; Vespasian, 1, 11, 12, 13, 14, 15; Titus, 1, 26; Domitian, 17.
CAVALRY.—Augustus, 5; Tiberius, 12; Caligula, 6; Nero, 5; Galba, 2; Otho, 4; Vespasian, 8; Titus, 2.
CERES OR DEMETER.—Goddess of the fields and harvest. See Deities.
CHAIRS, THRONES.—Caesar, 4; Augustus, 13; Caligula, 18; Claudius, 2; Nero, 2, 18; Vitellius, 1, 9, 10, 11; Vespasian, 6; Titus, 3, 16, 18; Domitian, 1, 18.
CHARIOTS.—*Bigae*, two-horse—Caesar, 16; Otho, 12. *Quadrigae*, four-horse—Tiberius, 18; Otho, 12; Vespasian, 16; Titus, 23; Domitian, 13.
CHRONOLOGY.—Few references upon Roman coins are found to A.U.C. (*Anno Urbe Condita*), none to A.D. (*Anno Domini*). The dates upon Roman imperials are ascertained by the TRP, or COS, or IMP, or by the types found on the reverse of the coin. In reading a Greek imperial many are dated from the beginning of the emperor's reign.
CIPPUS.—A short column. Augustus, 22; Caligula, 8.
CITHARA.—See Musical Instruments.
CLUB.—Augustus, 16; Titus, 22; Domitian, 15.
COLONIAL COINS.—Struck in Colonial mints by authority of the Roman government.
COLUMNS (Rostrated).—Otho, 8.
COMITIA.—Polls for popular voting. Caesar, 11.
CORNUCOPIÆ (plural *Cornua-copiae*).—Horn of Plenty; horn of the goat Amalthea, placed among the stars as the image of fertility and abundance. Sometimes written *Coruu-Amaltheae*. *Single Horn*—Caesar, 4; Augustus, 18; Caligula, 9; Claudius, 2; Nero, 2, 12, 18; Vitellius, 10; Titus, 18. *Double Horn*—Caesar, 5, 6; Claudius, 17.
CROCODILES.—Emblem of Egypt. See Beasts.
CROWNS.—*Turreted*—Augustus, 18; Caligula, 16; Titus, 15. *Laureated*—Caesar, 1, 4, 8, 11, 12, 14, 15, 16; Augustus, 22; Tiberius, 5, 8, 10, 10, 21; Caligula, 1, 2, 11, 12, 17, 17; Claudius, 1, 3, 4, 12, 22; Nero, 1, 2, 5, 16, 21; Galba, 1, 2, 4, 5, 6, 8, 9; Otho, 3, 5; Vitellius, 1, 2, 3; Vespasian, 1, 2, 3, 9, 10, 14, 16, 17; Titus, 1, 2, 3, 13, 24; Domitian, 1, 2, 15, 17, 18. *Radial*—Caligula, 13; Nero, 10; Galba, 13; Titus, 7. *Vallaris*—Caligula, 31; *Mural*—Caligula, 27. *Ovalis*—Caligula, 28. *Obsidional*—Caligula, 19. *Civic*—Caligula, 20. *Triumphal*—Caligula, 29. *Naval*—Caligula, 30.
DARIC.—A Persian coin. Galba, 13.
DATES OF COINS.—See Chronology.
DEITIES.—*Venus*—Caesar, 5, 7, 9, 10, 14, 18, 19. *Neptune*—Augustus, 11; Claudius, 9. *Pallas-Minerva*—Caligula, 16. *Vesta*—Tiberius, 6, 7; Titus, 6. *Apollo*—Tiberius, 8; Caligula, 10. *Mars*—Vitellius, 5. *Hercules*—Augustus, 16; Titus, 22; Domitian, 15. *Canopus*—Otho, 5. *Diana*—Caesar, 2; Claudius, 24; Titus, 12; Domitian, 16. *Jupiter*—Nero, 19; Vitellius, 1; Domitian, 1. *River and Marine Gods*—Claudius, 2; Nero, 11. *Ceres*—Claudius, 2; Nero, 2; Vitellius, 10; Titus, 17. *Trilons*—Claudius, 9; Domitian, 14.
DENARIUS.—Standard silver coin of Rome.
DIADEM.—See Crowns.
DIANA.—Goddess of the woods. See Deities.
DOLPHIN.—See Fishes.
DUUM-VIR.—See Mint Master.
EAGLE.—See Birds and Standards.
ELEPHANT.—Coin-type of Africa. See Beasts.
EXERGUE.—The small blank space at the bottom of the reverses of coins.
FASCIS.—Emblem before Roman magistrate. Caligula, 26.
FELIX.—Translated fortunate, happy, successful; also fruitful.
FIELD.—The whole surface of a coin, on either side.
FISHES.—*Dolphins*. Augustus, 11; Claudius, 2.
FLUTE.—See Musical Instruments.
FULMINA.—See Thunderbolts.
GALLIES.—Tiberius, 15; Claudius, 2; Nero, 9; Vitellius, 16.
GENIUS.—The tutelary deity allowed to every being at his birth; cities and provinces also had tutelars called geniuses.
GLOBE.—Emblem of universal dominion. Caesar, 15; Augustus, 8, 21; Claudius, 3.
GLORIOLA.—A small winged image; type of Roman victories, usually held in the hand of a person. Caesar, 14, 15; Augustus, 22; Vitellius, 5; Titus, 16; Domitian, 1. Also styled *Victoriola*.
GOAL.—Boundary post in race-course. Titus, 14.
GRADIENT.—Stepping in a stately manner.
GREEK IMPERIALS.—Coins struck under the Emperors, having Greek inscriptions.
HANDS, JOINED.—Coin-type of Concord—Augustus, 2; Claudius, 20; Vitellius, 4.
HARP.—See Musical Instruments.
HARPIES.—See Deities.
HASTA PURA.—See Arms. The term implies a headless spear.
HEAD-DRESSES OF FEMALES.—Caesar, 5, 7, 9, 10, 18, 19; Augustus, 22, 23, 24; Tiberius, 9, 16, 21; Caligula, 3; Claudius, 15, 18, 21, 24; Nero, 6, 10, 21, 22, 23; Galba, 4, 8; Otho, 9; Vespasian, 18; Titus, 8, 20, 27; Domitian, 15, 16.
HELM.—See Rudder. The emblem usually accompanies fortune.
HELMETS.—See Arms.
HERCULES.—Deity of Sinew and Bodily Strength. Many of his twelve labors form coin-types. See Deities.
HIPPOTAMUS.—See Beasts.
HORSES.—See Beasts.
INSCRIPTION.—The epigraph on the obverse of a coin.
IULUS.—See Aeneas.

- JANUS.**—See Temples. The last time his was officially opened was A.D. 242, under Gordian Pius.
- JUGATED.**—Two or more heads joined. Caesar, 2.
- JUPITER.**—Supreme deity of pagan world; known as Jupiter Ammon, Capitoline, Victor, etc. etc. See Deities.
- LABYRINTH.**—Augustus, 12.
- LAUREL.**—*Branches*—Tiberius, 8. For laurel-wreaths see Wreaths.
- LEGEND.**—The epigraph upon the reverse of a coin.
- LIONS.**—See Beasts.
- LITUUS.**—Curved staff by which the Augur divided the starry sphere. See Pontifical Apparatus.
- LOTUS.**—Coin-emblem of Egypt, Mauritania and Sicily. Galba, 4, 8; Otho, 5; Titus, 20; Domitian, 14.
- LYRE.**—See Musical Instruments.
- MANIPLE.**—See Standards.
- MASKS.**—*Comic*—Nero, 2; Domitian, 17.
- MEDALLIONS.**—Numismata of large size, not for currency.
- MEDUSA'S HEAD ON MINERVA'S SHIELD.**—Caligula, 16.
- MINERVA.**—See Pallas.
- MINT-MASTERS.**—Moneyers, *Duum-viri*.
- MONIUS.**—A form of grain measure, frequent on Egyptian coins. Nero, 2; Titus, 21, 22.
- MONEY-SCALES.**—See Balances.
- MOON.**—Augustus, 23; Claudius, 24; Nero, 6.
- MOUNTAINS.**—Otho, 1.
- MUSICAL INSTRUMENTS.**—*Harp*—Tiberius, 8; Caligula, 10; Nero, 13, 17; Domitian, 4, 5, 6, 7. *Flute* (double)—Domitian, 4, 6, 7, 8. *Trumpet*—Vespasian, 16.
- NEPTUNE.**—God of the marine world. See Deities.
- OVERSE.**—The front or principal side of the coin.
- OLIVE.**—See Trees.
- OWL.**—Coin-type of Athens, etc. See Birds.
- OXEN drawing plow.**—Type of colony-coins. See Beasts.
- OAK.**—See Trees.
- PALLADIUM.**—Augustus, 17.
- PALLAS.**—Minerva, Goddess of War. See Deities.
- PALUDAMENTUM.**—A general's cloak.
- PARAZONIUM.**—See Baton.
- PALM.**—See Trees.
- PATERA.**—Sacred dish or platter used for making libations in sacrifices; a broad, shallow bowl. See Pontifical Apparatus.
- PATINATED.**—The rust-color give to bronze coins by age.
- PEGASUS.**—Coin-type of Corinth, etc.; Winged Horse. Caesar, 7, 8; Caligula, 15; Nero, 7.
- PIUS.**—Translated dutifully-affectionate, or simply dutiful.
- PLATFORM.**—Claudius, 8; Nero, 1; Galba, 1; Vespasian, 2; Domitian, 11.
- PLOW drawn by Oxen.**—Caesar, 4; Augustus, 13; Caligula, 5; Domitian, 12.
- PONTIFEX MAXIMUS.**—Written on coins PM, the High Priesthood held by the emperors.
- PONTIFICAL APPARATUS.**—*Lituus*—Caesar, 3, 12, 13, 15. *Simpulum*—Caesar, 15, 17; Tiberius, 19. *Patera*—Tiberius, 6, 7; Nero, 13; Vitellius, 9; Titus, 18. *Vase*—Caesar, 10; Nero, 14. *Secespita*—Caligula, 21, 25, 32. *Apex*—Caesar, 12. *Veils*—Caesar, 14, 17; Augustus, 2; Tiberius, 6, 7.
- POPPY-HEADS.**—Coin-type of Plenty. Claudius, 24.
- POTIN.**—A compound of copper and zinc found in coins.
- POTS.**—Nero, 11.
- PROWS OF GALLEYS.**—Augustus, 11; Titus, 25.
- QUADRIGAE.**—See Chariots.
- RAMS.**—See Beasts.
- REPTILES.**—See Beasts.
- REEDS.**—See Trees.
- REVERSE.**—The rear or inferior side of the coin.
- ROMAN IMPERIALS.**—
- ROSTRA.**—Beaks of galleys. Otho, 8; Domitian, 3.
- RUDDER OF SHIP.**—See, also, Galley. Augustus, 21; Caligula, 1, 8.
- S.C. or EX. S.C.**—*Senatus Consulto*. "By Decree of the Senate." Under the imperial rule it is rarely found on coins of gold or silver.
- SCALES.**—Money-scales. See Balances.
- SCEPTER.**—Scipio, Parazonium. See Baton.
- SCIPIO.**—See Baton.
- SECESPITA.**—Knife for cutting victim. See Pontifical Apparatus.
- SEPULCHER.**—Otho, 7.
- SERPENT.**—Emblem of Aesculapius, Health. See Reptiles.
- SHIELDS.**—See Arms.
- SHIPS.**—See Galley.
- SIGNET-RING.**—Caligula, 22, 33, 34.
- SIMPULUM.**—The sacred ladle used in sacrifices for pouring out wine. See Pontifical Apparatus.
- SPEARS.**—See Arms.
- STAOs.**—Type of Diana. See Beasts.
- STANDARDS.**—*Eagle of the Legion*—Tiberius, 18; Caligula, 2; Claudius, 5, 6; Nero, 1; Galba, 1; Domitian, 10. *Maniples, or Company Banners*—Augustus, 8; Caligula, 2; Claudius, 6; Nero, 1; Galba, 1; Vespasian, 2; Domitian, 10. *Vexillum* of Cavalry and Galleys—Augustus, 4, 10; Tiberius, 15; Nero, 9; Galba, 1; Domitian, 9.
- STARS.**—Caesar, 13, 14; Tiberius, 21.
- SUGGESTUM.**—See Platform.
- SUN.**—Nero, 6.
- TEMPLES.**—*Of Venus*—Caesar, 13; Vespasian, 4. *Of Jupiter*—Augustus, 6, Vitellius, 1. *Of Concord*—Tiberius, 1. *Of Janus*—Nero, 3, 4. *Of Providence*—Vitellius, 13.
- THRONES.**—See Chairs.
- THUNDERBOLTS.**—Coin-type of Jupiter. Augustus, 20; Claudius, 19; Domitian, 10.
- TORCHES.**—Coin-type of Ceres. Claudius, 2; Nero, 2; Vitellius, 10, 11.
- TREES, PLANTS, BRANCHES.**—*Palm*—Claudius, 10; Vitellius, 3; Vespasian, 1, 3, 11, 12, 13, 15; Titus, 1, 4, 9, 10, 26. *Olive*—Tiberius, 5, 8; Nero, 18; Titus, 3. *Reeds*—Nero, 11.
- TRIDENT.**—Augustus, 11; Claudius, 9; Titus, 7.
- TRIPOD.**—See Altars.
- TROPHIES.**—Objects raised on battle-fields as tokens of victory. Caesar, 17, 18, 19; Vitellius, 7; Vespasian, 14; Titus, 5; Domitian, 17.
- TURTLES.**—See Reptiles.
- URN.**—See Vase.
- VASE.**—Vessel for containing the sacred liquid of the sacrifices. See Pontifical Apparatus. Nero, 11; Vespasian, 9.
- VEIL.**—See Pontifical Apparatus.
- VENUS.**—Goddess of the tender passions. See Deities.
- VESSEL.**—See Galley.
- VESTA, OPS, CYBELE.**—The Goddess Terra. See Deities.
- VEXILLUM.**—See Standards.
- VICTIMARIUS.**—The sacred butcher. See Pontifical Apparatus.
- VICTORIES.**—Winged figures. Augustus, 3, 8; Claudius, 3, 10; Nero, 16, 17; Otho, 2; Vitellius, 3, 6, 7; Titus, 4, 9, 10, 25.
- WAND.**—Caesar, 7, 11, 14; Augustus, 16; Nero, 2.
- WHEAT-HEADS.**—Coin-type of fertility. Claudius, 14, 23, 24; Vitellius, 10; Titus, 17.
- WOLVES.**—See Beasts.
- WREATHS.**—Coin-type of Roman honor. *Oak Leaves* (the Civic wreath)—Augustus, 7; Caligula, 17; Claudius, 1, 12; Galba, 3. *Laurel* (the Glory wreath)—Caesar, 17; Augustus, 3, 8; Tiberius, 1; Titus, 9, 10, 25. *Olive* (the Peace wreath)—Augustus, 1; Caligula, 9; Otho, 3; Vespasian, 5; Titus, 6.

GLOSSARY OF NUMISMATIC TERMS:

Comprising Expressions most frequently used in Descriptions of Coins.

ACERRA.—A sacrificial instrument; a little coffer of incense.

ADSPERSORIUM.—A sacrificial instrument; a vessel for holy water, with which the priest sprinkled the assistants.

APEX.—A cap with strings, and terminating with a tuft; badge of the pontificate.

APIS.—Appears as a bull with a flower of the *cettis*, or *lotus*, of botanists, between his horns.

ASTARTE.—A Sidonian goddess; appears on a globe supported by a chariot of two wheels, and drawn by two horses.

BRONZE — FIRST, SECOND, THIRD.—Ancient copper or bronze coins are divided, for convenience, into three classes, viz.: First, Second and Third Bronzes. A "First Bronze" (the *sestertius*) is about the size of an English penny, and weighs from 478 to 383 grains. (This class ceases with Gallienus, A.D. 260.) A "Second Bronze" (the *dupondius*) is about half the size of the "First," and weighs 208 grains. A "Third Bronze" (the reduced *as*) is from the size of the American dime to a size one half larger. (See *Size*.) Pure copper was not used by the ancients so much as *Bronze*, or copper mixed with zinc. This made a hard and durable metal, sufficiently hard, indeed, that working tools (chisels, saws, axes, etc.) and weapons of war were forged from it. Many references to this are found in the *Iliad*.

CADUCEUS. A white wand or rod, generally having wings; symbol of peace and concord.

CÆSAR. Originally denoted only the adopted son of Julius Cæsar; afterward the Emperors named their successors *Cæsars*; and, from the time of Nero, the Emperors themselves often bore that title, as a distinguishing mark of succession to the imperial purple.

CARPENTUM. The divine chariot which carried the image of a deity in sacred processions; a badge of consecration of an Empress.

CLOAKED. Wearing the *paludamentum*, or General's military cloak. It was of a scarlet color.

COIN. From Lat. *cuneus*, wedge. A piece of metal on which certain characters are stamped, making it legally current as money. The first coins were struck about B.C. 850. Herodotus tells us that the Lydians first coined *gold*.

CONSECRATION COINS. These are coins struck in honor of a person after death; a sort of medallion grave-stone. They form a numerous class in the Roman series, a large proportion of the Emperors, etc., being thus honored.

DEITIES.—Those most frequently found on coins are as follows, viz.: *Æsculapius*, known by his bushy beard and his leaning on a club with a serpent twined around it. *Apollo*, known by the harp, the laurel-branch, the tripod, and sometimes by the bow and arrows; in the character of the Sun (in which he generally appears on *Roman* coins) his head is surrounded with rays. *Diana*, known by the crescent, bow and arrows and by her hounds; the *Ephesian Diana*, common on Greek imperial coins, appears with a number of *mammæ*. *Hercules*, known by the club, the lion's skin and sinewy strength; sometimes a cup is added to imply that wine inspires courage; also the poplar-tree, symbolic of vigor. *Juno*, known by the peacock. *Jupiter*, known by his eagle and thunderbolt; *Jupiter Ammon* is distinguished by the ram's horn twisting around his ear, a symbol of power and strength. *Mars*, known by his armor and sometimes by a trophy on his shoulders. *Mercury*, known by the *caduceus* and the purse which he holds in his hand; he wears a small cap on his head and wings behind his ears and at his feet. *Minerva*, known by her being in armor, holding a spear in her right hand and a shield, with Medusa's head, in her left; an owl commonly stands beside her. *Neptune*, known by the trident or the dolphin; sometimes drawn by sea-horses. *Venus*, known by the apple which she holds in her hand—the prize of beauty; sometimes by her total want of dress.

DENARIUS. This word, rendered in the Scriptures "penny," was the name given to the principal Roman silver coin from its being at first equivalent to ten *asses*, but on the reduction of the weight of the *as* it was made equal to sixteen *asses*, and though the soldier nominally received a *denarius* per diem, he was only paid *tén asses*.

DIADEM. The *diadem* or *vitta* was a ribbon worn around the head, and tied in a floating knot behind, anciently the simple but superlative badge of a king. In the family of Constantine it is ornamented on either edge with a row of pearls.

DIOSCURI; or Sons of Jupiter. A name given to the hero twins Castor and Pollux. Was one of the earliest and most favorite types of the Roman coinage. The birth of the twins in an egg is the reason of representing them in the peculiar cap which they always wear, evidently the half of an egg-shell. They are nearly always represented with two stars over their heads (according to the fable, they were transformed into stars, in which character they occupy a place among the Signs of the Zodiac). Occasionally their heads only are represented, as two profiles joined at the back, with a star over each.

EAOLE. Very frequent on the coins of Alexander the Great and the Ptolemies; commonly seen on the *reverse* together with Jupiter.

INCUSED. The original mode of coining money was by striking a piece of metal into a mould or die, by means of a wedge or punch, until the piece of metal was sufficiently driven into the mould to receive a perfect impression. The money thus produced had, of course, one perfect side—that driven into the die—the other being marked with the deep, and, at first, irregular indent of the punch. This process was gradually improved by making the punch more regular in form, the mode of doing which varied in different places. When the designs on the punch were in *relief*, they were formed in concave, or *incused*, on the coin. The punch was made in this form with the intention, no doubt, of increasing the power of that instrument to drive the piece of metal about to be coined well into the mould. In common parlance we say a coin is "struck" (*incused*) when formed in the mint. Formerly all money was *incused* by hammers and weights as jewelers now-a-days make metallic ornaments and medals; but in the modern mints, money is pressed by machinery.

LAUREATED. Wearing a laurel crown.

MILLINO. Ancient money was not milled, as this requires machinery not known to the ancients. The edges of old coins are always irregular, often cracked and rude.

MINT. From Lat. *moneta*, the mint, coined money, from *Moneta*, a surname of Juno, in whose temple at Rome money was coined.

MINT-MARKS. Every Roman Mint (and they were numerous) impressed a mint-mark peculiar to itself upon each coin struck. The quantity of bronze money of the Roman Empire, that is continually coming to light, is amazing. This money is rarely *counterfeited*, for it is too plenty and cheap to pay the forger, and the collector may feel a confidence in the genuineness of this which he cannot feel in gold and silver coin. To account for this abundance, we need only consider four points: 1. A large number of Mints were worked for a thousand years, striking this cheap "money of the people," the Mint at Rome alone employing over 1,000 workmen, besides slaves. 2. Whenever the Roman authorities took possession of a new country, they deposited large quantities of the cheap coinage *in the earth*, thus establishing "squatter sovereignty" at the butts and bounds of the territory; it was also a Roman custom to bury money with their dead. 3. For want of banks, the earth was made the treasury of the people, as even now it is in the Turkish Empire. Robbers concealed their spoil in the earth, a Roman legion, going into battle, usually deposited the money of the soldiers in the earth. 4. Immense quantities of cheap money are lost in daily use, and so return to the earth from whence they came. It is safe to estimate that the number of coins lying under ground in the extended territory of old Rome counts by millions of millions. With it are found much gold and silver.

MONEYER. A mint-master, or Triumvir Monetalis. The office of mint-master was held by three individuals at one time; hence the title of Triumvir Monetalis. It is a singular fact that after the reign of Augustus all mention on coins of the name and title of the masters of the mint entirely disappears, although the office of *TRIVIR MONETALIS* was still continued.

NUMISMATICS. The science of coins. The term "coin-study" has been recommended as a better expression.

PALM-TREE. A frequent coin-emblem, symbolic of Phœnicia and Syria, where that tree flourished. The palm-branch is symbolic of victory.

PALUDAMENTUM. The military cloak of the Roman General was called *paludamentum*. The Roman Emperors, or Generals (for they were all military commanders), are very frequently seen on their coins, wearing this cloak.

PALUDATED. Wearing the Paludamentum.

PATINATED.—A coin is *patinated* when colored by age; this *patina* is often extremely rich in color according to the constituent parts of the metal. Don't try to *clean* a bronze coin. Get off the rust sufficiently to enable you to *read* it, both *obverse* and *reverse*, but no more. Gentle friction, assisted by mild soapsuds, will remove all the rust from bronze coins that need be removed. The rust itself is part of its history; it is as the wrinkles and gray hair of the aged; when thoroughly *patinated* it is most beautiful. A coin that has been dipped in acid partakes of the "cheap and nasty." Gold alone refuses rust, coins of gold being found generally in the same state of brightness as when they left the hammer.

PEACOCK.—The bird of Juno, the queen of heaven. One of the badges of consecration of an Empress.

SECESPITA.—An instrument of sacrifice; an oblong hatchet or large knife for killing the victim.

SISTRUM.—An emblem of Egypt; it being an instrument like an elongated horseshoe, made of brass, fixed on a handle, with loose bars across from side to side, which made a jingling noise when it was shaken, and some specimens seem to be made with the horseshoe-like part hollow to increase the sound. It was carried by the priests of Isis, and used by them in their religious ceremonies.

SIZE.—The size of coins is given in sixteenths of an inch, the "American Standard."

TYPES OF DIVINITY.—These are the Radiated Crown; an Eagle grasping either the Lightning or the Globe; Temple, Altars and Sacrifices; the open Car drawn by Elephants; the attribute of DIVVS, whether with or without the Radiated Crown; and Stars. These Types of Divinity, found upon coins, are all enumerated by the poet *Lucan*:

"*Bella pares superis facient civilia DIVOS:
FVLMINIBVS manetis RADIIS que ornabit et ASTRIS,
Inque Deum TEMPLIS jurabit Roma per umbras.*"

"Ev'n GODS of men these civil wars shall make
Equal to those above, with LIGHTNINGS deck,
With RADIANT CROWNS and STARS, the dead; and Rome
Shall in their TEMPLES swear in times to come."

VICTORIOLA.—A small image personifying victory; usually holding a wreath or branch.

VICTORY.—A life-size female figure; the personification of victory.

WEIGHT.—The weight of coins is given in grains (Troy weight), 24 to the pennyweight. All money is estimated by this standard.

AUTHORITIES IN NUMISMATIC SCIENCE.

The authorities in Numismatic Science are so numerous as to embarrass the writer in forming a popular catalogue. The following titles are taken from Dr. Morris' library at La Grange, Kentucky, U. S. A., in which the great works of Cohen and Eckhel have not yet found the places reserved for them. The numbers in parentheses are those used by Dr. Morris.

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History of Jewish Coinage, and of Money in the Old and New Testament. Frederick W. Madden. London, 1864; large 4to, pp. xi, xii, 350. (No. 255.)

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De Nummo Argenteo Benedicti III, Pont. Max. Dissertatio, etc. 4to, pp. 178. Joseph Garampius, Rome, 1749. (No. 31.)

Étude Historique sur les Monnaies frappées par les Grands Maîtres de l'Ordre de Saint Jean de Jérusalem. 8vo, pp. 65, with six plates. M. Langier. Marseilles, 1868. (No. 32.)

A Numismatic Dictionary, etc. Peter Whelan. 24mo, pp. 27. London. (No. 33.)

Le Antiche Iscrizioni di Palermo, etc. (Italian.) 4to, pp. 460. One page coins, with many single coin cuts. Palermo, 1762. (No. 608.)

Jacobi Philippi d'Orville, Sicula, etc. etc. Folio, pp. 676. This immense work has 20 plates of coins, besides numerous single coin cuts, etc. Amsterdam, 1764. (No. 609.)

Numismata. A Discourse of Medals, Ancient and Modern, etc. J. Evelyn. 4to, pp. 342, and index. London, 1697. (No. 37.)

A Dinah of Bedr, Son of Husnawiyeh. (No. 38.)

Early Dirhem of the Ommeyyade Dynasty. (No. 39.)

Glass as a Material for Standard Coin Weights. (No. 40.)

A Dinah of Salih Ebn Mirdas of Aleppo. (No. 41.)

Notes on some of the Dynasty of the Khalifas of Bani-Umeya. No. 42.)

Notice on the Dinars of the Abisside Dynasty. (No. 43.)

Familiae Romanae in antiquis numismatibus, ab Urbe Condita ad Tempora Divi Augusti, etc. etc. Carolus Patin. Parisiensis, 1673; folio, pp. 38, 430. (No. 287.)

Imperatorum Romanorum, Numismata ex aere mediae et minimae formae, descripta et enarrata per Carolum Patinum. Amsterdam, 1696; folio, pp. xxii, 434. (No. 288.)

Records of Roman History, from Cnaeus Pompeius to Tiberius Constantinus, as exhibited on the Roman Coins collected by Francis Hobler. Westminster, 1860; 2 vols. 4to, pp. xi, 398 to 862. (No. 289-90.)

Numismatic Atlas of Ancient History. B. R. Green. London, 1829. (No. 58.)

Selecta Numismata Antiqua. Peter Seguin. Paris, 1684. Square, p. 329. (No. 62.)

Familiae Romanae. Fulvius Ursinus. Rome, 1577; folio, p. 272. (No. 63.)

Iconographie, etc. Sabatier. St. Petersburg, 1847; folio. A work of enormous magnitude and great practical value. (No. 64.)

Medallic History of Imperial Rome. William Cooke. London, 1781; 2 vols. (Nos. 73, 74.)

DESCRIPTIVE LEAFLET No.16304

A COIN of Nero (Tiberius Claudius Drusus Nero) Emperor of Rome from A.D. 54 to 68.

REGISTERED BY THE AMERICAN ASSOCIATION OF NUMISMATISTS.

I. Name and address of owner. II. Diameter, by the American scale of sixteenths of an inch. III. Weight, in Troy grains. IV. Material and present condition. V. Description of the obverse. VI. Description of the reverse. VII. Contents of the Field. VIII. Contents of the Exergue. IX. Miscellaneous remarks.

I. _____ II. 10. _____ III. 82. _____

IV. Red Bronze (1st 2d. Bronze?). Fair condition.

V. OBVERSE. Face to the left: features pleasing: head uncreased: beardless: bust undraped.

INSCRIPTION — Literally. IMP. NERO. CESAR. AVG. P. MAX. TR. P. PP.

Resolved. Imperator Nero Caesar Augustus: Pontifex Maximus: Tribunitia Potestate: Pater Patrie.

Translated. The Emperor Nero Caesar Augustus: the High Priest: Exercising Tribunitian Power: Father of the Country.

VI. REVERSE. A figure of Victory, winged erect, gradient to the left. She holds in her right hand a round shield, on which is inscribed S P Q R, for Senatus Populusque Romanus — "The Senate and Roman People."

LEGEND — Literally. There is no Legend.

Resolved. _____

Translated. _____

VII. THE FIELD. S. C. for Senatus Consulto — "By Decree of the Senate."

VIII. THE EXERGUE. Empty.

IX. MISCELLANEOUS REMARKS.

For cut and description of this coin, see Sabatier's Iconographie, Plaque XI, 12. It was struck A.D. 58, to commemorate the victories in Belgium and Armenia, in honor of which the Temple of Janus was closed after it had been open for nearly eighty-four years.

JULIUS CAESAR.

[Of the twelve Caesars who exercised imperial authority at Rome — from B.C. 47 to A.D. 96 — CAIUS JULIUS CAESAR, B.C. 47-44, was the first. The eleven who succeeded him under this title, were AUGUSTUS, B.C. 31-A.D. 14; TIBERIUS, 14-37; CALIGULA, 37-41; CLAUDIUS, 41-54; NERO, 54-68; GALBA, 68-69; OTHO, 69; VITELLIUS, 69; VESPASIAN, 69-79; TITUS, 79-81, and DOMITIAN, 81-96.]

Caius Julius Caesar, the first of this name, and ruler with imperial power from B.C. 47 to 44, was born at Rome on the 12th July, B.C. 100; A. V. C. 654. The ruling Consuls were C. Marius and L. Valerius Flaccus. The "Social War" between Sylla and Marius, then brewing, broke out nine years later. The father of our subject had the same name as his own; he had enjoyed the dignity of *praetor*, but died when his namesake was 16 years of age. Nineteen years later Julius, being then *curule aedile*, exhibited games in honor of his father. His mother, Aurelia, died A.D. 54, while her son was in Gaul. She had two daughters. Aurelia gave much attention to the education and interests of Julius, and appears to have lived in his house until her death.

To compress even a succinct sketch of a life so celebrated within a single page, is a task of no ordinary difficulty. *Clarum et duraturum cum aeternitate mundi nomen* is the expression of the old historian, "a bright name and one that will endure with the eternity of the world!"

Through his relationship to Marius, husband of his aunt Julia, Julius was made *flamen dialis* at 13 years of age. Sulla, the rival of Marius, formed designs upon Caesar's life, and only spared him at the intercession of the Vestal Virgins, predicting, however, "that the boy would some day prove the ruin of those who opposed him." He served his first campaigns, B.C. 81, at Mytilene, Asia, and received the civic crown. Upon receiving news of Sulla's death he returned to Rome. He studied oratory at Rhodes, B.C. 76, under Apollonius Molo, former teacher of Cicero. He was elected Pontiff B.C. 74. In 73, the year of Julia's death, he was made quaestor, which was the first step to military promotion, and went to Spain in that capacity. Returning to Rome B.C. 67, he joined the party of Pompey. In the Catilinian Conspiracy of 66 he temporized, and historians do not agree as to the part he took. He entered upon the office of *curule aedile* B.C. 65. Two years later he was elected *pontifex maximus* and *praetor*. In the Catilinian trials of that year he opposed the execution of the miscreant and advocated life-long imprisonment.

In the year 61 he obtained the province of Further Spain, and though for the first time at the head of the army, at once displayed that genius for war which has placed him among the greatest captains of history. Upon his first victory the troops saluted him *Imperator* and the Senate decreed him a public thanksgiving. Returning to Rome the next year, he was elected Consul for the first time, and entered upon it B.C. 59. Then he formed, with Pompey and M. Crassus, the first triumvirate, which, though but a private agreement for personal benefits, became a model for future and most dangerous combinations under the name. He set out upon his Gallic campaigns B.C. 58, and for nine years was almost incessantly employed in march, fortification or battle. His genius triumphed over every obstacle. More than a million of the Gauls and Germans perished in the strife, and as many more were made prisoners.

War was declared between Pompey and Caesar early B.C. 49, when Caesar crossed the Rubicon and advanced upon Rome. Pompey fled to Greece. In April Caesar began a campaign in Spain, where Pompey had seven legions, gained every battle and in forty days returned to Rome, having in his absence been appointed Dictator. This supreme office, however, he voluntarily laid down after the brief term of eleven days.

In January 48 he crossed with his army into Greece and upon the plains of Pharsalia, on the 9th August, gave Pompey a total defeat. He fled to Egypt, pursued by Caesar, but was murdered before his enemy arrived. This battle decided the fate of Rome. The conquering general was made Dictator the second time and Consul for the term of five years.

Before returning, Caesar operated against his opponents for more than twelve months, in Egypt and Pontus. He then set out to carry the war into Africa, against Scipio and Cato, who had large forces there. The battle of Thapsus, April 6, B.C. 46, was another Pharsalia, and Caesar was now undisputed master of the Roman world. Returning to Rome, the Senate decreed a public thanksgiving of *forty days*, appointed him Dictator for ten years, and Censor, under the title of *praefectus morum*, for three years. He enjoyed four magnificent triumphs, in which the games of the circus and amphitheater were celebrated with unparalleled

splendor. Behind his conquering chariot the boy Augustus, afterward Emperor, was permitted to ride.

Caesar now began those acts which so distinguish him as a civil ruler. In his character of *pontifex maximus* he reformed the calendar, being personally familiar with astronomy as then understood. This he did by adding 90 days to the year and so adapting the civic to the solar calendar.

The Roman Senate from this period crouched at Caesar's feet. They authorized him to wear upon all occasions a triumphal robe; gave him the title of *Pater Patriae*, or as some read it, *Parens Patriae*, "father of the country;" placed his statues in all the temples; named the month Quintilis "July" in his honor, and apotheosized or raised him while yet living to the rank of the god. He was made Consul for ten years; his person was declared *sacrosancti* (sacred, inviolable); a guard of senators and knights was appointed to protect his person, and the whole Senate took an oath "to watch over his safety." He was made dictator and *praefectus morum* for life; finally his portrait was ordered to be placed upon the national coinage, the first time such an honor was accorded to any one.

All had now been yielded to this successful soldier and statesman save the right to nominate his successor. He had used his power mainly for the good of his country. His mercy was equal to his justice. He began to frame digests of the laws, to drain marshes, enlarge harbors, establish public libraries, excavate canals. But he felt that this strong fabric of government would fall to pieces at his death and chaos come again. On the 15th February, B.C. 44, therefore, a proposal was made to the people by Mark Antony to offer him the diadem, that so the succession might be secured. Seeing that it was not popular, Caesar declined it for the time, intending, doubtless, to have it renewed on a fitting season.

But the life of this great scholar, orator, statesman, soldier, was drawing to a close. A conspiracy, comprising more than sixty prominent persons, had been formed, and on the 15th March, B.C. 44, Caesar was assassinated in the Senate-house.

Caesar was four times married, viz: First, to *Cossutia*, whom he divorced B.C. 83. Second, to *Cornelia*, daughter of L. Cinna, who died B.C. 68. Third, to *Pompeia*, in 67. This lady proving unfaithful, he divorced her B.C. 60. Fourth, to *Calpurnia*, about B.C. 59, who survived him. But from none of them had he any children.

The name and apparatus of *Augur* occur frequently in Caesar's coins, more sparsely in those of his successors. Any soothsayer or diviner was styled an Augur, as Apollo, for instance, the god of soothsaying. But the numismatic use of the term is limited to the chief of the Augural College, a body of priests supported by the public (*Augures publici*). These were of the greatest authority in the Roman State, because nothing of importance was done, respecting the public, either at home or abroad, in peace or at war, without consulting them. They professed to foretell future events chiefly from the flight, chirping or feeding of birds, and from the appearances of the heavens. In the time of Sulla (about B.C. 80) their number was fifteen. Their chief was termed *Magister Collegii*, or *Augur Maximus*.

Being intrusted with the secrets of the Empire, they could not be removed from office, whatever crime they committed. They were first formed into a college by Numa, about B.C. 700.

The badges of the Augurs, as we see them upon the coins, were as follows: 1. The *trabea*, a sort of robe, striped with purple. 2. A cap of a conical shape, like that worn by the priests (*pontifices*). 3. The *lituus*, or crooked staff. This was carried in the right hand to mark out the quarters of the heavens. This object appears oftencst upon coins. This class of Augurs continued in existence even down to the time of Theodosius the Great, A.D. 379.

When an Augur was about to make observations he selected the darkest hour of night ("a little before day") and chose an elevated place (called *arx* vel *templum*) where the view was open on all sides. Then, offering sacrifices and uttering a solemn prayer, he sat down with his face to the east, and veiled his head. In the coins of Caesar, as of future Emperors, this veil is seen. Then with his *lituus*, he drew an imaginary line dividing the heavens from east to west and selected a spot in the celestial concave, to which his observations were limited. This portion he divided into four parts. Next he turned to the south and crossed the heavens with the *lituus*, and, all this being accomplished, drew his conclusions from the appearance above him. Imagine such a man as Caesar going through this performance!

WHAT THE COINS TEACH CONCERNING JULIUS CAESAR.

READINGS

Of nineteen coins, gold, silver and bronze, of JULIUS CAESAR, from the illustrations on the fourth page.

[The student will observe in these READINGS: *First*, that the size of a Coin does not always agree with the size of the picture; *Second*, that each Metal is distinguished by an abbreviation,—A V (*aurum*) standing for gold; A R (*argentum*) for silver; A E (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. *Third*, that there are few punctuation points on Coins, though sometimes introduced by engravers to facilitate READINGS. *Fourth*, that we do not reproduce the old forms of Greek letters here, but substitute modern type; and *Fifth*, that these READINGS are prepared as well for the use of *Learners* as *Experts*.

The varied and amazing incidents in the earlier life of Caesar—his relationship to the great Commoner Marius; his far-famed campaigns in the North; his advents, allocutions, victories and triumphs; also the brilliant facts of his literary career—all which a century later would afford subjects for the grandest series of coins and medals, and, in the numismatic records of a Hadrian, materials for thousands of richest groupings on coin-dies,—*are wanting* to the *numismata* of Julius Caesar. What is interesting in his money is connected with the last two or three years of his life. Yet, even with this drawback, his coins are rich in suggestive thought, and embody important facts in his career.

No. 1. A.E. A medallion, struck in the Central Mint, at Rome, which occupied the temple of Juno Moneta and neighboring buildings. This institution employed so many moneyers and assistants that, two centuries later, in the reign of Aurelian (A.D. 270-275), when the workmen were suspected of extensive frauds, a formidable disturbance arose among them, and, to escape punishment, they excited the multitude to insurrection. Seven thousand soldiers and forty thousand employes of the mint were slain in quelling this "hard-money riot."

The medallion before us was not struck in the life-time of its subject. His sudden "taking off" closed the great series of coins and medals in course of preparation. It was issued by his adopted son and successor, Augustus, as the portraits show. The reader will observe that to give symmetry to the page of engravings, the two sides of the medallion are separated.

REVERSE. Head of Augustus Caesar to the right. Not laureated. Beardless. In the style of an antique bust. Hair curly. Nose prominent. Showing that a cabinet of ancient coins is a good source of classic models for painter and sculptor. The reader will recall such faces as this in his own circle of acquaintance.

LEGEND (abbreviated): CAESAR DIVI F; (supplied)—Caesaris Divi Filii; "the son of the deified Caesar." The Senate bestowed this title "deified" upon Julius Caesar before his death; and as Augustus was adopted by him in his will, he calls himself, "son of the deified Caesar!"

OBVERSE. Laureate head of Julius Caesar to the right. Features wrinkled and careworn. Beardless (he never wore a beard). INSCRIPTION: DIVOS IVLIVS—"The Deified Julius." This substitution of the letter *o* for *u* (*Divos* for *Divus*) was not unusual with the Romans, although sufficiently perplexing to the reader.

As Julius Caesar held the office of High Priest (*Pontifex Maximus*) and Chief Angur of the nation, it was but an easy step to pronounce him a *god*, and so give him a seat in the Pantheon while yet alive.

No. 2. A.E. A Greek imperial. It more strictly belongs to the series of *Augustus*, but is inserted here that we may present in one group the three friends and successors of Julius Caesar.

OBVERSE. The jugated heads of the triumvirs,—AUGUSTUS, MARK ANTONY and LEPIDUS,—to the right. No inscription. The portraits are sharp cut as photographs, and undoubted likenesses.

This five years' triumvirate was effected in the autumn of B.C. 43, eighteen months after the death of Julius Caesar. It was formed R. P. C. "for constituting the Republic." Terminating December 31, B.C. 33, it was renewed for a second term of five years; but ere its close, an irreconcilable quarrel between Augustus and Antony broke it up, and A.D. 31 the Roman world passed into the hands of Augustus. Lepidus lived in a retired situation, holding only the office of *Pontifex Maximus* until his death, B.C. 13.

REVERSE. The image of Diana of Ephesus, full front. LEGEND abraded, and not readable. The word APXIEP for APXIEPEOE is "of the Chief Priest," (in the genitive case,) and the missing letters will supply the name of this High Priest, and his locality, whenever a duplicate of this rare and interesting coin shall be yielded up from the rich hoards concealed by mother earth.

This form of Diana is peculiarly Ephesian, as the reader will perceive by comparing it with other Dianas. The temple of Diana at Rome stood on the Aventine Hill, but the emblems of her worship were very different from those of this many-breasted creature, hung round with the heads of beasts, that signalized the great temple of Diana at Ephesus.

We recall from *Acts* xix the remarks of the town clerk concerning this: "What man is there that knoweth not how that the city of the Ephesians is a worshiper of the great goddess Diana, and of the image which fell down from Jupiter?" This coin probably acknowledges some costly gift or valued political favor granted by the Triumvirate to the far-famed city and temple of Diana.

No. 3. A.R. OBVERSE. Bald head of Caesar to the right. Not laureate. Behind the neck the *lituus*. INSCRIPTION (supplied): Caesar, Consul 4; "Caesar 4th time Consul." These consular data afford unquestioned points all through our coin series that give the *exact year* in which the monument was coined. Caesar was made consul for the first time B.C. 60, and the fourth time, B.C. 45, beginning with New Year's day. He was enjoying his fifth term when he was assassinated.

REVERSE. A crocodile to the right, the characteristic emblem of Egypt, and the river, of which, according to Herodotus, "Egypt is the gift." LEGEND: Aegypto Capta—"Egypt subdued." Other "Conquest Coins" will be seen in our series. The subjugation of Egypt by Caesar was effected following the battle of Pharsalia, August 9, B.C. 48.

No. 4. A.E. Struck at Berytus in Syria.

OBVERSE. Laureate head of Caesar to the right. Features, etc., as in preceding. Behind the neck is a counter-mark, with C. C. for *Caius Caesar*, and an overflowing cornucopiae, the emblem of agricultural abundance.

REVERSE. A plowman urging a yoke of cattle to the right. This is the common emblem of the establishment of a Roman colony. LEGEND (abbreviated): COL IVL BER; (supplied)—Colonia Julia Berytus, "The Julian Colony of Berytus." In the *exergue* the letters EX S.C. are for *Ex Senatus Consulto*, "by decree of the Senate," denoting that this coin was struck by special edict of that body to commemorate the planting of the colony named. It is usually written S. C.

Berytus, now Beyrout, and the seat of one of the most interesting missionary stations of the present day, was an ancient town of Phoenicia, famous in the sixth century for its law college, and renowned as the locality of the fable of St. George and the Dragon, now stamped on some of the coinage of Great Britain.

No. 5. A.E. OBVERSE. The head of the goddess Venus to the right. Hair in curls, with long ringlets down the neck. No inscription. Letter S behind the neck, also in the Reverse, we cannot explain, although it is found in coins of other cities.

REVERSE. Two cornucopiae fastened at the stems, and overflowing with fruits and foliage. INSCRIPTION: VALENTIA. Valentia was a city in Spain, near Saguntum, originally founded by Junius Brutus. It was destroyed by Pompey, and styled by Pliny, long afterward a colony. The symbol of the single or double cornucopiae always represents a country abounding in the fruits of the earth.

No. 6. A.E. A Greek Imperial. This is the Reverse face of No. 9. Its place in a historical series is with Mark Antony.

REVERSE. Double cornucopiae overflowing with fruits and foliage. INSCRIPTION: ΚΑΕΟΠΑΤΡΑΣ ΒΑΣΙΛΙΣΣΗΣ—"Of Queen Cleopatra."

Here is a genuine portrait of one of the most famous (and infamous) women named in history. The reader will refer to his Classical Dictionary to see how it is connected by turns with Julius Caesar, Mark Antony and Augustus. That Cleopatra was a woman of attractive features is evident from all the portraits upon coins and busts.

No. 7. A.E. A colony-coin of Corinth.

OBVERSE. Head of Venus to the right. No inscription.

REVERSE. Figure of a man seated, to the right. In his right hand a wand raised. His left extended as if speaking. Behind him the wings of Pegasus. Beneath a serpent in coils, to the right. All these objects were sacred to Minerva. The emblem of Corinth was Pegasus, the steed with which Minerva endowed Bellerophon, he having first bridled him. Wherefore he erected a temple at Corinth to that goddess. INSCRIPTION (supplied): "The Julian Colony at Corinth."

No. 8. A.E. A colony-coin of Corinth.

OBVERSE. Laureate head of Caesar to the right. INSCRIPTION (supplied): "Praise to Julius, by the Corinthians."

REVERSE. Bellerophon mounted upon Pegasus attacking a lion. In the background a stag. LEGEND (abbreviated): L ATO IVLIO HIVIR (supplied): "By L. Ato Julius the duum-vir."

The duumvir was the officer in charge of the mint. In accordance with the custom of this and the next reign, these moneyers occupied the reverses of coins, with their names and titles.

No. 9. A.E.

OBVERSE. Face of Cleopatra, queen of Egypt, to the right, in the habitude of Diana. In the words of Patin, "You see a face destined to inflame emperors and to confuse human affairs. Yet it was not so much her beauty, in which we may not compare her with others; but she conducted herself so that scarcely any one escaped her snares. Even Caesar, of all men born of women, was so captured that, Ptolemy being killed, he divided the kingdom between Cleopatra and her brother." Her appear-

ance in the habitude of Diana refers to Isis, goddess of Egypt, another form of Diana.

No. 10, AV.

OBVERSE. The image and insignia of Victory. Head to the right, wings affixed to the neck. INSCRIPTION (abbreviated): C CAESAR DICTATOR; (supplied) Caius Caesar Dictator Tertium. "The third time Dictator."

REVERSE. The pontifical vase. Name of L. Munatius Plancus, the *Præfectus Urbis*. This coin was struck by order of Plancus, to commemorate the victory over Juba king of Africa, for which Caesar was made Dictator for the third time, B.C. 47.

No. 11, AR.

OBVERSE. Laureate head of Caesar to the right, with inscription (supplied) Caesar Imperator, "Caesar the Emperor."

REVERSE. The Cancelli Comitiorum, or latticed gallery in which the popular assemblies were held at Rome. Two togated figures are seen standing, casting votes into urns. The name of L. Mussidius Longus, the *quartum-vir*, is given. Below, the word CLOACIN, for Cloacina, a term applied to Venus to indicate her origin from the Sabinæ. Caesar claiming descent from Venus, all allusions upon his coins to that goddess are complimentary to him. Aeneas, son of Venus and Anchises, is reported as leading a colony to Italy and so founding the Roman empire. In Coin No. 17, series of Augustus, is seen a representation of Aeneas bearing his aged father Anchises from the ruins of Troy.

No. 12, AR.

OBVERSE. Laureate and veiled head of Caesar to the right, in the pontifical habit, as denoting his office of Pontifex Maximus. Before him is the *lituus*. INSCRIPTION: Caesar Parens Patriæ, "the Father of the Country." In succeeding reigns the term is usually given "Pater Patriæ." It is often translated "the Parent and the Prince."

No. 13, AR.

OBVERSE. Not given here. Has the head of C. Julius Caesar, father of our subject.

REVERSE. A temple of Venus at Rome, in which Julius Caesar placed the statue of his father. Julius is represented standing in the vestibule of the temple in augural robes, with *lituus* in right hand. On the left is the altar, before which the Roman people were accustomed for a long time to sacrifice, to make vows, and to settle controversies. Above are the words Divo Julio, "to the deified Julius," and a star. The temple has four columns. LEGEND (supplied): Consul Iterum, et Tertius Designatus. "The second time Consul, and designated the third."

No. 14, AR.

OBVERSE. Laureate and veiled head of Caesar to the right. INSCRIPTION: "To Caesar, Perpetual Dictator."

REVERSE. A female to the left, holding a victoriola in right hand. Left breast bare. The name of P. Servilius Macer is given as the moneyer or *duum-vir* in charge of the mint. The goddess has, at the end of a long wand, a star.

No. 15, AR.

OBVERSE. Laureate head of Caesar to right. INSCRIPTION as in No. 11. Augural apparatus as in several preceding coins.

REVERSE. Figure standing to left, with Victoriola in right hand. Spear held transversely. Left elbow supported on shield which rests on globe. The name of M. Mettius is given as chief of the mint that year. In front of the figure an indistinct object.

No. 16, AR.

OBVERSE. Laureate head of Caesar to right. INSCRIPTION: "Caesar Dictator for the fourth time."

REVERSE. A biga or two-horse chariot driven by charioteer with javelin and shield. The name, M. Mettius, is seen in the exergue as the moneyer of that year.

No. 17, AR. Struck to commemorate his victories over the Gauls, Germans and other nations in the campaigns described in his commentaries. The trophy seen in the reverse is the one erected after his victory over Pharnaces, concerning which Caesar rendered his celebrated report *Veni Vidi Vici*. For in one day he came to the enemy—saw them—subdued them! Virgil describes this trophy in his lines commencing, "*Ingentem quercum*," etc.

OBVERSE. Veiled head of Venus to the right. Behind the head, an object used by the Pontifex. The letters IIT signify *secundum tropæum*, "the second trophy" of victory erected by Caesar against Mithridates.

REVERSE. Roman trophy with the word "Caesar" below. A laurel crown elegantly wrought on the left, the wreath of victory.

No. 18, AR. Struck in commemoration of the same victory over Pharnaces.

OBVERSE. Head of Venus to right, with hair elaborately dressed, having an elegant Cupid wrought into the necklace behind. No inscription. The attire of the goddess is figured here with exquisite art.

REVERSE. A Roman trophy elaborately constructed. Two captives beneath facing different ways. Word Caesar in exergue. The captives

are of each sex in attitudes of profoundest dejection. Asses' heads above them, no uncommon emblem. In the coins, four centuries later we see this idea of captives more largely extended.

No. 19, AR.

OBVERSE. Head of Venus to the right, with hair prettily bound about with ribbon.

REVERSE. A Roman trophy. Legend (supplied), Caesar Imperator, "Caesar (proclaimed) Emperor." It was the custom of the Legions after a victory, to proclaim their general "Imperator." The variety in the three trophies given is striking.

Among the denarii of Julius Caesar we also find the following, viz.:

1. A radiated bust of the Sun, the likeness three quarters front, which is uncommon, portraits upon early coins being usually in profile.

2. The full-length figure of Venus Nicephoras to the left, in a graceful, bending attitude, her right hand supported by the usual staff.

3. Hercules holding the triquetra in his hand, his right foot resting on the prow of a vessel. This triquetra (trinaclia) is the emblem of Sicily, where this coin was struck.

4. The image of Minerva marching superbly to the left, with helmet, javelin, shield and trophy. A serpent moves with equal speed by her side. (This is a bronze coin.) The majesty of this figure of "the maiden goddess" is suggested, doubtless, by Homer. The accompanying serpent denotes Felicity, Vigilance, Concord, Prudence, Health, Power and Victory, according to the relation it bears to the principal figure on the coin. As a companion of Minerva (Pallas) in coins of the Athenians, the serpent implies Providential care (*Providentia*).

5. A denarius, struck by the *quartum-vir*, or mint-master, has on the obverse an excellent laureate bust of Caesar to the right; and on the reverse those symbols of their gods by which the Senate dedicated temples in honor of Caesar. These were the caduceus, cornucopia, globe, and other objects, grouped in artistic manner.

6. A denarius struck by the Questor of the Casilian Colony, T. S. Gracens, gives upon the obverse the laureate bust of Caesar, with S.C. for *Senatus Consulto*.—"By Decree of the Senate,"—an expression rarely, if ever, found upon any save bronze coins, after this period. Upon the reverse are emblems of the establishment of a colony, viz., the Roman plow (type of agriculture), the *sceptra* (type of authority), the standard of the Cohort and the eagle-standard of the Legion. In examining the numerous allusions to military affairs upon coins, we note that a Roman soldier was equally expert as a cavalry-soldier, an infantry-soldier, and a member of the marines. He was trained to cultivate the ground, to throw up fortifications, construct bridges and build ships. He was practiced in running, leaping, vaulting, wrestling and swimming, either armed or unarmed. He was able to make long and rapid marches four miles to the hour, every soldier carrying sixty pounds weight upon his back. He was expert in tools for field-work. In camp he was continually employed, no intervals of idleness, no time for dissipation, being allowed him. His home was the camp; war was his business; military exercises, his amusement; success, his glory. In our coin-sheet of Otho are two large cuts of special interest in this connection. In the coin-sheet of Vitellius is a large bust of one of the greatest masters of war Rome ever produced, Julius Caesar himself; and below, on the same page, the arms, offensive and defensive, with which the world was guided and governed. The clothing of the soldier was the *sagum* (mantle, cloak) over which the sword was buckled. That of the general, often seen in our coins, was called the *paludamentum*; it was white, purple or scarlet. The common soldier wore under-garments of cloth, sandals, and, later, *caligæ*.

"If we examine the intellectual character of Julius Caesar we see that he was gifted by nature with the most various talents, and was distinguished by the most extraordinary genius and attainments in the most diversified pursuits. He was at one and the same time a general, a statesman, a lawgiver, a jurist, an orator, a poet, an historian, a philologist, a mathematician and an architect! He was equally fitted to excel in all, and has given proofs that he would have surpassed almost all other men in any subject to which he devoted the energies of his extraordinary mind. Julius Caesar was the greatest man of antiquity."—*Smith's Dict. of Greek and Rom. Hist., Myth. and Biog.*

The ideal of Caesar, as formed in the mind of the third Napoleon, will not be without interest in this connection. He says: "To establish a durable order of things there wanted a man who, raising himself above vulgar passions, should unite in himself the essential qualities and just ideas of each of his predecessors, avoiding their faults as well as their errors. To the greatness of soul and love of the people of certain tribes, it was needful to join the military genius of great generals and the strong sentiments of the Dictator in favor of order and the hierarchy.

"The man capable of so lofty a mission already existed; but perhaps, in spite of his name, he might have still remained long unknown if the penetrating eye of Sylla had not discovered him in the midst of the crowd, and, by persecution, pointed him out to public attention. That man was Caesar."—*Napoleon II, Life of Cæsar.*

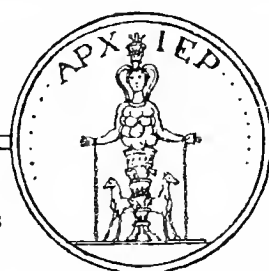
COINS OF JULIUS CAESAR.



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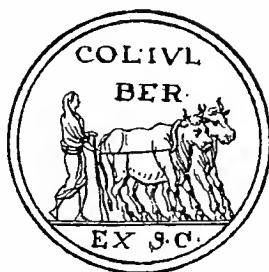
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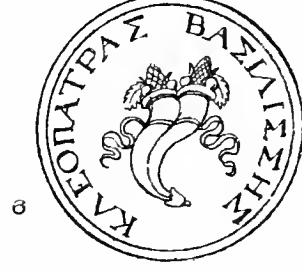
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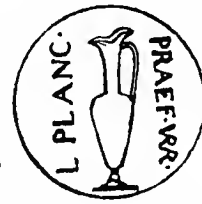
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AUGUSTUS.

[Of the twelve Caesars who exercised imperial authority at Rome from B.C. 47 to A.D. 96 AUGUSTUS was the second. The one who preceded him was JULIUS CAESAR, who ruled B.C. 47-44. The ten who succeeded him under this title were TIBERIUS, A.D. 14-37; CALIGULA, 37-41; CLAUDIUS, 41-54; NERO, 54-68; GALBA, 68-69; OTHO, 69; VITELLIUS, 69; VESPASIAN, 69-79; TITUS, 79-81, and DOMITIAN, 81-96.]

Caius Octavius Julius Caesar Augustus, second of the Caesars, Emperor of Rome B.C. 31 to A.D. 14, was born at Velitrae, twenty miles east of Rome, September 23, B.C. 63. The rulers of the nation were M. Tullius Cicero, the orator, and C. Antonius, Consuls. Wonderful signs, it was asserted, preceded and followed his entrance into the world so long subjected to his control. His father was Caius Octavius, who in his time filled the offices of Military Tribune, Questor, Plebeian Aedile, Judex Questionum and Praetor. He died when Augustus was a child. The mother was Atia, daughter of Julia, sister of Julius Caesar, who, upon the death of her first husband, married M. Marcius Philippus, Consul, B.C. 56.

This grand-nephew of Julius Caesar, the subject of our sketch, was early thrust forward by doting friends upon the field of action. He was sufficiently precocious that at the immature age of twelve he delivered the funeral oration of his grandmother, Julia, who had conducted his education with the greatest care. In his sixteenth year (viz. A.D. 46) he assumed the *toga virilis*, and was made a member of the College of Pontiffs, of which, many years later, he became Pontifex Maximus. In the great triumph of Julius Caesar, for his African victories, A.D. 46, which lasted several days, Augustus, then but sixteen years of age, was permitted by his great-uncle to ride on horseback behind the triumphal car. Vespasian imitated this, 117 years later, by admitting his son Domitian to his triumph. Augustus was with the army in Appollonia when the news of the assassination of Julius Caesar (March 15, B.C. 44) reached him. He immediately departed for Italy and learned of his adoption into the *Julia gens*, the family of which Julius was a member, and that the Dictator himself had made him his heir. The soldiers saluted him "Caesar," and he assumed the name which is at the head of this sheet, save that the word "Augustus," as an imperial title, was afterward added, *Senatus Consulto*, "by Decree of the Senate."

January, B.C. 43, Augustus was appointed to the command of the army, enjoying the title and insignia of *Praetor*, with peculiar privileges. Circumstances, always favorable to this son of fortune, soon threw the entire command into his hands. In August of that year he was made Consul by special "S. C.," ten years earlier than the legal period.

The first triumvirate between Augustus, Mark Antony and Lepidus was formed B.C. 43, for five years. The full expression of this combination was *triumviri rei publicae constituendae*, "a triumvirate for constituting the Republic." Their first act was to proscribe their personal enemies and destroy the Republican party, 2,000 Knights and 300 Senators perished. The triumvirs confiscated the estates of the murdered men for their own benefit and for bribes to the soldiers. In all this Augustus was equally cruel and rapacious with the others, and in this general *strages* the great Cicero fell.

The battles of Philippi, October, B.C. 42, were gained by Augustus and Antony. These sealed the fate of the assassins of Caesar. B.C. 37 the office of triumvir was renewed for a second term of five years. November 13, B.C. 36, Augustus celebrated an ovation at Rome for his numerous successes. B.C. 33 he was again elected Consul, but resigned within one day. Lepidus was by this time quietly dropped from the triumvirate, and in B.C. 31 the final struggle began between Augustus and Antony. The double fight (by sea and land) at Actium, September 2, B.C. 31, resulted in the complete success of Augustus and the ruin and speedy death of Antony.

And now, for forty-five years, the life of Augustus, as the head of the Roman world, was comparatively quiet. The Senate and people vied with each other in devising for him new honors and distinctions, as they had done to Julius before him. Many extraordinary privileges were conferred. Augustus twice closed the temple of Janus, viz. B.C. 29 and 25 because peace had been restored throughout the empire. Some authors say it was closed a third time about the period of the birth of Jesus. The title of "Emperor forever" was granted to Augustus, also the name of Augustus (*sacred, venerable, august*), which was afterward conferred upon his successor, and continues in use among some of the European monarchs to the present day.

B.C. 23 he entered upon his eleventh and last Consulship. Then he accepted the *imperium proconsulare* for life, by which he became the highest authority in the Roman provinces; also the *tribunitia potestas* for life, by which his inviolability was legally established and he was practically invested with the kingly power. He was formally exempted from the penal operation of all the laws of the Empire, and B.C. 12, on the death of his ancient partner, Lepidus, he entered upon the office of Pontifex Maximus.

Augustus constructed roads and works of public utility. The standards and prisoners lost in Parthia, by Antony, were restored under his rule. Every ten years he went through the form of resigning the Empire, but resumed it again at the formal request of the Senate. He adopted Tiberius, his step-son, to be his son and successor. He died in the arms of Livia, his faithful wife, at Nola, in Campania, August 29, A.D. 14, aged 76 years. In his last moments he inquired of his friends "whether he had acted his part well in the drama of human life."

The first wife of Augustus was Clodia, the second Scribonia, by whom he had one daughter, Julia. Divorcing Scribonia, for cause, he took from her husband Livia Drusilla and made her his third wife. She was the mother of his successor, Tiberius. The licentious behavior of his only daughter, Julia, was a source of great unhappiness to Augustus, and in general we may indorse the views of a distinguished writer, that "he was one of those unhappy men whom fortune surrounds with all her outward splendor and who can yet partake but little of the general happiness which they establish or promote."

The disaster to the legions in Germany under Varus, A.D. 9, was the most serious misfortune that Augustus ever encountered. This subject is treated in the coin-sheet of Tiberius.

A great celebration under the head of *Seculares* was held by Augustus B.C. 17, to commemorate the establishment of Rome B.C. 753. There are but few coins commemorating this event, and we must refer to the coin-sheet of Domitian for engravings illustrating a similar celebration.

The birth of Jesus Christ, which occurred (according to the received era) B.C. 4, during the government of Augustus, has no recognition upon coins, nor should we expect it. But nine centuries later the portrait of the "Child of the Star and Song" was impressed upon the money of Constantinople as "the King of Kings!"

Augustus was the earliest numismatic collector of whom we have the record. He made up a fine cabinet of coins from which he conferred presents upon his friends. This collection was probably burned with the library A.D. 80, in the reign of Titus.

It is to the lasting fame of this Emperor that, in a great and munificent spirit, he gathered around him such a company of poets, historians and men eminent in the arts as no other Roman ruler had. The names of Virgil, Horace, Ovid, etc., do not appear upon his coins, although

"The temples of the gods,
The fanes of heroes and Cyclopean halls,
His liberal hand adorned."

The denarius struck by Augustus was worth the *ten asses* which its name denotes. It contained about forty-five grains of pure silver, valued at fifteen cents Federal currency; but in the time of Gordianus Pius, 238-244, the metal was adulterated by two-thirds of its value, having only fifteen grains of pure silver. Under Diocletian, 286-305, it recovered nearly its original purity.

The appearance of the Wolf and Twins upon the coins of Roman Emperors for many centuries recalls the nervous lines of Byron, referring to the great bronze image of the wolf at Rome, that has been smitten with lightning:

"And thou, the thunder-stricken nurse of Rome,
She-wolf! whose brazen-imaged dugs impart
The milk of conquest yet, within the dome
Where, as a monument of antique art,
Thou standest! Mother of the mighty heart,
Where the great founder sucked from thy wild teat,
Scorched by the Roman Jove's ethereal dart,
And thy limbs black with lightning,—dost thou yet
Guard thine immortal cubs, nor thy fond charge forget?"

—(Childe Harold, iii., 88.)

During the reign of Augustus, were born Caligula, Clandins, Galba and Vespasian, afterward Emperors.

At the funeral of Augustus his body was borne to the pile on the shoulders of Senators, as was that of the good Nerva, eighty-four years later, and the ashes of those two princes were mingled in the same sepulcher. Compare this with the last decree of the Senate concerning Nero, viz., "that he should be put to death *more majorum*" (in the manner of the fathers) that is, his head should be fastened in a fork (*furca*), and he be whipped to death!

The Praetorian Guards, or body-guard of the Emperors, so often alluded to upon coins, first acquired their importance under the organization of Augustus. Gibbon says these bands, whose licentious fury was the first symptom and cause of the decline of the Roman Empire, were increased by Augustus to the number of 15,000. Sensible that *laws* might color but that *arms* alone could maintain his dominion, he gradually formed this powerful body of guards in constant readiness to protect his person, to awe the Senate, and either to prevent or crush the first motions of rebellion. He distinguished these favored troops by double pay and superior privileges, but as their formidable aspect would at once have alarmed and irritated the Roman people, three cohorts only were stationed in the Capitol, the remainder being dispersed in the adjacent towns of Italy. After fifty years of public servitude, Tiberius assembled them at Rome in a permanent camp, fortified with skillful care and placed upon a commanding position.

WHAT THE COINS TEACH CONCERNING AUGUSTUS.

READINGS

Of twenty-four coins, silver and bronze, of the Emperor Augustus, from the illustrations on the fourth page.

[The student will observe in these READINGS: *First*, that the size of a coin does not always agree with the size of the picture. *Second*, that each metal is distinguished by an abbreviation, —AV (*aurum*) standing for gold; AR (*argentum*) for silver; AE (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. *Third*, that there are few punctuation points on coins, though sometimes introduced by engravers to facilitate READINGS. *Fourth*, that we do not reproduce the old forms of Greek letters here, but substitute modern type; and, *Fifth*, that these READINGS are prepared as well for the use of *Learners as experts*.]

No. 1, AE. A Medallion struck by the people of Caesarea Augusta. The symmetry of the sheet is preserved by removing the two faces to opposite corners.

OVERSE. Unlaureate head of Augustus to the right. Beardless; bust not draped. INSCRIPTION: AVGVSTVS.

REVERSE. A wreath of laurel inclosing a ring, within which are letters of large size, C.A., for "Caesarea Augusta." Salduba, a city of Tarracon, in Spain, changing its name, adopted this in honor of Augustus. When Spain was divided between the Emperor and the people, Tarracon was made into a colony and peopled by veterans of the fourth Legion (Scythia), the sixth (Ferratae or Iron-armed), and the tenth (Fretensis). This colony was *Immunis*, that is exempt by the Emperor from public contributions and duties. Hence this medallion to commemorate so many benefits received from their most munificent patron. His continued victories are suggested by the laurel crown. As late as the Popedom of John XXII this was the primary city of Arragon.

No. 2, AR.

OVERSE. The unlaureate head of Augustus to the right. INSCRIPTION (abbreviated): TR POT VIII CAESAR AVG; (supplied)—Tribunitia Potestate 8; Caesar Augustus. The words "Tribunitia Potestate" upon coins are always read in the ablative case, and translated "exercising the Tribunitian Power"; here "for the 8th time."

REVERSE. Two male figures, togated, standing; their right hands are joined over an altar. Upon some coins of this stamp is seen a hog about to be immolated. LEGEND (abbreviated): C ANTIST VETVS III VIR FOEDVS P R CVM GABIN; (supplied)—Cains Antistius Vetus Triumvir Foedus Populi Romani cum Gabinio—"Antistius Vetus, the Triumvir, a covenant of the Roman people with Gabinus." This type was struck by Antistius, mint-master, in memory of the father, seeing that the elder under the name of Antistius sprung out of the Gabians, from a Latin city. It will be seen that the privileges assumed by these mint-masters to put whatever they pleased on the money, expired with Augustus.

No. 3, AE.

The OVERSE has the laureate head of Augustus with Inscription, "Caesar, Son of the deified Augustus, Father of the Country."

REVERSE. An Altar. From each side a winged figure of Victory faces inwards holding a palm-branch in one hand and a laurel wreath in the other. The altar is highly ornamented. Underneath are the words (supplied) *Romae et Augusto*—"To Rome and to Augustus." This altar is usually styled "the Altar of Lyons." At the time Drusus was in Ger-

many, n.c. 11, the barbarians were preparing to cross the Rhine. Drusus, then at Lugdunum (now Lyons, France) invited all the cities of the province to display their loyalty to Rome by erecting a stately altar at the confluence of the Rhine and Saone. Sixty of the communities accepted the invitation. The altar was dedicated to Augustus (a god, by decree of the Senate), and the names of the sixty states were inscribed upon it. The colossal statue of the Emperor himself was set up within the municipal emblems of the sixty communities. It was dedicated August 10, b.c. 11, and a festival was instituted, which continued for several centuries to be annually solemnized with shows and musical performances.

No. 4, AE.

OVERSE. Unlaureate head of Augustus to the right. INSCRIPTION (abbreviated): S P Q R CAESARI AVGVSTO; (supplied)—Senatus Populusque Romanus Caesari Augusto—"The Senate and Roman People to Augustus Caesar."

REVERSE. A soldier to the left, in fine military attitude, as if looking earnestly toward a distant object. In his right hand, a labarum; in his left, a parazonium. LEGEND (supplied): Pro Salute et Reditu Jovi Optimo Maximo Sacra Vota Publice Suscepta—"For the safety and the return (of Augustus) to Jupiter, the Greatest and Best, the Sacred Vows are publicly made."

This coin forcibly illustrates the deference paid by the early Romans to the Emperor. A matter of a brief absence from the Capitol, which would now serve for a newspaper paragraph, was impressed upon a whole mintage of coins, distributed through all the land.

No. 5, AE. Struck at Italica, a city of Spain.

The OVERSE has the head of Augustus, with the word "Bilbilis."

REVERSE. A mounted warrior, lance in right hand, armed cap-a-pie, galloping to the right. The attitude of steed and rider is superb. Beneath is the word "Italica." This horseman was the symbol of the ancient city of Bilbilis, then called "Italica." When Augustus bestowed upon the city very great privileges, they gratefully struck coins in acknowledgment.

No. 6, AE.

REVERSE. The temple of Jupiter Tonans ("the Thunderer") upon the Capitoline Hill. Four columns in front. Beneath are the words IOVI DEO—"To the god Jupiter." In the field the letters S. C., "Senatus Consulto," by Decree of the Senate.

Augustus constructed many public works, as, for instance, the Forum, the temple of Mars the Avenger (Mars Ultor); and that of Apollo on the Palatine Hill. The one here figured was built by Augustus in devout gratitude for deliverance from great peril in a thunder-storm. To the treasury of this temple he presented at one donation, gold, gems and pearls to an immense amount.

No. 7, AR.

OVERSE. Unlaureate head of Augustus to the right. INSCRIPTION: Caesar Augustus.

REVERSE. The Civic Wreath given a Roman who saved the life of a citizen; composed of oak-leaves and acorns. INSCRIPTION: Ob Civis Servatos, "for saving citizens," or "for preserving the lives of citizens." (The engraver of this cut erroneously makes the word *cives*, *civis*.)

No. 8, AE.

OVERSE. Victory to the left, standing upon a globe. In her left hand is a palm branch; in her right, a laurel wreath. INSCRIPTION (supplied): Victoriae Augusti—"To the Victory of Augustus" (properly, "to the goddess Victory, tutelary of Augustus").

REVERSE. Three military standards erect. LEGEND (abbreviated): CHO (for COH) PRAE PHIL; (supplied)—Cohortis Praetoriae Philippensis—"Of the Praetorian Cohort at Philippi."

The victories at Philippi over the assassins of Caesar are too well known for comment. These standards are not legionary, but those of the Cohorts or lesser divisions. Mark Antony struck a very large number of coins of this class, and so did Gallienus nearly three centuries later.

No. 9, AE.

The OVERSE has the head of Augustus like No. 4.

REVERSE. A she-wolf, hungry and gaunt, to the right. INSCRIPTION (abbreviated): MVN ILERDA, Municipium Ilerda—"The City Ilerda." This place, now Lerida, in Spain, lies in the bend of the river Sycor. Whether our wolf was the emblem of the city, or a token of the general domination of Rome expressed by this beast, may be debated. There is something horrible in the air of this Pyrenean wolf.

No. 10, AE.

The OVERSE has the head of Augustus like No. 4.

REVERSE. A vexillum erected upon an altar. INSCRIPTION (abbreviated): CAESAR AVGVSTA M PORCI CN FAD II VIR (with a dash over the II); (supplied)—Caesarea Augusta. Marcus Porcius et Cneus Fadius being mint-masters."

No. 1 refers to the colony *Caesarea Augusta* in Spain. The standard upon the altar indicates the Roman reverence to the gods, whom they worshiped as the authors of all their goods and givers of all their power.

In forming a colony, they first constructed an altar and placed a standard upon it, the united *indicta* of Divine and Roman power.

No. 11, AE.

OVERSE has the head of Augustus, with inscription: "To the deified Augustus." It will be remembered that Augustus, like Julius Caesar, was made "a present god," as Horace expresses it, even in his life-time, and priests and temples were consecrated to him as a divinity.

REVERSE. Neptune standing to the left. A dolphin in right hand; a trident in left. His right foot is on a prow. LEGEND (supplied): *Berytus*. The Colony *Julia Augusta* at Berytus, (now Beyrout, in Syria,) is referred to in our coin No. 4 of Julius Caesar. Pliny calls it *Felix Julia*, "the Happy Julian Colony," from Julius Caesar. The Phoenicians, in whose territory Beyrout stood, gave good aid to Augustus with their ships, at Actium, and he in gratitude bestowed corresponding benefits upon their cities. Hence this coin.

No. 12, AE.

OVERSE. Unlaureate head of Augustus to the left, an unusual facing. Behind it a Caduceus, as an emblem of much good. INSCRIPTION (supplied): "The Emperor Augustus, Son of the deified Julius."

REVERSE. A Labyrinth, which recalls that at Thebes or Memphis. Here it suggests the conquest of Egypt under Cleopatra, as the Caduceus, the glory of Augustus, victor of nations. In a coin of Marcus Aurelius (A.D. 161-180) the same attribution appears with the addition of a crocodile. Pliny also describes labyrinths at Crete, Lemnos and Italicus.

No. 13, AE.

The OVERSE is not figured here.

REVERSE. A colonist driving a yoke of oxen to the left, like coin No. 4 in Julius Caesar. LEGEND: *Emerita*. Augusta Emerita was a city in Spain, on the Tagus, now called Merida. It was named from the meritorious character of the soldiery by whom Augustus colonized it, and they struck this coin in gratitude for favors received from the Emperor. After the battle of Actium, Augustus disbanded a large part of his legions, and with them formed numerous colonies along the frontiers of the Empire, all of which appear in coins.

No. 14, AE. A Greek Imperial, struck at Cydonia, at Crete.

REVERSE. A she-wolf, gaunt and hideous, suckling a boy. LEGEND (abbreviated): *KYΔON*. (Supplied): *KYΔONIA*—"Cydonia."

The people of Cydonia, one of the principal cities of Crete, struck this coin to Augustus in gratitude for restoring their liberty. Like the Phoenicians, they had aided him in his contests with Antony, and in return received valued privileges.

No. 15, AE. A Greek Imperial, struck at Antioch, Cilicia.

The OVERSE has the head of Augustus, with inscription (*Anglice*): "Caesar Augustus, the (High) Priest."

REVERSE. An elegant and complicated crown. LEGEND: *APXIEPATIKON ANTIOXEIΣ*—"The Pontificia (Pontifical condition) by the people of Antioch."

Upon the death of Lepidus, the Pontifex Maximus, B.C. 12, that office was assumed by Augustus, whereupon the magistrates of the pontifical college at Antioch struck this coin in commemoration. The crown is the one styled *Corona Pontificia*.

No. 16, AE. A Greek imperial, struck at Cos.

REVERSE. The club of Hercules and a Serpent, wound about a wand to the left. LEGEND: *ΣΟΦΟΚΛΗΣ ΚΝΙΩΝ*—"Sophocles: of the Cossans."

Sophocles—a common name in that region to this day—was praefect, either of the temple of Hercules in the city of Cos, or of the island itself. The Cossans were devout worshippers of Hercules, whose club distinguishes the coin. The serpent, twisted about the rod, refers to a richly-endowed temple of Esculapius which stood on that island.

No. 17, AE. A Greek imperial, struck at Segestes, in Sicily.

The OVERSE has the head of Augustus, with the words, "Of the Segestans."

REVERSE. Aeneas to the left, carrying his father Anchises and his penates, or household gods, from the city of Troy. Iulus, the youthful son of Aeneas, is seen following. The Legend, if there was any, is abraded. The affecting story of Aeneas bearing his aged father from the burning city is a familiar one.

No. 18, AE. A Greek imperial, struck at Damascus, Syria.

REVERSE. The tutelary god of the city of Damascus seated, to the left, upon a pile of rocks, her head adorned with a turreted crown. In her left hand is an overflowing cornucopiae; in her right a couple of dates, the fruit of the palm, abundant in that region, and an emblem of abundance; or, they may be prunes, for which Damascus is famous. Beneath her feet is the figure of a man, with his arms in the attitude of swimming. This is also an emblem of the neighboring city of Antioch, and implies that the two cities united in striking this coin to Augustus.

No. 19, AE. This is a RESTORATION COIN, struck in honor of Augustus, by the Emperor Titus (A.D. 79-81).

REVERSE. A funeral altar, styled "the Altar of Providence," having horns at the corners. LEGEND (supplied): Imperator Titus Vespasianus

Augustus Restituta—"The Emperor Titus Vespasian Augustus; a restored coin." S. C., Senatus Consulto, "By Decree of the Senate." Providentiae for Ara Providentiae, "the Altar of Providence." Titus did himself credit in his brief reign by restoring the coins of his more worthy predecessors.

No. 20, AE. A Restoration Coin of Augustus, like No. 19, but struck by the Emperor Nerva (A.D. 96-98).

REVERSE. Thunder-bolts (*fulmina*). INSCRIPTION (supplied): Imperator Nerva Caesar Augustus Restorata, "The Emperor Nerva Caesar Augusta; a restored coin." S. C., Senatus Consulto, "By Decree of the Senate." Nerva, like Titus, reigned but two years; but in that interval made himself a good name in the mint by restoring the coins of his honored predecessors.

No. 21, AE. A Restoration Coin of Nerva, like Nos. 19 and 20.

REVERSE. A globe, with the prow of a ship in front. LEGEND: the same as No. 20.

No. 22, AE. A Greek imperial, struck at Smyrna.

OVERSE. The jugated heads of Augustus and his wife Livia to the right. His head is laureate, the only instance of the kind upon this sheet. Her bust is modestly draped. INSCRIPTION (in Greek): *ΣΜΥΡΝΑΙΟΙ ΣΕΒΑΣΤΟΙΣ*—"The Smyrneans to the Augustus's" (or, "to the Emperor and Empress").

REVERSE. A Female Figure to the front, with turreted head. In her right hand a scepter, in her left a gloriola. Below her left arm an eagle stands upon a short pillar. LEGEND: *ΔΙΟΝΥΣΙΟΣ ΚΟΛΛΥΒΑΣΙΟΣ*—"Dionysius Collybadius," praefect of the city.

The union of the two heads on the OVERSE denotes concord. The group on the reverse, probably, represents the glory of Rome.

Livia was the mother of Tiberius, who succeeded Augustus; also of the elder Drusus, by her first husband. She then married Augustus, and was made his executer.

No. 23, AE. A Greek imperial, struck at Samos.

The REVERSE has the head of Augustus, like the preceding, with the inscription, "the Senate of the gods."

OVERSE. Head of Livia, wife of Augustus, to the right. Under her chin, a crescent. Head is most elaborately dressed. INSCRIPTION: *ΜΗΝΗ ΣΑΜΙΩΝ*—"The Luna of the Sameans." This crescent emblem, now the national attribution of the Moslem, is common enough upon ancient coins.

No. 24, AE. A Greek imperial, struck at Samos, like the last.

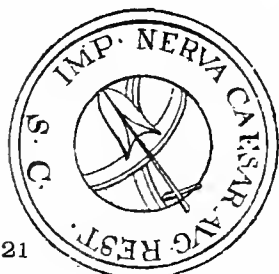
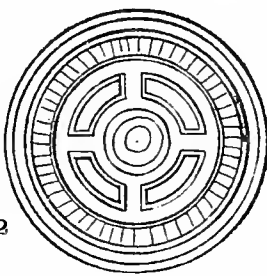
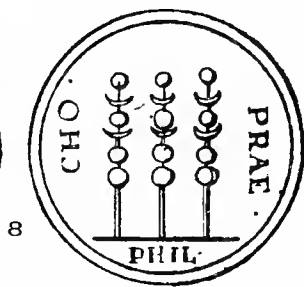
The REVERSE has the head of Augustus, with inscription as No. 23.

OVERSE. Head of Livia, wife of Augustus to the right. Drapery of bust fastened at right shoulder with a button. Head decorated much as in the last. INSCRIPTION: *ΘΕΑΝ ΡΩΜΗΝ*—"The goddess, Rome."

The frequent appearance of standards upon the coin-cuts given in these sheets will excite the interest of the reader. An army, under the Romans, recalls the vivid language of the Hebrew,—it was emphatically "an army with banners." The rabbinical writers describe the great standards of the twelve tribes of Israel with minuteness. They were all prominent objects, as the Crowned Lion for Judah, the ravening Wolf for Benjamin, etc. But those of the Romans were more simple. The oldest military standard was the *manipulus*, or bundle of hay fastened to the top of a pole. Hence the term *maniple*, applied to the company or smaller section of the forces. This was afterward changed for a spear adorned with shields, images of the gods and the figure of an open hand (see our coin No. 2 of Caligula). The standard of the Legion itself was an eagle, ordinarily of silver, sometimes of gold (or gilt), perched, as it were, with expanded wings, upon the top of a spear. But various Legions had, besides their eagle, some distinctive objects, as the boar, the stork, the ox, etc. etc. The standard of the Cavalry (*Vexillum*) was square, as in Nos. 4 and 10 of our coins of Augustus.

The standards of various Legions are depicted upon the coins of the *Antonia Gens*, of which Mark Antony was chief. The OVERSEs of these denarii show a galley with ten or twelve oars on a side; the prow armed with a trident and bearing a *vexillum*; the epigraph is *ANT AVG III VIR RPC*. The REVERSEs exhibit three military standards each, the center being an eagle with wings spread as for flight. The two on the sides are garnished with shields, the crescent moon, and other objects. In the field of the coin are the letters denoting the enrolled number of the Legion, viz.: *LEG II*; *LEG III*; *LEG VI*; *LEG VIII*, etc., up to *XXIII*. These Legions had served under Mark Antony with great devotion. His coins also present epigraphs complimentary to the Cohorts, as *Cohortium Praetorianum*, and *Cohortis Speculatorum*. The naval forces are not forgotten in these numismatical compliments, as we see by *LEG CLASSICAE*. Two of the Legions are named as well as numbered, viz., the *Lybica* and *Antiqua*. In the coins of Gallienus, nearly three centuries later, every Legion has its peculiar name and is designated by some well-known object, which was selected by the Legions (corresponding somewhat to the modern idea of *corps-badges*), such as the Goat, Pegasus, the god Mars, the Wolf and Twins, the Boar, the Centaur, the goddess Minerva, etc.

COINS OF AUGUSTUS.



TIBERIUS.

[Of the twelve Caesars who exercised imperial authority at Rome from B.C. 47 to A.D. 96, TIBERIUS, A.D. 14-37, was the third. The two who preceded him, under this title, were JULIUS CAESAR, B.C. 47-44, and AUGUSTUS, B.C. 31-A.D. 14. The nine who succeeded him, CALIGULA, A.D. 37-41; CLAUDIUS, 41-54; NERO, 54-68; GALBA, 68-69; OTHO, 69; VITELLIUS, 69; VESPASIAN, 69-79; TITUS, 79-81, and DOMITIAN, 81-96.]

Tiberius Claudius Drusus Nero, third of the Caesars, Emperor of Rome A.D. 14 to 37, was born November 17, B.C. 42. His father was Tiberius Claudius Nero, who served as Questor under Julius Caesar, B.C. 48, and commanded a fleet, and as a reward was admitted to the College of Priests. After much other service he died about B.C. 34. The mother of the Emperor was Livia Drusilla, who, after the birth of Tiberius, was divorced from her first husband and married to Augustus, then triumvir with Mark Anthony and Lepidus, and afterward Emperor. This transaction, so much in accordance with Roman manners, gave her no discredit; for historians unite in extolling her purity of life and conduct.

The person of Tiberius was tall and well made. He had robust health. His eyes were large, his face handsome. He was carefully educated, and proficient as well in the Greek as the Latin tongues. As a speaker and writer he evinced considerable talent, his master in rhetoric being Theodorus of Gadara. He wrote a commentary of his own life; also Greek poems, and a lyric poem on the death of Julius Caesar. In military courage he was deficient. He had a jealous and suspicious temper, and became, later in life, a monster of cruelty. He was unsocial, melancholy and reserved. "He was the prince of hypocrites."

At the triumphal entry of Augustus into Rome, B.C. 29, Tiberius, then thirteen years of age, rode on the left of Augustus, as Augustus, sixteen years before, had accompanied Julius Caesar on a similar occasion.

Tiberius was three times married,—first to Vipsania Agrippina, whom he divorced while she was pregnant; he was married, B.C. 11, to Julia, daughter of Augustus. By her he had one child who died in early youth.

In public offices Tiberius was at various times *tribunus militum*, and conducted an army, B.C. 20, to Armenia. He joined in the campaign, B.C. 15, against the Rheti; B.C. 13 he served Consul the first time; B.C. 11 he was engaged against the Dalmatians and Pannonians; B.C. 7 he served Consul the second time; B.C. 6 he obtained the *tribunitia potestas* for five years, and then retired for seven years to Rhodes to avoid his wife Julia, whose licentious conduct was patent to all. On his return she had been banished by her father, the Emperor, to Pandataria, and he never saw her again.

About A.D. 4, Augustus adopted Tiberius (his stepson) as his son and successor, all those whose age and relationship were superior to his having passed away. From this time to his accession to the purple, Tiberius was employed in military command, and A.D. 12 enjoyed a triumph for his German and Dalmatian victories. A.D. 14 Augustus held his last census, in which Tiberius was his colleague. He became Emperor upon the death of Augustus, August 19, A.D. 14.

The early years of his reign were not unpromising. His nephew, Germanicus, achieved marked successes over the Germans, as our coins will show. Tiberius drove from Italy the whole school of magicians and astrologers. A notable earthquake having occurred in Asia Minor, A.D. 17, which destroyed twelve cities, the Emperor alleviated the calamity by his bounty, and the restored cities vied with each other in manifestations of gratitude.

The year A.D. 21 was the fourth consulship of Tiberius. The last Roman citizen (except Emperors) to whom a triumph was granted was Junius Blaesus, who was permitted this honor for his African victories, A.D. 22.

A.D. 26, Tiberius left Rome and took up his residence in Campania and the island of Capri (now Capreae), from which he never returned. Old age and debauchery had so bent his body and disfigured his face with ugly blotches that he was unwilling to be seen in public. A.D. 33, Galba (afterward Emperor) served as Consul.

A.D. 36, Tiberius, being now seventy-eight years of age, was attacked with his last disease. He appointed no successor, but, as he said, "left the affair to fate." March 16, A.D. 37, he had a fainting fit, from which partially recovering, he began to desire food, and then his attendants expedited his end by smothering him with clothing. His reign endured twenty-two years six months and twenty-five days. His funeral oration was pronounced by Caligula, his successor, but he did not receive divine honors like his predecessors.

During the reign of this prince, the death of Jesus Christ occurred. April 6, A.D. 33, under Pontius Pilate, procurator of Judaea. We do not look for intimations of this upon cotemporary coins, but many centuries later the character and celestial glory of the Nazarene were stamped upon the official coins of Rome, to the number of millions.

The appearance of Jupiter upon the coins of Tiberius is that found upon the monuments of other princes. The Roman oaths "by Jupiter" were accompanied by curious ceremonies. The man who took the oath held in his hand a stone, and prayed that if he willfully deceived he might be cast out from holy places, and tossed "as now I toss this stone." Seeing the name of Jupiter then upon a coin the people understood the peculiar sanctity connected with the circumstance in whose memory it was coined. In the treaty-oaths, the officer styled *pater patratus* (or chief of the Fetiales who formed treaties) held the sacred flint that symbolized the thunder-bolt over the back of a hog, and called on Jupiter that "if by public consultation or wicked fraud the Romans should break the treaty, in that day may Jupiter smite the Roman people as the herald now smote the victim, and the heavier as Jupiter was stronger than man." At the word he slew the swine with the flint-stone.

There is frequent appearance of soldiers with standards, armor, etc., upon the coins of Tiberius. Without these the army could not have been conciliated. At the distant outposts, fixed for years among barbarous surroundings, debarred from the comforts of their own civilization, it was inspiring when a new coinage was made, either by order of the Emperor in gold and silver, or of the Senate in bronze, for the troops to see that their services were kept in memory at Rome. There was an exciting field of promotion to a Roman soldier from a common soldier (*gregarius miles*) to a centurion of the lowest century of the ten maniples of the *hastati* to the *primipilus* of the Legion. And it might well have been said of every soldier, as was so long afterward averred of Napoleon's army, that "every man carried a Marshal's baton in his knapsack." In engravings upon other sheets of this series we give the arms and uniform of each class of Roman soldiers.

Apollo, as he lashes forward the horses of the sun, is a pleasant coin-device of Tiberius. At the grand centennial of Rome, B.C. 17, a verse in the *Carmen Saeculare* of Horace, which was sung upon the occasion, was directed to *Alme Sol*, "the genial sun," whose personification is Apollo. In the coins of Constantine and his cotemporaries, three centuries later, this god appears as a youthful figure, turned to the left, nude, a *pallium* upon his left arm, a globe in his left hand, his right forefinger pointing stiffly to the meridian sun. Upon such coins the legend is usually SOLI INVICTO COMITI—"To the Sun, my indomitable ally." Examining such a figure upon a coin, we may imagine it thus addressing the nation that impressed it,—"Roma, Roma, te saluto!"

This deity, Apollo, is represented as the son of Jupiter and Latona, twin-brother of Diana; the God of the Sun, of soothsaying, of the management of the bow, of medicine, poetry and music. The laurel was sacred to him. The *Ludi Apollinarii* were annually celebrated in his honor, on the 5th of July. Many important towns were named in his honor, as Apollonia, in Aetolia, in Macedonia, Illyria and Cyrenaica. Such a favorite was this deity with the Roman people, that it gave them singular delight to see his attributions upon the national coins. His figure and personification, although commonly attended with his name, need not be, for all knew Apollo by his traditional face, or by one of his emblems. The Greeks gave him even more exquisite relief and workmanship than the Roman artists. Homer makes him the god of archery, prophecy and music, introducing him in some beautiful lines at the very opening of his immortal poem. His favorite animals were the hawk, the swan, the cicada, the dolphin, etc. He himself was represented in the perfection of manly strength and beauty. His long curling hair hangs loose and is bound behind with the *strophium*. His brows are wreathed with laurel. In his hands he bears the bow and lyre. In relation to oracular responses from the deities, the ancients had various sarcastic proverbs. One was *absque aere mutum est Apollinis oraculum*. Translated somewhat freely—"Apollo will not talk to you unless his fee is paid."

The appearance of *Pietas* upon the coins of Tiberius, as one of his tutelaries, suggests that the word is not alone to be translated Piety or Religion. It is rather a personification among the Romans of faithful attachment, love and veneration. When the people read on the coins of Antoninus (A.D. 137-161) PIVS, they read it—"dutifully affectionate"—that

is, to his predecessor. At first there was in Rome but a small sanctuary to *Pietas*, but, B.C. 191, a large temple was erected. Her representation upon coins is usually that of a matron casting incense upon an altar. Sometimes the stork, a filial bird, an ancient emblem of *pietas*, is seen upon coins, and sometimes children. In some, *Pietas* is exhibited as a female offering her breast to an aged parent.

The character of Tiberius compares with that of the Emperor Phocas, who reigned 600 years afterward, a most bloodthirsty tyrant; in stature short, beardless, red haired, having shaggy eyebrows, a great scar disfiguring his face, which became black when his passions were aroused, all the elements of cruelty being combined in him.

And who shall compute the evil influences of the example of Tiberius upon his successors? He wrote the annals of his time, and this was the only book, it is said, that was perused by Domitian, 80 years later. How much of the intolerance and cold-blooded cruelty of the latter was due to the former? As Alexander owned himself modeled upon the Hector of Homer, so Domitian upon Tiberius. The orgies of Caligula, the murder of Nero, the voluptuousness of Claudius, all had their model in Tiberius. Nay, the inexpressibly horrible private life of Commodus and of Elagabalus, so long afterward, may only have been copied from that of Tiberius, when he forsook Rome, where there were public witnesses of his bestiality, and spent the closing years of his life in the seraglio, secluded from the popular eye. It was then that he struck certain coins never found in a public cabinet, coins that suggest the unutterable filthiness of his nature.

The births of Otho and Vitellius, afterward Emperors of Rome, occurred during the reign of Tiberius.

WHAT THE COINS TEACH CONCERNING TIBERIUS.

READINGS

Of twenty-one coins, gold, silver and bronze, of the Emperor TIBERIUS, from the illustrations on the fourth page.

[The student will observe in these READINGS: *First*, that the size of a coin does not always agree with the size of the picture. *Second*, that each metal is distinguished by an abbreviation, — *AV* (*aurum*) standing for gold; *AR* (*argentum*) for silver; *AE* (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. *Third*, that there are few punctuation points on coins, though sometimes introduced by engravers to facilitate READINGS. *Fourth*, that we do not reproduce the old forms of Greek letters here, but substitute modern type; and, *Fifth*, that these READINGS are prepared as well for the use of *Learners as experts*.]

No. 1, *AE*. A medallion. To preserve the symmetry of the page, its two faces are separated.

OBVERSE. The unlaureate head of Tiberius to the left; hair bushy; bust undraped; beardless. What collegians irreverently style "the unmeasured conk," or prominent nose of Tiberius is well displayed here. **INSCRIPTION** (abbreviated): *TI CAESAR AVGVSTI F IMPERATOR V*; (supplied) — Tiberius Caesar Augusti Filius Imperator 5 — "Tiberius Caesar, son of Augustus; Emperor for the 5th time." The manner of reading is from right to left.

REVERSE. A most beautiful temple, of which 10 columns are shown. The tympanum contains the letters *S. P. Q. R.*: *Senatus Populusque Romanus* — "the Senate and Roman People." The roof is covered with figures. Between the columns in front sits the image of Concord, holding in her right hand the *Patera* or sacred dish; in her left, her accustomed emblem, the cornucopiae. On the right and left are the statues of Tiberius and his brother Drusus. An old numismatist adds, "That there might be an eternal memory of this temple, and of the concord of the two brothers to posterity, this medal, so rare for those times, was struck." The temple is that of Concord, rebuilt by Tiberius. It stood very close to the forum, and it was in this edifice that the Senate met at the trial of Cataline.

No. 2, *AE*.

OBVERSE. Unlaureate head of Tiberius to the left, as in No. 1. **INSCRIPTION** (supplied): "Tiberius Caesar Augustus Imperator." Read from right to left. (The letter *E* in the cut is an error of the wood-engraver.)

REVERSE. No device. **LEGEND** (abbreviated): *PONTIF MAXIM TRIBVN POTEST XXIII*; (supplied) — Pontifex Maximus Tribunitia Potestate 24, "The High Priest; exercising the Tribunitian Power the 24th time." *S. C.*, *Senatus Consulto* — "By Decree of the Senate." This coin was struck A.D. 22 — thus computed: B.C. 6, Augustus endowed Tiberius with the Tribunitia Potestas for 5 years; then, after an interval of 4 years, he received it annually: Thus "Tr. P. XXIII" brings us to A.D. 22.

No. 3, *AE*. This may be studied in connection with No. 4.

The **OBVERSE** contains the head of Tiberius, with **INSCRIPTION**: "Tiberius Caesar, Son of the Divine Augustus; Augustus, Emperor the 7th time."

REVERSE. A shield, in the middle of which is the effigy of the goddess Clemency, with the word *Clementiae* ("to Clemency") for a Legend, and

S. C., *Senatus Consulto* — "By Decree of the Senate." See observations upon No. 4.

No. 4, *AE*.

OBVERSE is the same as that of No. 3.

REVERSE. A shield, highly ornamented and enriched with a laurel wreath. In the middle is the effigy of the goddess Moderation, with the word *Moderationi* ("to Moderation") for Legend, and *S. C.*, *Senatus Consulto* — "By Decree of the Senate." Patin remarked in 1696 "that these coins impute praise to the clemency and moderation of this most impure tyrant, so far as the luxury of the age might spare external show to the people and adulation to the Emperors." He then goes on to explain that Tiberius, however cruel at heart, outwardly practiced the manners of a moderate and clement person. "When he received visitors at his banquets, he met them at the gate upon their entrance, and when they departed, followed them as far." The shields figured here refer to the golden shields which Tiberius suspended in the Capitoline, and dedicated to the eternal gods.

No. 5, *AR*. This is the denarius usually cited in commenting upon the demand made by Jesus by the words, "Show me a penny" (*Luke xx. 24*).

OBVERSE. The laureate head of Tiberius to the right. Beardless; bust undraped. **INSCRIPTION** (abbreviated): *TI CAESAR DIVI AVG F AVGVSTVS*; (supplied) — Tiberius Caesar Divi Augusti Filius Augustus — "Tiberius Caesar Augustus; son of the deified Augustus."

REVERSE. A female figure seated upon a square seat, to the right; the right hand supported by a spear, the left holding out an olive branch. **LEGEND** (supplied): *Pontifex Maximus* — "The High Priest."

No. 6, *AE*.

REVERSE. The figure of the goddess Vesta seated on an ornamented chair, to the right. Her right hand holds the *Patera*; her left is supported by the *Hasta Pura*. Her drapery comes neatly to her feet. **INSCRIPTION** (abbreviated): *C VIB MARSO PR COS DR CAE Q PR TC RVFVS FC DD PP*; (supplied) — Caius Vibio Marso Proconsul; Drusus Caesar Quaestor Provinciae; Titus Caecilius Rufus Fieri Curavit; Decuriones Posuerunt — "Caius Vibius Marsus being Proconsul; Drusus Caesar being Questor of the Province; Titus Caecilius Rufus caused (this coin) to be struck; the Senators (of Utica) gave the orders."

Nos. 6 and 7 were struck at Utica, in Africa, famous for the death of Cato. The city was greatly favored by Julius Caesar, Augustus and Tiberius, and struck many coins in honor of the latter.

No. 7, *AE*.

REVERSE. Figure of the goddess Vesta, as in No. 6, with slight variations in the supports of the chair. **INSCRIPTION** (abbreviated): *C VIBIO MARSO PR COS III C SALLVS RVSIVS (F) C MM I V*; (supplied) — Caius Vibio Marso Proconsul 3; Caius Sallus Rustius Fieri Curavit; Municipales Municipii Julii Uticensis — "Caius Vibius Marsus being Proconsul in the 3d year; Caius Sallus Rustius caused this coin to be struck; the citizens of the free Julian city of Utica (approved)."

No. 8, *AE*.

OBVERSE. Unlaureate and beardless head of Tiberius to the left. Behind the neck a branch of laurel; in front, an eagle. **INSCRIPTION** (supplied) — "Augustus Tiberius Caesar."

REVERSE. The head of Apollo to the right, with the Lyre in front. **LEGEND**: Characters in unknown script.

In other coins of Tiberius we find that prince arrayed in the habit of Apollo, with the Lyre. "For he conceived himself to be a son of Apollo," says Suetonius, and many inscriptions are addressed to him by the name of that deity.

No. 9, *AE*.

The **REVERSE** is a restored coin by Titus, who duplicated so many of the coins of Augustus and other princes.

OBVERSE. The figure of Justice, with the word *IVSTITIA*. As in preceding coins, we learn that Tiberius affected all the best virtues, though practicing them so little. Patin says: "The most unmerciful (inclementissimus), immoderate (immoderatissimus) and unjust (injustissimus) man in all the period of his rule made vows to clemency, moderation and justice!" The force of the Latin tongue could go no farther than this.

No. 10, *AV*.

OBVERSE. Laureate head of Tiberius to the right. **INSCRIPTION** as on the Obverse of No. 4.

REVERSE. Laureate head of Augustus Caesar to the left. **LEGEND** (abbreviated): *DIVOS AVGVSTI DIVI F*; (supplied) — Divos Augustus Divi Filius — "The deified Augustus, son of the Deified." Augustus was called *Divus* (*divos*) after he had been consecrated, and flamens appointed to him. As Julius Caesar had received the same honor in his lifetime, Augustus styled himself, "Son of the Deified," in which, as we see, Tiberius imitated him. For he struck coins in honor of the father who had adopted him, and so conciliated the people to him. It is due to the character of Tiberius to say that he did not assume the name of Augustus, but suffered it to be ascribed to him, as we read upon this elegant aureus, or gold coin.

No. 11, AE.

The **OBVERSE** has the head of Tiberius, with Inscription: "Tiberius Caesar Augustus, son of the deified Augustus."

REVERSE. The figure of a camp. **LEGEND** (supplied): Colonia Augusta Emerita—"The Colony of Emerita Augusta."

Another coin of this colony is figured in No. 13 of the series of Augustus. The colony was named from the worthy character of the veteran soldiers to whom Augustus granted the territory when he dissolved so many legions at the close of the civil wars, and donated valuable lands and possessions to them.

No. 12, AE.

The **OBVERSE** has the laureate head of Tiberius, with the inscription as No. 11.

REVERSE. A horseman, lance in right hand, galloping swiftly to the right. Inscription, OSCA.

V V is for VRBS VICTA—"The Victorious City." Caesar, in his Civil War, speaks in laudatory terms of the bravery of the people of Osca. Silver mines were here, described by Livy. It is now a town in Arragon, styled Huesca.

No. 13, AE.

OBVERSE. Unlaureate head of Tiberius to the left. Portrait but little resembles the preceding, being a failure in the artist. **INSCRIPTION:** "Tiberius Caesar Augustus, Emperor, son of the deified Augustus."

REVERSE. The temple erected by the people of Ratisbona. **LEGEND:** AETERNITATI AVGVSTAE—"To the eternity of the Augusta" (or Empress); but why *Augustae* instead of *Augusti* we cannot explain. It may be a blunder of the artist, whose work in the portrait is so inferior. This place is now Regensburg, Germany.

No. 14, AE.

The **OBVERSE** has the head of Tiberius and an inscription like the last.

REVERSE. A temple of five columns, erected in honor of Augustus, having a facade and corners of roof moderately ornamented. The letters ABDERA are symmetrically disposed. This place is now Adra, in Spain.

No. 15, AE.

The **OBVERSE** has the head of Tiberius, with inscription like the last.

REVERSE. A ship to the right, with seven oars visible; prow armed with trident; helmsman at his post; Vexillum at the prow. **INSCRIPTION** (abbreviated): SAG L SEMP GEMINO L VAL SVRA II VIR—"Saguntum Lucio Sempronio Gemino, Lucio Valerio Sura Duum-viris," Seguntum: Lucius Sempronius Geminus and Lucius Valerius Sura, being the mint masters.

Saguntum, like many other Spanish cities, offered its municipal emblem to conciliate the favor of the Emperor Tiberius. The place had been taken and destroyed by Hannibal, after a siege that produced a famine so severe as to make the adage "A Saguntine famine" proverbial. The ship is that by which the colonists were brought here from the island Zacynthus.

No. 16, AE. A Greek Imperial.

The **OBVERSE** has the head of Tiberius, with inscription in Greek: "Tiberius Caesar Augustus."

REVERSE. Head of Livia, mother of Tiberius, to the right. Hair elaborately and elegantly dressed; profile beautiful. **Legend:** ΕΔΕΣΣΑΙΩΝ ΣΕΒΑΣΤΗ—"Augusta of the Edessans." The people of Edessa, at the Euphrates, considered that they could not please Tiberius better than to honor his mother, Livia, in this manner. In Nos. 23 and 24 of the series of Augustus we have portraits of the same lady.

No. 17, AE.

The **REVERSE** has the words "Pontiff; Tribunitian Power the second time; by decree of the Senate."

OBVERSE. The head of Drusus, brother of Tiberius, to the right. **INSCRIPTION** (abbreviated): DRVSVS CAESAR TI AVGV F DIVI AVGN; (supplied)—Drusus Caesar Tiberii Augusti Filius; Divi Augusti Nepos—"Drusus Caesar, son of Tiberius Augustus; nephew of the deified Augustus."

Drusus, junior, the only son of Tiberius, and therefore heir to the throne, was born B.C. 13, and elected Consul A.D. 14, the year of his father's accession. A.D. 22 he received the Tribunitian power, but died by poison A.D. 23, administered by his wife, Livilla. He was a person of most depraved character, like the majority of those who composed the court of Tiberius.

No. 18, AE. A Triumphal Coin in honor of Germanicus, nephew and adopted son of Tiberius.

OBVERSE. Germanicus riding bareheaded to the right, in a quadriga triumphal chariot, elegantly ornamented. In his left hand he bears a legionary eagle upon a spear. Above him is the inscription "Germanicus Caesar."

REVERSE. Germanicus in full armor standing to the left; his feet crossed; his right hand raised, as if detailing to the Senate the events of his campaigns. In his left hand is a legionary eagle. **LEGEND** (abbreviated): SIGNIS RECEPT DEVICTIS GERM S C; (supplied)—Signis

Receptis Devictis Germanis Senatus Consulto—"The Standards being recovered; the Germans being subdued; by Decree of the Senate."

The history of this coin is one of extraordinary interest, and will repay a critical reference to the history of the period.

No. 19, AE.

OBVERSE. The head of Antonia to the right. Dressing of the hair modest and attractive; neck draped. **INSCRIPTION:** "Antonia Augusta."

REVERSE. The Emperor standing in the pontifical habit, holding in his right hand the simpulum. **LEGEND** (abbreviated): TI CLAVDIVS CAESAR AVGV PM TR P IMP; (supplied)—Tiberius Claudius Caesar Augustus Pontifex Maximus Tribunitia Potestate Imperator—"High Priest, exercising the Tribunitian Power; Emperor." S. C., Senatus Consulto—"By Decree of the Senate."

This Antonia, the daughter of Mark Antony and Octavia, the sister of Augustus, was the wife of Germanicus Drusus, brother of Tiberius. She was born about B.C. 36. Her three children were Germanicus Caesar, described in the preceding coin; Livilla, alluded to in coin No. 17 of this series, and Claudius, afterward Emperor. She was celebrated for her beauty, virtue and chastity.

No. 20, AE.

REVERSE. The heads of Nero and Drusus, facing each other. **LEGEND** (partly obliterated): "Nero and Drusus."

The three sons of the elder Drusus, brother of Tiberius, viz. Nero, Drusus and Caius, were in the line of inheritance upon the death of his own children; but their fate was a harsh one. Nero, the eldest, was exiled by his uncle, and starved to death. A.D. 29; Drusus, the second, after a glorious career at the head of the Roman armies, was poisoned; Caius (called Caligula), after a perverted youth, became the vilest Emperor that had ever ruled, and his short reign was closed by assassination. This coin was struck in some Spanish mint, place not identified.

No. 21, AE. A Greek Imperial, struck at Miletus, near Ephesus, in honor of Agrippina, granddaughter of Augustus.

OBVERSE. The head of Agrippina to the right. She was the wife of Germanicus, named in No. 18, and mother of Caius (Caligula), afterward Emperor. Dressing of the hair elaborate; neck modestly draped. **INSCRIPTION** (partly obliterated): ΜΙΛΑΣΙΩΝ—"Of the Miletans."

REVERSE. The laureate head of Caius (Caligula) to the right. In front of the long craned neck an eight-point star. **LEGEND:** ΓΑΙΟΣ ΚΑΙΣΑΡ ΓΕΡΜΑΝΙΚΟΣ ΣΑΒΑΣΤΟΣ—"Caius Caesar Germanicus Augustus."

This coin more properly belongs to the series of Caligula, as it testifies to the benefits received from him by the Miletans.

In commenting upon Coin No. 18 of this series, we alluded to that most interesting passage of history, the disastrous defeat of Varus by the Germans, A.D. 9. This general, formerly pro-consul of Syria, moved in the summer of that year to the river Weser, near where it is joined by the Werra. His army consisted of three Roman legions, with their regular number of auxiliaries and a strong body of cavalry. By the most dastardly treachery he was drawn from his camps by Hermann, Arminius and the other German chiefs, professedly Roman allies, and attacked in a woody pass by an immense army of Germans. The first day's fight was indecisive; but in the two following days, surrounded by immense hosts of savages, impeded by heavy rains and worn down by incessant combat, the Roman army was destroyed. Three eagles were captured. Varus committed suicide. All the Roman possessions between the Weser and the Rhine were abandoned to the enemy.

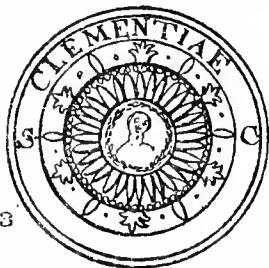
Thus far all historians agree. The disaster sent dismay throughout the Empire. The Emperor Augustus, who was both weak and aged, gave way to the most violent grief. He tore his garments and cried aloud day and night, "Varus, give me back my legions!"

But "the great victory" as German historians delight to call it, was ephemeral. It was ever the custom of Rome to rise stronger from defeat. A.D. 11, Tiberius set out with an army of *recovery and revenge*, taking with him his nephew, Germanicus Caesar, then twenty-four years of age. A.D. 13 Germanicus was placed in command with eight legions. His progress into the German provinces, though slow, was sure. He captured the wife of Arminius and her father. At the scene of Varus' disaster he gathered up and buried the remains of that betrayed band. A.D. 16 he gave the savages a thorough defeat on the plain of Idistavicus, and Arminius escaped only in disguise. A second victory followed soon after. Arminius was then put to death by his own relatives, as a usurper of sovereign power. The lost eagles of Varus were recovered, and in honor of the absolute reconquest of Germany, our Coin No. 18 was struck.

This coin, then, is a monument of certain truths upon which historians are divided. Cressy, in his "Fifteen Decisive Battles," includes the destruction of Varus as one. Other authorities, accepting the traditions of savage tribes for history, have elevated Arminius to the highest rank of patriotism and valor.

On the other hand, we exhibit cotemporary coins, veritable "Leaflets of History," stamped by the most cultivated nation of the age, declaring that "the Germans were conquered and the standards recovered!"

COINS OF TIBERIUS.



CALIGULA.

[Of the twelve Caesars who exercised imperial authority at Rome from B.C. 47 to A.D. 96, CALIGULA, A.D. 37-41, was the fourth. The three who preceded him under this title were JULIUS CAESAR, B.C. 47-44; AUGUSTUS, B.C. 31-A.D. 14, and TIBERIUS, 14-37. The eight who succeeded him, CLAUDIUS, 41-54; NERO, 54-68; GALBA, 68-69; OTHO, 69; VITELLIUS, 69; VESPASIAN, 69-79; TITUS, 79-81, and DOMITIAN, 81-96.]

Caius Caesar Augustus Germanicus (commonly styled Caligula), fourth of the Caesars, Emperor of Rome, A.D. 37 to 41, was born at Antium, ten miles south of Rome, August 31, A.D. 12. The reigning Emperor was Augustus. Caligula was the youngest son of Germanicus Caesar, nephew of the Emperor Tiberius, the same who restored the prestige of Rome lost in the destruction of Varus and his three legions by the Germans, A.D. 9. His mother, Agrippina, granddaughter of Augustus Caesar, was one of the victims of the cruelty of the Emperor Tiberius. Nero, afterward Emperor, was the son of the second Agrippina, sister of Caligula, and the Emperor Claudius was her father's brother. The nickname (*nomen joculare*) of *Caligula* (which he himself always refused to bear, deeming it an insult) is derived from *caliga*, the form of boot, heavy and studded with nails, worn by common soldiers. A private soldier was termed, from this object, *miles caligulatus*. The word is allied to *calceus*, from *calx*, the heel; and by metonymy, *caliga* represents military service.

The Emperor Caligula, born under sound of trumpet, spent his early years in the camps with his father. He became the idol of the soldiers. At the age of sixteen, upon the death of his mother, he took up his abode with his great-grandmother, Livia Augusta, the wife of the Emperor Augustus, and at her death delivered her funeral oration from the Rostra, wearing the *prætexta*. From this he removed to the dwelling of his grandmother, Antonia, the wife of Drusus, brother of Tiberius, where he remained until his twentieth year (A.D. 32), when the Emperor Tiberius summoned him to Misenum, in Campania, the place of the royal residence.

A resident at the voluptuous court of Tiberius, Caligula concealed his indignation at the treatment his family had received from that monarch, and so saved his own life; but his savage and voluptuous character was understood by the Emperor. He married (A.D. 35) Junia Claudilla (Claudia), who lived but a year after. Soon after her death he obtained the questorship, and then the augurate, having been created pontifex maximus two years before.

The death of Tiberius, which occurred at Misenum, March, A.D. 37, in the manner of an assassination, has been charged upon Caligula, who, in fact, boasted that he administered poison to the old voluptuary with his own hands. Yet he attended the funeral in the dress of a mourner, hair and beard unshaved and untrimmed, clothed in black, all ornaments being laid aside.

It was not altogether the purpose of Tiberius that Caligula should be his successor. In his will he had appointed Tiberius Gemellus, his grandson, to be co-heir with Caligula; but the Senate and the people gave the sovereign power to Caligula alone in honor of his father, Germanicus, who had been the idol of the nation, and he set out upon his brief career as ruler without an opponent.

At first he seems to have tried to perform a worthy part. He paid to the people and the soldiers the legacies left them by the late Emperor, pardoned all who had joined in the oppressions endured by his family, and publicly burnt the condemnatory papers. He released from prison and from exile all political prisoners, and restored to the magistrates that full power of jurisdiction of which they had been deprived. To foreign princes, stripped of their patrimony by his predecessor, he behaved with generosity. Among these, Agrippa, grandson of Herod the Great, of Judea, who had been put in chains by Tiberius, was pardoned and his kingdom restored to him.

July 1, A.D. 37, Caligula, in conjunction with his uncle Claudius, afterward Emperor, entered upon his first Consulate. Soon after this he was seized with a serious illness, in consequence of his irregular mode of living, and from that time became an altered man. All that was good in him evaporated. The justice and moderation evinced during the first months of his reign disappeared. From that time he acted more like a diabolical monster than a human being. His conduct was that of a madman. Perhaps his illness destroyed his mental balance and thus let loose all the veiled passions of his soul.

The hand of the executioner fell heavily upon the ancient families of

Rome. Only the obscure were safe. He put to death Tiberius Gemellus, whom he had formerly made Princeps Juventutis. He compelled many of his relatives, amongst them his grandmother, Antonia, and his wife, Ennia Naevia, to commit suicide. He was ever haunted by the black spectres of gloom and *ennui*. At the circus, when the number of criminals failed for the bloody sports, he seized upon bystanders, ordered their tongues cut out, and made them substitutes in the horrid games. At his meals he ordered men tortured to death before his eyes as zest to his flagging appetite. Once, during a horse-race, when he found the people more humane than himself, he expressed the wish that "all men had but one neck, and he would decollate the race at a blow." Cursed with the grossest sensuality, he had a keen enjoyment of low and profligate society. His favorite pleasure was sensual excitement. Mystery, intrigue and suspicion hung over his court, and to all time his memory dwells in such contempt as well as detestation that few can even recollect his real name (Caius Caesar), but call him "Caligula," as one would say "the Tom, Dick and Harry of Roman Emperors."

In his madness Caligula conceived himself to be a god. He appeared publicly as Bacchus, Apollo, Jupiter, Diana and others, representing either sex, as the fancy moved him. He would stand in the temple of Castor and Pollux, between the statues of those divinities, and require the people to worship him in their stead. He even built a temple to *himself* under the name of Jupiter Latiaris ("the Jove of the Latins"), and erected his statue of gold as presiding god there. He even raised his horse Incitatus to the consulship as his own colleague! In reading these coins we may recall this wretched story to mind.

A.D. 40, Caligula led his army into Gaul, and to the shore opposite Britain. But four months after his return (viz. January 24, 41) he was murdered at the theatre, together with his wife and child. It may be said of him, as of many subsequent tyrants, "he had shed with impunity the noblest blood of Rome; he perished as soon as he was dreaded by his own domestics."

After his death the Senate, changing the fear under which they had cowered before him into wrath, solemnly execrated his memory. His statues were ordered to be thrown down, inscriptions erased, coins gathered in and melted! This same "act of oblivion" was performed nearly fifty years afterward to the dishonor of Domitian, and, so far as statues and inscriptions are concerned, with success. Not so with coins! They had been distributed through too many hands, by too many methods, to be gathered up again. Millions upon millions of them were scattered from one confine of the great Empire to another, and the Senate may as well have ordered the dust gathered that had been blown from the seven hills of Rome, as to recover the dispersed coinage of this infamous ruler that had passed from under the hammer in their great mint in the temple of Juno Moneta.

The abundance of ancient coins is an appropriate subject here. They bring back the life of buried populations because they were struck so numerous and distributed so systematically. With them all the products of the earth were purchased which made Rome the emporium of the earth. They were placed under *termini*, the boundaries of towns, fields and roads, as to-day the United States surveyors place handfuls of charcoal under the termini which they set up. Coins were placed between the lips of the departed to serve him for ferrriage as he passed the dark river (Styx), and if we compute the number thus interred in a thousand years we can form some estimate of how many remained in circulation. The engineers hid them in the angles of their camps as we to-day place them under corner-stones of public edifices. From the coins of Janus, some of which weighed 4,000 grains, down to minute bits of bronze, they were thus committed to the guardianship of mother earth. So the life of a Roman Emperor, good or bad, honored or disgraced, impressed upon imperishable metal, and thus disseminated, could never be consigned to oblivion.

The subject is not exhausted. The plow-share, the engineer's spade, the upheavals of earthquakes, the gulleys out of hillsides by rains, the drying up and drainage of marshes, the cleansing of old pools and spring heads, the breaking up of ancient wrecks upon rocky coasts, excavations for foundations in all Roman cities, dredging of rivers; these and other processes, natural and human, have brought to light, are bringing to light, will yet bring to light, immense numbers of the coinage of Rome struck during its twenty centuries of existence. Here is a list of "finds" recorded within a few years:

Near Rheims, France, 1829, 2,000 Roman coins in a Roman vase, of which 1,500 in billon of Postumus. Another collection near by had 4,000, all small bronze except one.

On the Jersey Coast, England, A.D. 1830, 982 Roman coins.

In 1836, 700 Roman coins discovered in a vase at Lawal, on the Marne in France. These were all denarii, in fine preservation. They were of Tiberius, 200; Augustus, 165, etc.

At Exeter, England, in some parts of the city, a person can scarcely dig a cellar without seeing half a dozen coin portraits staring him in the face. One hundred and eighty-two came out together, representing Claudius, Nero and Vespasian. In October, 1876, 55,000 near Verona, Italy, etc. These genuine materials of numismatic study lie so thickly under London that the excavations of the underground railway there, a few years since, brought to light thousands of them.

Near Chimay, France, a "find" some thirty years since contained 26,000 Roman coins, in bronze and billon. These ran from Valerian to Aurelian. Of Gallienus there were 2,200, in eighty-three varieties; of Tetricus, father and son, 18,500, in twenty-two varieties.

August 10, 1836, there were found, in a bronze basket, near Thorn-grafton, eleven miles from Hexham, England, three gold and sixty silver Roman pieces. The reverses were all different. They ran from Claudius to Hadrian. October 2, 1836, a "find" near Maidenhead, England, filling two rude vases, contained between 400 and 500 Roman coins, from Otho to Antoninus Pius. About the same time there were found near Rush Green, Lewisham, England, two earthen pots with 420 aurei (gold coins). In 1839, at Stroud, in Kent, several hundred Roman coins from Antoninus to Gratianus. In excavating for the Great Western Railway, England, some 250 denarii came to light, of Valens, Gratianus and Magnus Maximus.

A boy in England, stooping for a stone, picked up an aureus of Trajan. The Obverse, a laureate head of that emperor; Reverse, a genius bestowing gifts upon two children. In the exergue were the letters ALIM ITAL. The legend was: COS V PP SPQR OPTIMO PRINCIPI. Near Gravesend, England, 552 Saxon coins were discovered, of the period A.D. 814, mostly fresh and sharp, as if just fallen from the mint. There was one of Alfred in the heap.

In 1838, at Swansea, England, 166 coins, English and Scotch silver, were found in a vase. Near Loughborough, Leicestershire, England, in an urn, were found nearly 2,000 Roman small bronze—eighty-four of Philip, and from that to Probus.

This list might be extended to many pages. It is chiefly valuable as proving the richness of the upper alluvial of Europe, Asia and Africa in these metallic monuments of Roman history.

WHAT THE COINS TEACH CONCERNING CALIGULA.

READINGS

Of seventeen coins, gold, silver and bronze, of the Emperor CALIGULA, from the illustrations on the fourth page.

[The student will observe in these READINGS: *First*, that the size of a Coin does not always agree with the size of the picture. *Second*, that the metal is distinguished by an abbreviation,—AV (*aurum*) standing for gold, AR (*argentum*) for silver, AE (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. *Third*, that there are few punctuation points on Coins, though sometimes introduced by engravers to facilitate READINGS. *Fourth*, that we do not reproduce the old forms of Greek letters here, but substitute modern type; and *Fifth*, that these READINGS are prepared as well for the use of *Learners* as *experts*.]

No. 1, AE.

OVERSE. The laureate head of Caligula to the left; beardless; bust undraped. INSCRIPTION (abbreviated): C CAESAR AVG GERMANICVS PON M TR POT; (supplied)—Caius Caesar Augustus Germanicus Pontifex Maximus Tribunitia Potestate,—“Caius Caesar Augustus Germanicus; High Priest; exercising the Tribunitian Power.”

REVERSE. A group of the three sisters of Caligula,—Agrippina, Drusilla and Julia,—in the characters of Piety, Constancy and Good Fortune. The one to the left represents Fortune; her right arm is supported by a short column, and thus supports the cornucopiae. The central figure, as Piety, holds the sacred patera in her right hand, and on her left arm the cornucopiae. Julia, representing Fortune, holds a rudder in her right hand; on her left arm the cornucopiae. The history of these three vile women, their horrible commerce with their own brother, and their deserved fate, is too shocking for our pages. What sneers of scorn these coins excited as they passed from hand to hand throughout the great Empire one may easily conceive. S. C. is read Senatus Consulto,—“By Decree of the Senate.”

No. 2, AE. A medallion struck at Caesarea Augusta.

OVERSE. Laureate head of Caligula to the left. The pose of the

prince is arrogant and superb. Beardless; bust not draped. INSCRIPTION (abbreviated): C CAESAR AVG GERMANICVS IMP; (supplied)—Caius Caesar Augustus Germanicus Imperator.

REVERSE. Three standards, upright and parallel. The central one is the legionary eagle, usually made of silver. The others are the standards of the maniples, or company flags, viz., a human hand, fingers erect, palm outward. LEGEND: LICINIANO ET GERMANO II VIR,—“The mint-masters, Licinianus and Germanus;” C. C. A., Colonia Caesarea Augusta. See coin No. 1, series of Augustus, for this. The two men named were chiefs of the mint at that place. The custom of inserting the names of mint-masters in coin legends, so common with Julius Caesar, disappears a little later on.

No. 3, AE.

THE OVERSE has the head of Caligula, with INSCRIPTION: “Caius Caesar Augustus Germanicus; Emperor; High Priest; exercising Tribunitian Power; Consul.”

REVERSE. The head of Salus, deity of Health (Prosperity, Salutation), represented as a female, to the right; hair dressed; bust draped. LEGEND (abbreviated): CN ATEL FLAC CN POM FLAC II VIR (F) C, SAL AVG; (supplied)—Cneus Atellius Flaccus (et) Cneus Pomponius Duumviri Fieri Curaverunt Salutis Augusti.—“The mint-masters, Cneus Atellius Flaccus and Cneus Pomponius, caused (this coin) to be struck to the health of Augustus.” We are not informed of what city these men were the moneyers.

No. 4, AE.

REVERSE. There is no type. INSCRIPTION: LICINIANO ET GERMANO II VIR C. C. A.—“The Colony Caesarea Augusta; Licinianus and Germanus being the mint-masters.”

No. 5, AE.

REVERSE. A colonist driving a yoke of oxen and plow, to the right. His right hand holds the diminutive plow in use to this day in oriental countries; his left flourishes a whip. The condition of the cattle bespeaks good pasturage and care. LEGEND the same as No. 4, save that the letters C. C. A. are omitted.

No. 6, AE.

REVERSE. Nero and Drusus, nephews of Tiberius, on horseback, galloping to the right. Their cloaks and the tails of their horses indicate speed. The attitude of the horses is fine. LEGEND: Nero et Drusus Caesares.—“The Caesars Nero and Drusus.” It is probable there are other words which are lost in this specimen.

In looking at these figures the reader will bear in mind that both met with premature death at the hand of Tiberius, their imperial uncle.

No. 7, AE.

OVERSE. Unlaureate head of Caligula to the left; beardless; bust undraped. INSCRIPTION (abbreviated): C. Caesar Aug Germanicus Pon M Tr Pot; (supplied)—Caius Caesar Augustus Germanicus Pontifex Maximus Tribunitia Potestate.—“The High Priest; exercising the Tribunitian Power.”

The nickname of Caligula is never found upon coins; it would have been as much as a moneyer's life was worth to stamp upon the metal a name so distasteful to the Emperor.

No. 8, AE.

THE OVERSE has the head of Caligula, with the same inscription as that of No. 7.

REVERSE. The three daughters of Germanicus by Agrippina, viz., Agrippina the Second, Drusilla and Julia. These sisters of the Emperor Caligula form a strange group upon this coin, as on the Reverse of No. 1, where a brief account of them is given.

No. 9, AE.

THE OVERSE has the head of Caligula, with the usual inscription.

REVERSE. An elegant laurel wreath inclosing the letters II Vir. INSCRIPTION (abbreviated): MV AVG BILBIL C CORN REFE C M HELV FRONT II VIR; (supplied)—Municipium Augusta Bilbilis Caio Cornelio Refecto (et) Marco Helvio Frontone Duum-viris.—“The Free-city Augusta Bilbilis; Caius Cornelius Refectus and Marcus Helvius Fronto being mint-masters.”

The free city of Bilbilis, in Tarracon, Spain, struck numerous coins in honor of the Emperors, who successively favored them.

No. 10, AE. A Greek Imperial

THE OVERSE has the head of Caligula with the usual inscription. See No. 21 of the series of Tiberius.

REVERSE. The god of music, Apollo, as a player upon the lyre. The deity is nude; head bound with laurel. The pose is graceful; the anatomy of the figure worthy of study. LEGEND: ΔΙΔΥΜΕΥΣ ΜΙΛΗΣΙΩΝ—“Apollo of the Milesians.” Didymus (or “the twin”) was a cognomen of Apollo. Because the sun illuminates the moon, or because he was born at one birth with Diana, therefore the Greeks termed them Didymi (twins), as they did Jupiter and Apollo. Suetonius says that in honor of this, Caligula determined to complete the Temple of the Twin, at Miletus, which had fallen through age.

No. 11, AE.

The OVERSE has the head of Caligula, with the usual inscription.

REVERSE. The laureate head of Germanicus, father of Caligula, to the right. LEGEND (abbreviated): GERM CAESAR PVLCHRO III VARIO II VIR—"Germanicus Caesar; Pulcher being triumvir and Varius the duumvir."

It is doubtful from what city this coin emanated. This Pulcher was a member of the great *Claudia Gens*, of which there are numerous coins extant; Varius was also the name of a *Gens* (ancient clan) of whom we have coins struck at Osca, Spain.

No. 12, AE.

The OVERSE is the same as No. 11

REVERSE. This is a duplicate of No. 11, save that Dossenus takes the place of Varius in the Legend. But we cannot indicate the name of the city.

No. 13, AR.

OVERSE. Laureate head of Caligula to the right. INSCRIPTION (supplied): Caius Caesar Augustus Germanicus—"The High Priest; exercising Tribunitian Power."

REVERSE. Radiate head of the Emperor Augustus (deceased A.D. 14) to the right. LEGEND: Divus Augustus, Pater Patriae—"The deified Augustus; the Father of the Country."

This beautiful denarius deserves more than ordinary study. We borrow the cut from Smith's "Dictionary of Greek and Roman Biography and Mythology," *voce* CALIGULA.

No. 14, AE. A Greek Imperial, struck at Cos, and much damaged by time.

REVERSE. The serpent, sacred to the people of Cos. He lies in voluminous folds, with head erect, as in the act of striking. The position is natural, and proves the artist. The Legend is much obliterated: ΚΩΙΩΝ—"Of the people of Cos."

No. 15, AE.

REVERSE. Pegasus to the left, a most artistic personification. The Legend is much obliterated: COR is for Corinth. See Nos. 7 and 8 of the series of Julius Caesar. The names of the moneyers are abraded. - LO II VIR alone remaining.

No. 16, AE. A Greek Imperial, struck at Ilion, in Asia Minor.

OVERSE. The unlaureate heads of Augustus and Caligula, facing each other. Each bust rests upon a cippus. INSCRIPTION: ΓΑΙΟΣ ΚΑΙΣΑΡ ΘΕΟΣ ΑΥΤΟΚΡΑΤΩΡ ΣΕΒΑΣΤΟΙ—"Caius Caesar; the deified Emperor; the Augustuses."

REVERSE. The goddess Pallas (Minerva) standing to the front, between the personifications of Rome and the Senate, facing each other. The head of Rome is turreted. LEGEND: ΘΕΑ ΠΟΜΗ ΙΕΡΑ ΣΥΝΚΑΗΤΟΣ—"Goddess Rome; Holy Senate." ΙΥΙ is for Iliensium—"Of the people of Troy."

This coin, in suggestiveness of locality, goddess, etc., is exceedingly rich.

No. 17, AV.

OVERSE. A very beautiful gold coin (aureus). The laureate head of Caligula to the right; beardless; bust undraped. INSCRIPTION (abbreviated): C CAESAR AVG PONT MAX TR POT III COS III—"Caius Caesar Augustus, High Priest; exercising Tribunitian Power the third time; Consul the third time."

REVERSE. The civic wreath of oak leaves and acorns presented to a person who had saved the life of a Roman citizen. The wreath incloses the Legend, S P Q R P P OB CS—Senatus Populusque Romanus Patri Patriae ob Cives Servatos—"The Senate and Roman People to the Father of the Country for Saving Citizens."

Besides the seventeen coins figured and described, we present readings of a number of *denarii* and *aurei*, many of them extremely beautiful and rare. All of this sort of coinage was stamped by special order of the Emperor, and not of the Senate, and therefore represents self-praise. It was the "Imperial money," as the bronze coinage, made under special decrees of the Senate, was the "people's money." This is to be kept in mind by the coin-student. Whatever compliments to a prince or his family we see upon gold or silver coins were put there by command of the Emperor himself, while that which we find upon bronze money was commanded by the Senate.

One of these coins exhibits the civic crown with the lettering S P Q R P P OB CIVES SERVATOS—Senatus Populusque Romanus Patri Patriae ob Cives Servatos—"The Senate and Roman People to the Father of the Country for Saving the Lives of Citizens." See our No. 17. The allusion is to the recall of certain exiles and other acts of clemency performed by Caligula at the commencement of his reign.

We have an Allocation coin of Caligula in bronze which is interesting. The Emperor stands to the left in a suggestum; behind him is a curule chair. His right hand is raised to address five soldiers who bear four legionary eagles. This represents his harangue to the Praetorian and other forces at his accession.

A bronze coin of Caligula is extant with veiled female figure to the left, representing Vesta, seated on a square, high-backed seat, ornamented in every part. In her right hand is a patera; in her left, the hasta pura. S C, for Senatus Consulto, is seen, viz. "By Decree of the Senate," in the field.

A coin of Pietas, struck to Caligula, is much like this. In the Obverse is a figure veiled; the right hand holding the patera, the left elbow resting upon the head of a robed female (small) standing on a base at the side of the chair, with one hand on the bosom, the other at the side. This statue is designed as an ornamental support for the left arm, but does not appear to be a part of the chair. The word PIETAS is in the Exergue. Upon the Reverse is a fine square temple of six columns (hexastyle), decorated with garlands suspended among the columns. The pediment and tympanum are much ornamented with statues. In front of the temple is an altar, at which the Emperor, dressed in pontifical robes, is standing. In his right hand is a patera to catch the blood from an ox held for sacrifice by the victimarius. There is an attendant behind the Emperor. (Imagine Caligula as a Priest!) The Legend is DIVO AVG—Divo Augusto—"To the deified Augustus,"—referring to the temple erected in honor of Augustus. This temple, a century later, was repaired by Antoninus Pius, and a coin struck, with the Legend, "The Temple of the deified Augustus restored."

A coin found in both metals has the head of Agrippina, and commemorates the filial conduct of Caligula, who, upon his accession, repaired to the island of Pandataria, and collected in an urn the remains of his mother, Agrippina, who, banished by Tiberius, had died of starvation four years before. Bringing these to Rome, he established, in her memory, Circensian games. Her remains, borne in a carpentum, were carried with pomp, and her reputation restored by coins. The Legend is: Agrippina Mater Caii Caesaris Augusti Germanici—"Agrippina, the mother of Caius Caesar Augustus Germanicus."

There is a gold coin presenting his sister Agrippina crowned with a diadem, and his sister Julia. See No. 1 of this series.

A gold coin struck by Caligula in honor of Augustus, the second Emperor, has the radiated head of Augustus and the Legend (*Anglicé*), "The deified Augustus, Father of the Country." Caligula took special pains to honor his ancestor Augustus, omitting, as far as possible, the memory of Tiberius, who had destroyed the dearest members of his family—father, mother, etc.—in his jealous cruelty. The coin last named was struck on the occasion of his dedicating the temple begun by Tiberius. At the celebration he rode dressed in a triumphal habit, with immense display.

Coins were struck by Caligula in honor both of his father and grandfather. Few princes, in fact, gave so much attention to printing *genealogy* upon imperishable metal. The memory of these two was particularly dear to the people, and at first they honored Caligula for the sake of the dead.

Coins were struck with the sympulum and lituus, emblems of the Augurate. The Legend is IMPERATOR PONT MAX AVG TR POT—"The Emperor, High Priest, Augur, holding the Tribunitian Power."

Several victory-coins of Caligula exist in gold and silver. One has Victory seated on a Globe; in her right hand a branch of laurel. Another has laurel in both hands. These are small differences to note, but they show that they were struck from different *dies*. This Victory refers to the visits of Caligula to Britain and Germany. The Legend, TR POT III, gives the year A.D. 40. The story goes that as the spoils of victory were too scanty for building a trophy, he required the Praetorian Guards to cut trees and construct one from the productions of the forest.

Other evidences of his respect for Augustus are seen in coins having the radiate head of that prince; another with a star upon each side of the head, and another with seven stars surrounding the head. Radiation denotes deification and the two stars indicate Drusus and Germanicus, father and grandfather of Caligula. In the group of seven, five denote the five brothers of Caligula. Another of this class of coins (a quinarius) exhibits a scepter laid transversely across the neck. One writer suggests that these stars refer to Arcturus, the tail of the Great Bear. An elegant silver coin, very large, has the figure of Augustus, togated, sitting in a chariot drawn by four elephants, with drivers sitting on the neck, in Oriental mode, and seven stars surrounding the prince.

The smaller cuts, placed below the coins on the sheet of engravings (fourth page), are explanatory of different numbers of this series of "The Twelve Caesars." Commencing at the left hand, they are named: 1, Curule Chair; 2, Obsidional Crown; 3, Civic Crown; 4, Sacrificial Knife; 5, Roman Ring; 6, Roman Altar; 7, Arch of Titus, at Rome; 8, Sacrificial Axe; 9, Fasces with Hatchet; 10, Ovalis Crown; 11, Naval Crown; 12, Sacrificial Knife; 13, Roman Lady's Ear-ring; 14, Mural Crown; 15, Triumphal Crown; 16, Vallaris Crown; 17, Roman Ring.

All the coins figured in this series are extant, but not in this country. The collection in the United States Mint, at Philadelphia, is rich in them, but as a whole the inquirer is directed to the immense collections in Paris, France, embracing more than one hundred thousand specimens.

COINS OF CALIGULA.



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14



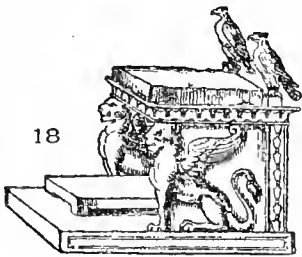
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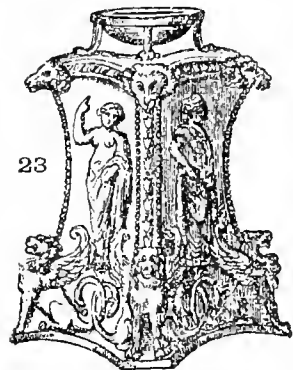
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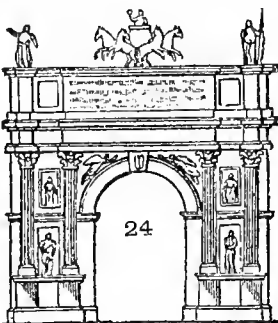
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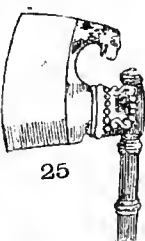
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CLAUDIUS.

[Of the twelve Caesars who exercised imperial authority at Rome from B.C. 47 to A.D. 96, CLAUDIUS, A.D. 41-54, is the fifth. The four who precede him, under this title, were: JULIUS CAESAR, B.C. 47-44; AUGUSTUS, B.C. 31-A.D. 14; TIBERIUS, 14-37, and CALIGULA, 37-41. The seven who succeed him: NERO, 54-68; GALBA, 68-69; OTHO, 69; VITELLIUS, 69; VESPASIAN, 69-79; TITUS, 79-81, and DOMITIAN, 81-96.]

Tiberius Claudius Drusus Nero Germanicus, fifth of the Caesars, Emperor of Rome A.D. 41 to 54, was born at Lyons, in Gaul, August 1, B.C. 10. The reigning emperor was Augustus. His father was Nero Claudius Drusus (*vulgo* Drusus Senior), the first Germanicus; and the celebrated Germanicus, of German fame, was his brother. His mother was the beautiful and illustrious Antonia, niece of Augustus. It is pleasant to recall the fact that the unsullied fidelity of Drusus to his marriage bed was a theme of popular admiration and applause even in that most profligate age.

But the father died while the son was yet in infancy. The constitution of Claudius being feeble, he exhibited a weakness of intellect which, throughout all his life, showed itself in an extraordinary deficiency in judgment, tact and presence of mind. This led to his childhood being neglected. He was despised and intimidated by his nearest relatives, and left to the care of pedagogues who treated him harshly. His own mother stigmatized him as a *portentum hominis* (a human monster), and declared there was something in his nature wanting to the true make-up of a man. It follows that he failed in his undertaking from the lack of judgment, and made himself ridiculous in the eyes of others. He was excluded from the society of his family, and confined to that of slaves and women. Augustus and Tiberius always treated him with contempt. Caligula, his nephew, raised him to the consulship, indeed, but allowed him no part in public affairs.

Yet Claudius grew up to a manhood of uncommon industry, diligence and research. During the long period previous to his accession to the purple (for he was fifty-one years of age when crowned), he devoted the larger part of his time to literary pursuits. Living in obscurity, and taking no part in the administration of government, his opportunities to collect the political and historical facts of the day were improved in the composition of a set of annals from the death of Caesar, to which Tacitus and other Roman historians are supposed to have been indebted for much that makes their works valuable. In this labor, Livy, the historian, encouraged him. Suetonius describes his literary work as "a composition more awkward than elegant." He also composed histories of various countries.

Claudius was four times married (some historians say three). His first wife was Plautia Urgulanilla, by whom he had a son and a daughter. Divorcing her for cause, he married Aelia Petina. This union being soon severed by divorce, he married the notorious Messalina, "an exemplar of female profligacy." Upon her death for crime, A.D. 48, he chose his own niece, Agrippina, mother of Nero, and the worst of the four.

Following the death of Caligula, A.D. 41, there was an interregnum of two days, when Claudius was made Emperor by joint consent of the Senate and the army. His first acts were far-seeing and humane, evincing the same kind and amiable disposition which he had exhibited through so many years of private life; and all through his reign of thirteen years, when left to act upon his own impulses, Claudius seemed a kind, good and honest man.

During his reign, as we shall see from his coins, he was particularly fond of architectural enterprises. He built the famous Claudian aqueduct, and the port of Ostia, and drained Lake Fucinus. Various wars were conducted in Britain, Germany, Syria and Mauretania by his generals. He made a short visit to Britain, A.D. 43, and constituted that island into a Roman province. For this he obtained the surname "Britannicus," and enjoyed upon his return to Rome a magnificent triumph.

During his reign an attempt was made to celebrate the *Ludos Seculares*, or Centennials of Rome, of which we have spoken under Augustus and Domitian. It was unsuccessful.

His death was the result of poison, administered in a dish of mushrooms by his wife, Agrippina, who had already secured the promise of the succession to her son, Nero. Seeing some indications in the feeble mind of Claudius that he might withdraw from that promise and nominate his own son, Britannicus, she put the Emperor to death. It is needless to say the death of the son was not long delayed. This unhappy lad, son of Claudius and Messalina, was born A.D. 42, during the second consulship of

his father. When the title of Britannicus was bestowed by the Senate upon the Emperor, it was shared by the young prince as his proper and distinguishing appellation. He was cherished as the heir-apparent to the throne until the disgraceful termination of his mother's career. Upon the Emperor's marriage to the ambitious and unscrupulous Agrippina, her son, Nero, by a former marriage, was adopted heir, to the exclusion of Britannicus. Upon Nero's accession to the purple the poor lad, then twelve years of age, was poisoned. The first draught failed of success, when a second, mixed with wine, was presented him at a banquet where, in accordance with the usage of the times, the children of the imperial family, together with other noble youths, were seated at a table apart from the other guests. Scarcely had the cup touched his lips when he fell back dead. He was buried the same night amidst a terrific rain-storm.

The Emperor, as already hinted, enjoys the infamy of having had for wives two of the worst women named in history, Messalina and Agrippina. As each of these appears, in her turn, upon his coins, they belong equally to our history. Messalina Valeria, his third wife, was married to him before his accession to the throne. The historians, Tacitus, Pliny, and Dion Cassius, and the satirist, Juvenal, agree in making her the exemplar of female profligacy. That as a wife she was faithless, cannot be doubted. She was implacable when her fears were aroused, or her passions or avarice were to be gratified. The Emperor was her instrument and dupe. The most illustrious families of Rome were polluted by her favor, or sacrificed to her cupidity or hate; and the absence of virtue was not concealed by a lingering sense of shame, or even by a specious veil of decorum. Julia, daughter of Germanicus, and Julia, daughter of Drusus, were among her victims. The only refuge from her love or hate was the surrender of an estate or province, an office or a purse, to herself or her satellites. Claudius himself appeared to be, of all men, the only person ignorant of her perfidy. In his British triumph she followed his chariot in a carpentum. She received from the Senate the title of Augusta, and the right of precedence (*jus consensus*) at all assemblies. Her insanity at last took such a form that Claudius was compelled by his fears to issue her death-warrant, and she perished, A.D. 48, in helpless agony, by the tribune's hand, in the gardens of Lucullus, leaving two children,—Britannicus, of whom we speak above, and Octavia, who afterward married Nero, and was murdered by his order. The name, titles and statues of Messalina were removed from the palace and the public buildings of Rome by a decree of the Senate.

Of Agrippina, fourth and last wife of the imbecile Claudius, our report is not more favorable. Could these wretches who harried the human race, like wolves among sheep—could they ever have thought that the people around them were gathering up and committing to record, from day to day, the facts of their guilt, and that in due time all would appear in public history! Is not this what the poet laureate calls

"The fierce light that beats upon a throne?"

Agrippina, styled the younger, as distinguished from her mother of the same name, was the daughter of the noble Germanicus, born about A.D. 15, in the camp of the Legions commanded by her father. Thus, like her brother Caligula, the first sounds that saluted her ears were those of military life. A.D. 28 she married Cn. Domitius Ahenobarbus, who died in 40. By him her infamous son Nero was born. Her next husband was C. Pasiennus, who died some years afterward by poison, administered probably by herself. By this time she was notorious for her scandalous conduct—for her most perfidious intrigues and unbounded ambition. When her brother Caligula became Emperor, he banished her for cause, A.D. 39, to the island of Pontia, in company with her sister Drusilla. Upon the accession of her uncle, Claudius, to the throne, A.D. 41, they were released, although Messalina, the empress, was her mortal enemy. A.D. 48, upon the execution of Messalina, she was married to Claudius, the union being legalized by a decree of the Senate, by which the marriage of a man with his brother's daughter was declared valid. This law was abrogated three centuries later by Constantine the Great and his son Constans.

By her influence over the Emperor, his son Britannicus was displaced from the succession in favor of her son Nero, and Octavia, daughter of Claudius, was married to that prince, then sixteen years of age. Having accomplished so much of her plan, she now resolved to give the quietus to her husband, and to govern the Empire through her influence with her son. This was done, A.D. 54, at Sinuessa, a watering-place to which Claudius had retired for the improvement of his health.

It is disgusting to relate the details of her subsequent career. Suffice

that petty feminine intrigues came at last to be her ruin, and that, having escaped a plot for drowning her, a band of men was sent to her villa, who surprised her in her bedroom, and she was slain by the hand of a centurion. It is reported that Nero visited the house immediately after, and expressed his admiration of the beauty of her features and form! She left commentaries upon her history and that of her family.

The numerous references to camps upon the coins of Claudius, and upon Roman coinage generally, call for a description of Roman castramentation. The old Roman plan of never resting except in an intrenched camp, and the fact that every able-bodied Roman was conscripted to several years of military life, make this a theme of much numismatic interest. Although so much is said, upon coins, of *VIRTUS* (courage, bravery, gallantry), yet it is not to be supposed that all were fascinated with this sort of life. We may imagine more than one saying, "Let others have the reward of valor; but for my part I am content to hear the old soldiers around the festive board reciting their campaigns and drawing the plans of their battles on the board with wine." The representation of the storming of a camp is seen upon a coin of C. Numonius Vala, a cotemporary of the poet Horace.

The representation of camps upon coins is more frequent in the days of Constantine than at the period of the twelve Caesars. The Romans never passed the night upon a march without fortifying their resting place. They never gave battle, except from sheer necessity, without having previously fortified a camp to which they might retreat; and when we estimate the number of marches and battles engaged in by the legions in all parts of the Empire, for so many centuries, it presents the striking calculation that the field-work engineering thus performed would have constructed every railroad now in the ancient Empire. The military discipline of the Romans was so scaled that the soldier obeyed the centurion, the centurion the tribune, the tribune the lieutenant-general, the lieutenant-general the consul. Therefore when the army was upon the march, the engineers went before, under suitable guard, to choose and mark out a proper place for the camp. A tribune militum made the selection with due attention to the nature of the surrounding country. The engineers immediately set to work to stake out the form, and as the Maniples came up, every one proceeded to its own quarters, and set to work there. As each Roman soldier was equally skillful with spade as with sword, with ax as with spear, the work went on with incredible speed and accurate joining of parts.

The form of the camp, when the ground permitted, was square. It was surrounded by a broad ditch, upon the inner edge of which was a rampart protected by stakes. Four openings were left for gates, one on each side. That next the enemy (if in a hostile country) was the *Porta praetoria*; opposite to that (in the rear) the *Porta decumana*. Those on the sides were *Porta principalis dextra*, and *Porta principalis sinistra*. Entrances to these gates were fortified with excessive care and skill.

An area exactly proportioned to the forces having been thus marked out and fortified, the first place provided for was the General's quarters, called the *praetorium*. On one side of that were the quarters of the Lieutenant-Generals; on the other that of the *Questor*. The camp was primarily divided into two halves, and immediately within the rampart was a vacant space about two hundred feet broad, to protect the troops from missiles thrown over the fortifications. In the neighborhood of an enemy, sentinels (*procurbitores*) circumambulated the entire camp, exchanging the watchword and keeping strictest vigil. To desert the post or to sleep on the post was death without appeal.

That portion of the camp seen upon coins is the *Praetorian Gate*, which, when the camp was a standing one, was usually built up and ornamented as an imposing structure.

WHAT THE COINS TEACH CONCERNING CLAUDIUS.

READINGS

Of twenty-four coins, gold and bronze, of the Emperor CLAUDIUS, from the illustrations on the fourth page.

[The student will observe in these READINGS: *First*, that the size of a Coin does not always agree with the size of the picture. *Second*, that the metal is distinguished by an abbreviation,—*AV* (*aurum*) standing for gold; *AR* (*argentum*) for silver; *AE* (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. *Third*, that there are few punctuation points on Coins, though sometimes introduced by engravers to facilitate READINGS. *Fourth*, that we do not reproduce the old forms of Greek letters here, but substitute modern type; and, *Fifth*, that these READINGS are prepared for the use of *Learners* as well as *experts*.]

No. 1, AE. To preserve symmetry, the two faces of this coin are separated on the sheet.

OVERSE. The laureate head of Claudius to the right. INSCRIPTION (abbreviated): TI CLAVDIVS CAESAR AVG PM TRP IMP; (supplied) — Tiberius Claudius Caesar Augustus; Pontifex Maximus; Tribunitia

Potestate; Imperator,—Tiberius Claudius Caesar Augustus; High Priest; exercising the Tribunitian Power; Emperor.

REVERSE. A Civic Crown. LEGEND (abbreviated): EX SC OB CIVES SERVATOS; (supplied) — Ex Senatus Consulto ob Cives Servatos,—For preserving the lives of Citizens; by Decree of the Senate."

In some coins of this class there is a countermark in front of the face, with the letters P R O B, for Populi Romani Oblatio,—An oblation of the Roman people."

This coin was struck the year of his accession, A.D. 41. Claudius had revoked the law of *lese-majesté*, recalled exiles, reduced taxes, restored estates, etc., and so was accounted worthy the Civic Wreath.

No. 2, AE. This coin was struck under the reign of Nero, but inserted here as referring to events proper to the time of Claudius.

OVERSE. The Port of Ostium at the mouth of the Tiber, as constructed by Claudius, but dedicated by Nero. The form, as seen in the engraving, is circular. At the entrance, as if Conditor of the Port, and in the background of the engraving, is a statue of Claudius, paludated, standing upon a square base under the word Augusti ("of the Augustus"). The right hand of the statue is extended, the left supported by a long staff. This statue was a mark to mariners by day. By night a light was affixed to the right hand to serve as a pharos. The sides are archways for the flow of water into and out of the port. There are also temples in the inclosing rim for the worship of marine deities. A colossal statue of Neptune recumbent is in the foreground, his left arm upon a dolphin. (In some of these coins his right arm rests on the broad part of a rudder.) The port contains four sailing and three rowing galleys. Beneath the recumbent figure is the Inscription (abbreviated): S POR OST C; (supplied) — Portus Ostii; Senatus Consulto,—The Port of Ostium; by Decree of the Senate." The numismatist Vaillant suggests that the recumbent figure may be that of Portumnus (Portunus), a tutelary god of harbors, roadsteads and navigation, identified with the Greek Palaemon.

REVERSE. In our engravings (taken from Vaillant's *Selectiora Numismata* of 1695), the Reverse is as given here, viz., an Annona coin with Ceres seated to the right holding her torch in right hand. Before her, as if addressing her, stands the goddess of Abundance with the cornucopia, her unvarying symbol, on the right arm. An altar is between them. This coin represents the diligence of Nero in procuring corn for the people. The words, Ceres Annona Augusti are read, "Ceres the Corn-deity of Augustus."

But according to Hobler's *Records of Roman History*, the Obverse of our Coin No. 2 is the laureate head of Nero to the right, with Inscription, "Nero Claudius Caesar Augustus Germanicus; High Priest; exercising Tribunitian Power; Emperor; Father of the Country." As we have never seen this coin we cannot decide between conflicting authorities.

But few coins exhibit such a variety, yet not crowded, upon a Reverse as this of Ostium. Both as a matter of history and art it will bear critical investigation. The old port of Ostium was constructed by Ancus Marcius, about B.C. 626. He made it a place of importance, and the shipping port of Rome. When the Romans began to be better known as a naval power, a fleet of war-galleys was maintained there. Julius Caesar undertook the enlargement and repair of the port, but Claudius gave himself to the work with great heartiness, and completed it at a cost so enormous that the architect refused to make proposals for it, declaring that it would ruin him. "So," says the old historian, "Claudius, nothing deterred, put his soul into the work (rem in animum suum induxit) and completed it in a manner worthy the magnanimity and power of Rome."

Ostium, now styled Ostia, is eighteen miles from Rome, and still much frequented as a watering place. In Hobler's *Roman Coins* there are drawings and elaborate descriptions of the port.

No. 3, AV. An elegant gold coin.

OVERSE. Laureate head of Claudius to the right. INSCRIPTION (supplied): Tiberius Claudius Caesar Augustus Germanicus; Pontifex Maximus; Tribunitia Potestate. For translation see No. 1.

REVERSE. The image of Victory to the right, inscribing glorious deeds upon a shield. Right foot rests upon a globe. LEGEND: Victoria August(i) — "The Victory of the Augustus" (more strictly, "the Victory which is the tutelary of the Emperor.") This coin refers to the success of Claudius (A.D. 43) in Britain, for which he triumphed with such great honors. The goddess rests her foot upon the globe as if a new world had been acquired for Roman supremacy. For Britain, divided from all the world, seemed to the Romans a new earth.

No. 4, AE. A Greek Imperial. The style of lettering is extremely curious. We know nothing like it, except the shekels and their aliquots, struck by the Jews when they first acquired the right to coin money, B.C. 140.

OVERSE. Laureate head of Claudius to the right. Poor art. INSCRIPTION (abbreviated): TI KAAVΔIOY KAIZAPΘΣ IB — "Of Tiberius Claudius Caesar Augustus, the 12th year." This sets the date A.D. 52.

REVERSE. Head of Agrippina to the left. LEGEND (abbreviated): AΓΡΙΠΠΙΝΑΝ ΣΕΒΑΣΤΗΝ ΙΟΥΑΙΑΝ — "The Empress Julia Agrippina."

This was the fourth and last wife of Tiberius, whose hand was among those that gave him his death. The mother of Nero, it is not unpleasant to recall the fact that she was eventually slain by his order. There is a countermark before the neck of this portrait a monogram, read BA K for ΒΑΣΙΛΕΥΣ ΚΑΛΥΔΙΟΣ—"Clandius the King."

No. 5, AE.

REVERSE. Two legionary standards, one of them that of seventh Legion, the other not legible, but probably the eleventh. Each of the eagles, with extended wings, rests one foot upon a cippus. Claudius gave great favors to the soldiers of the seventh ("Urban") and the eleventh ("Claudian") Legions. He described them to the Senate as Faithful and Pious, in memory of which circumstance this coin was struck.

A series of articles by the present writer, published in *The Army and Navy Journal*, 1876, "The Legions of Rome as illustrated by coins of the period," is the medium of more extended information under this head.

No. 6, AE.

REVERSE. Three military ensigns. The central one, on which the eagle with expanded wings stands on thunderbolts, is legionary. The property of the twenty-second ("Primigenia"), which was formed by Augustus, in Egypt, and styled Pious and Faithful. COL A A PATR is read, Colonia Augusta Aroa Patrensis—"The Colona Augusta Aroa Patrens." This was in Achaia, where the twenty-second Legion, when disbanded by Augustus, had been colonized. For favors received from the Emperor Claudius they struck this coin.

No. 7, AE.

OVERSE. Unlaureate head of Claudius to the left. INSCRIPTION (supplied): Tiberius Claudius Caesar Augustus Germanicus.

REVERSE. The three children of Claudius, the central figure looking to the left, the other two looking inward. Below them a double cornucopia overflowing with fruits and foliage. Above, the word LIBERIS (dative plural of Liberi)—"To the (three) children." Beneath, the initials COL A A P—"Colonia Augusta Aroa Patrens,"—for which see No. 6, struck at the same place.

The three children here figured are Drusus and Claudia, son and daughter by his first wife, Plautia, and Octavia by his third wife, Messalina. The latter was married to Nero, divorced and put to death by his order.

No. 8, AE.

REVERSE. The figures of Julius Caesar and Augustus standing on a suggestum to the left. On each side the platform is a square block, as if designed for two other figures. The position is graceful. Their legs are crossed and they stretch the right hand forward as if addressing an assembly. On the suggestum the words DIVVS AVG (ustus)—"The deified Augustus." LEGEND (supplied): Colonia Augusta Julia Philippi.

Philippi, a city of Macedon, named from Philip the father of Alexander the Great. Its greatest fame in Roman history was connected with the defeat of the forces of Brutus, which occurred there B.C. 43. The Roman colony at Philippi, in gratitude to Claudius for his liberality, struck this coin in his honor, placing upon the Obverse those two of his predecessors who had been equally generous.

No. 9, AE.

REVERSE. A figure of Neptune to the left in his shelly chariot, drawn by tritons, one of which is sounding a blast to the winds and waves, with a conch. The trident of the marine deity is prominent. This type Patin styles "uncommon and very celebrated."

No. 10, AE. A Greek Imperial.

REVERSE. Victory marching to the right, with palm branch in both hands, but no wreath. LEGEND: ΜΥΩΝΟΣ ΣΥΝΑΡΧΙΑ ΑΠΟΚΕΩΝ (for Antiocheon)—Myonis Synarchia Antiochensium,—"The College of the Antiochans."

The image of Victory expresses the general glorification over the campaign of Claudius in Britain, and the mint-master of Antioch hastens to offer his tribute in the less perishable form of coins.

No. 11, AE. A Greek Imperial, to be studied in connection with No. 20.

REVERSE. A hippopotamus to the right, under the word ΑΥΤΟΚΡΑ (toris)—"Of the Emperor." This coin was struck at the colony of Caesarea, in Mauritania, established by the Emperor Claudius.

In the Millennium of Rome, A.D. 248, the Emperor Philip the Arabian, held a celebration of the one-thousandth year of Rome, with immense pomp, games, gladiatorial contests and the exhibition of wild beasts. Of the latter the collection was worthy the extent and enterprise of the Empire in its palmiest days. There were paraded through the streets of Rome on that occasion no less than 32 elephants, 10 elks, 10 hyenas, 30 leopards, 1 hippopotamus, 1 rhinoceros, 10 ostriches, 20 wild asses, 10 cameleopards, and a host of wild beasts less rare. The coins of the period contain specimens of the greater part of these.

No. 12, AE. A Greek Imperial, to be studied in connection with No. 13.

REVERSE. A wreath of laurel, within which ΚΟΙΝΩΝ ΚΥΠΡΙΩΝ—"The Community (Partnership, Fellowship) of the Cyprians." This partnership between neighboring municipalities was common, even for

several centuries after this period. How far it extended, what friendly ties it secured between people otherwise inimical, may be seen in cyclopedias, under this head.

The present specimen was struck by some of the free cities named, in acknowledgment of favors received from the Emperor Claudius.

No. 13, AE. A Greek Imperial, to be studied in connection with the last.

REVERSE. In the center, ΚΥΠΡΙΩΝ—"Of the Cyprians." INSCRIPTION: ΕΠΙ ΚΟΜΙΝΙΟΥ ΠΡΟΚΑΟΥ ΑΝΘΥΙΑΤΟΣ—"Under Cominius Proclus, the Proconsul of the Cyprians." The reader will observe some disorder in the lettering—perhaps the fault of the artist.

No. 14, AE. A Greek Imperial.

REVERSE. Six fertile heads of wheat, tied at the stalks. Greek letters, Λ Β, for Lukabantos 2, "of the second year" of the reign of Claudius, viz. A.D. 42. This emblem suggests Ceres and her abounding supplies of grain. In the coins of Sicily, styled, "the native home of Ceres," on account of its productiveness, the emblem abounds. The coin before us was struck, like the last two, in Cyprus, a fertile island.

No. 15, AE. A Greek Imperial.

REVERSE. Head of one of the wives of Claudius, under the guise of Ceres, to the right. The words ΘΕΑ ΣΕΒΑΣΤΗ are read, "the Goddess Augusta," (or the deified Empress), an expression which in those days meant as little as the words "Most Gracious," applied to modern rulers. The bust is modestly draped.

No. 16, AE. A Greek Imperial.

REVERSE. A temple front of six columns. INSCRIPTION mutilated: "—os Anthupatos" for "Lucius Mndius Balbus, Proconsul of the Nicaeans." Over the entrance the word ΝΙΚΑΙΩΝ—"Of the Nicaeans." Nicaea, a celebrated city in Bithynia, where this monument was struck, appears frequently upon coins.

No. 17, AE. A Greek Imperial. This and the two succeeding coins may be studied together.

REVERSE. The personification of the river Nile to the right. The face aged, bearded; bust draped. Beneath is a double cornucopia, from one of which emerges an infant. The word ΑΥΤΟΚΡΑ (toris) is read, "to the Emperor."

The symbolism of this coin is very curious and inviting. That the people of Egypt should wish the Imperial family to be prolific in children could not be more neatly turned than this.

No. 18, AE.

REVERSE. The head of Isis, the goddess of Egypt, to the right. Bust draped. On the forehead an elephant's head, a common type on coins of the African provinces. The Greek word is read as in No. 17.

No. 19, AE.

REVERSE. An eagle standing upon fulmina, to the right. The Greek word is read as in No. 17. The letters below, ΑΙΓ, are Lukabantos 13, "of the 13th year" of the reign of Claudius, viz. A.D. 43.

Upon much the larger part of the bronze coinage of Egypt the date is given in this easy manner, a method so far superior to that pursued in most of the mints of the Empire that it is strange the Senate did not appreciate it.

No. 20, AE.

REVERSE. Joined hands. The Greek word is read as in No. 17.

No. 21, AE.

REVERSE. The head of Messalina to the right. Hair elaborately braided; bust draped. INSCRIPTION: Valeria Messalina Augusta.

No. 22, AE. A Greek Imperial.

The OVERSE has the laureate head of Claudius to the right, with INSCRIPTION: Tiberius Claudius Germanicus Augustus.

REVERSE. The heads of Claudius and his wife Agrippina turned to each other. The reader will imagine the last look of this precious queen when she handed her husband the poisoned draught which ended his life. LEGEND (*Anglic*): "Claudius Augustus; Agrippina Augusta."

No. 23, AE. A Greek Imperial.

REVERSE. The head of Agrippina to the right. Bust draped; hair elegantly adorned with two spicae (wheat heads). The Greek word "Agrippina" explains itself. This woman so coveted the possession of power that she said, "Let me die, but let me rule."

No. 24, AE. A Greek Imperial.

OVERSE. Agrippina in the habit of Ceres, to the right. Hair ornately arranged; bust draped. Out of her bosom spring two wheat-ears, and between them a poppy-head. These indicate fruitfulness, and gratitude to God. INSCRIPTION (*Anglic*): Augusta Agrippa.

REVERSE. This is one of the finest groups of our series. The figure is that of "the goddess of the chase," Diana, drawing forth an arrow from the quiver. In her left hand the bow is vibrating. Upon her head is the crescent-moon. At her feet is a stag, and a nymph is holding the head of another stag. LEGEND (abbreviated): ΕΠΙ ΣΕΡΟΤΗΝΙΟΥ ΚΑΙ ΙΟΥΛΙΑΣ ΣΕΟΥΙΡΑΣ ΑΚΜΩΝΕΩΝ—"Under Serotenus Capito, and Julia Severa, of the people of Acmonia." This is a city in Phrygia.

COINS OF CLAUDIUS.



1



2



1



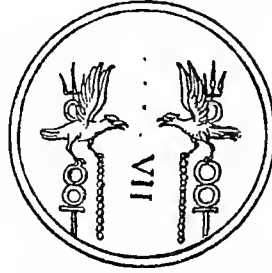
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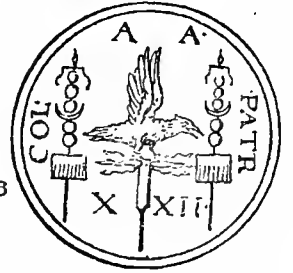
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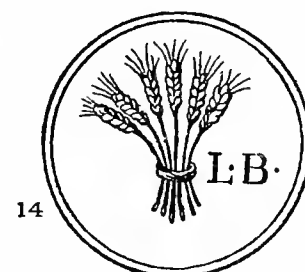
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24



NERO.

[Of the twelve Caesars who exercised imperial authority at Rome, from B.C. 47 to A.D. 96, NERO, A.D. 54-68, was the sixth. The five who preceded him under this title were, JULIUS CAESAR, B.C. 47-44; AUGUSTUS, B.C. 31-A.D. 14; TIBERIUS, 14-37; CALIGULA, 37-41, and CLAUDIUS, 41-54. The six who succeeded him, GALBA, 68-69; OTHO, 69; VITELLIUS, 69; VESPASIAN, 69-79; TITUS, 79-81, and DOMITIAN, 81-96.]

Tiberius Claudius Nero Drusus, sixth of the Caesars, Emperor of Rome A.D. 54 to 68, was born at Antium, also the birth-place of Caligula, ten miles south of Rome, December 15, A.D. 37. The reigning Emperor was Caligula. His father was Cneius Domitius Ahenobarbus, consul A.D. 32, and proconsul in Italy, a man whose life was stained with crimes of every hue. His mother was Agrippina, daughter of the good Germanicus, but herself a woman of such infamous character that when the birth of Nero was announced, his father openly declared that anything sprung from himself and Agrippina could bring nothing but ruin to the State. The mother of Nero, losing her first husband, A.D. 40, and then a second, was married, for the third time, to the Emperor Claudius. After a life of cruelty and intrigue, she was put to death by command of Nero himself.

Poisoned as to the veins with such blood, with a childhood spent in the most dissolute surroundings, Nero still enjoyed the teachings of Seneca; and having taste and talent of his own, studied the arts, composed verses, and acquired a moderate knowledge of music. In private station he would have passed through life like others who, rich and idle, live and die, leaving the world but little the worse and none the better for having gone through it.

But it was the curse of Imperial Rome that whom the better deities chose for command, evil influences held in the background. Upon the assassination of Claudius, A.D. 54, the Emperor's son, Britannicus, being set aside by the intrigues of Agrippina, Nero was brought forward as heir to the crown. Saluted *Imperator* by the soldiers, the Senate acquiesced in the decision, and the provinces received him as their master.

A connected genealogical chain from Julius Caesar to Nero will be useful here as mnemonic.

1. JULIUS CAESAR. 2. AUGUSTUS, the grand-nephew of Julius by Atia, daughter of Julia, sister of Julius. 3. TIBERIUS, step-son of Augustus. 4. CALIGULA, grand-nephew of Tiberius. 5. CLAUDIUS, nephew of Tiberius, and second cousin of Caligula. 6. NERO, stepson of Claudius, and last descendant of Julia, sister of Julius Caesar.

Nero was thrice married. At the age of sixteen he was espoused to Octavia, daughter of the Emperor Claudius and Messalina. Never disguising his aversion to this lady, he divorced her on the plea of sterility, and took for a second wife Poppaea, whom he had seduced from Otho, afterward Emperor. Octavia was then charged with incontinency, banished, and put to death by the arts of Poppaea. She was but twenty years of age, and her unhappy life and untimely death were the subject of general commiseration.

Agrippina, mother of Nero, was likewise a victim to the animosity of Poppaea. The death of Poppaea came in due order; her brutal husband, in a fit of passion, kicked her when pregnant, and the blow proved fatal. His next enterprise in the direction of a wife was that of his own sister by adoption, Antonia, daughter of Claudius; but she refused the honor, and suffered death for her contumacy. Finally he married Statilia Messalina, whose husband he had slain, and she survived him. He left no children.

So, at the immature age of scant seventeen, the boy Nero,—not yet developing any particular trait of character, much less that odious and detestable one, that besottedly fanatical and intolerant one, which has linked him with Caligula, Domitian, Commodus and Elagabalus as the monsters of human kind,—assumed the Roman purple.

The beginning of his reign was no worse than might be expected of an illy-educated youth of seventeen. His public addresses, written by Seneca, were models of oratory. He made favorable dispositions to the Senate, and divided crowns and kingdoms with liberal hand.

His years of consulship are thus tabulated:

First consulship, A.D. 55, with L. Antistius Vetus.

Second consulship, A.D. 57, with L. Capurnius Piso.

Third consulship, A.D. 58, with Valerius Messalla.

Fourth consulship, A.D. 60, with C. Cornelius Lentulus.

Fifth consulship, A.D. 68, alone.

The principal events of Nero's reign were the breaking forth, A.D. 65, of the rebellion in Judea, which resulted in the destruction of Jerusalem,

A.D. 70. Coins referring to the subjugation of the Hebrews were struck under Vespasian, Titus and Domitian. The unprecedented fire of A.D. 64, in which much of the city of Rome perished, belongs to this reign. Of the fourteen *regiones* of the city, ten were reduced to ashes. The origin of the conflagration was popularly attributed to Nero himself, though it is difficult to understand what motive could have actuated him. Nero himself threw the odium upon the Christians, of whom many were in consequence slain by the most refined tortures. A great eclipse of the sun occurred shortly after the death of Agrippina, and awakened superstitious fear throughout the Empire. The rebellion in Britain, in which the name of Boadicea appears, was easily put down by Nero's lieutenant. The year A.D. 60 was marked by the appearance of a portentous comet, which betokened some catastrophe.

The death of Nero was a fitting close to a life whose wanton and licentious appetite had alienated every one. Deserted by his friends, he was condemned by the Senate to be put to death *more majorum*, "in the ancient style," which was, "to have his head fixed in a fork, and be whipped to death!" He fled to a house outside the city and stabbed himself, June 9, A.D. 68, after a reign of thirteen years, seven months and twenty-eight days. St. Paul may have had him in view when he wrote (*Romans* iii, 13) of the mouth that was an open sepulchre.

With Nero we bid farewell to the line of emperors and chiefs professing to be descended from Aeneas and Augustus. We bid farewell to them and to the state of things which they created and maintained in the Empire. A new scene commences. The old system of hereditary descent commenced by Julius Caesar and kept in force for a century, is broken up, and the army having discovered the secret of creating an Emperor, the republic is at once thrown into their power, and all the rights and authority of the Consuls and Senate, as the true legislators, are set aside, and they are treated as mere puppets, to be called into play at the caprice of the military.

The frequent appearance upon the coins of Nero of his second wife Poppaea demands a brief account of this beautiful but vicious woman. She came from a noble family at Rome. The historian says that she possessed everything needful to make a perfect woman except a virtuous mind. Surpassing beauty, ample fortune, conversational powers distinguished for sprightliness and vivacity—such were her qualities. She was first married to Rufus Crispinus, praetorian prefect under Claudius, by whom she had a son. Being divorced from him, she then married Otho, afterward Emperor. Nero, making her acquaintance, removed Otho to the province of Lusitania, and she became the mistress of the Emperor. But her ambition aspired to be his wife; and as Agrippina, mother of Nero, was the chief obstacle, she worked upon his mind to put his mother to death, A.D. 59, a fate she had long merited. The next step was to separate Nero from his wife Octavia, whom he had always disliked. By working alternately upon his hopes and fears she succeeded, and the unhappy lady who, indeed, had brought to her husband the Empire itself, was first divorced and then slain. The marriage of Nero and Poppaea occurred A.D. 62, and her goal was gained.

In the following year a daughter was born of the union. This event caused the most extravagant joy to Nero, and was celebrated with public games and rejoicings. Doubtless coins will be found impressed with this bit of history, as also the death of the infant, that soon followed; for it was enrolled among the gods, S. C., "by decree of the Senate!" A.D. 65, Poppaea was again pregnant, but was killed by a blow from her husband inflicted in a fit of passion. Then the harlot herself was *deified*. Her body was embalmed and deposited in the sepulchre of the Julian family. A public funeral was decreed, Nero himself delivering the oration, and a magnificent temple was dedicated to her, which bore the inscription, *Sabinae deae Veneri matrones fecerunt*—"The mothers erected this to the goddess Venus Sabina" (Sabina, the proper name of Poppaea). The only people who regretted her death were the Jews, whose cause she had defended, doubtless for mercenary motives; and it is odd to see Josephus styling her in his *Antiquities* (xx. viii, 11) "a religious woman." Poppaea was inordinately fond of luxury and pomp, and took immense pains to preserve the beauty of her person. Her mules were shod with gold, and five hundred she-asses were milked daily to supply her with a bath of fresh milk.

The coins of Nero are usually fine. Like those of Cyzicene in Asia Minor, styled "the Cyzicene Staters," on account of their elegance, many of Nero's are models of art.

The attributes of Ceres were favorites upon the coins of Nero. These were so attractive to the moneyers of Greece and Rome that an account of so popular a deity is in place here. As agriculture is the basis of every well-regulated social condition, the ideas associated with Ceres are those of peace and good rule. The *arma cerealia* were the plow, spade and implements of husbandry. She was the mother or giver of cereal food generally. The daughter of Cronus and Rhea, she was the mother of Proserpine. The long torch usually seen in her left hand upon coins is connected with an incident very affecting in heathen mythology, in which much of human passion was wrapped up. Her daughter Proserpine had been abducted by Pluto and taken to his subterranean abode. Ceres, learning that this was done by the consent of Jupiter, refused to return to her heavenly place, and remained among men, conferring blessings by causing the fields to produce grain. Upon the restoration of her daughter, however, she consented to change her resolution, but first instructed men in the art of agriculture.

Upon the coins we see the long torch, with fire burning from the top, with which she went about in search of her daughter; also the mystic basket shaped like a barrel. Sometimes she holds a sceptre, corn ears or a poppy. Around her head is a garland of wheat ears, or a simple ribband. Her stature is tall and majestic.

Her ascription upon coins are such as these: Ceres Annona; Ceres Augusta; to Ceres the Fruitbearer (*Cereri Frugiferae*); to Ceres the Restorer (*Redux*), etc. In the folio of 1764, D'Orville's *SICULA*, the representations of Ceres are the most frequent of the two hundred and forty specimens there figured. She is delineated among them as a beautiful woman, matronly, her head crowned with spicae (wheat ears), which are interwoven with her hair in many beautiful forms. In some of them earrings are worn in forms of jewelry used at the present day by oriental women; for the island of Sicily was reckoned the favored home of Ceres.

In examining coins of Nero we may recall the fact that, when they were struck, thousands of Christians were living concealed in the catacombs of Rome, marking upon the soft stone those emblems and inscriptions that express the undying faith which sent them there. We find upon none of his coins yet discovered any allusion to the burning of Rome or to the persecution of the Christians.

WHAT THE COINS TEACH CONCERNING NERO.

READINGS

Of twenty-three coins, silver and bronze, of the Emperor NERO, from the illustrations on the fourth page.

[The student will observe in these READINGS: *First*, that the size of a Coin does not always agree with the size of the picture. *Second*, that the metal is distinguished by an abbreviation,—AV (*aurum*) standing for gold; AR (*argentum*) for silver; AE (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. *Third*, that there are few punctuation points on Coins, though sometimes introduced by engravers to facilitate READINGS. *Fourth*, that we do not reproduce the old forms of Greek letters here, but substitute modern type; and, *Fifth*, that these READINGS are prepared as well for the use of *Learners* as *experts*.]

No. 1, AE. A medallion. The two faces are set at opposite sides of the page, to preserve symmetry.

OVERSE. The laureate head of Nero to the left. Chin prominent, almost to deformity; beard crisp, thick, woolly; bust undraped; pose of the head superb.

INSCRIPTION (abbreviated): NERO CLAVDIVS CAESAR AVG GERM PM TRP IMP PP; (supplied)—Nero Claudius Caesar Augustus Germanicus Pontifex Maximus Tribunitia Potestate Imperator Pater Patriae—"Nero Claudius Caesar Augustus Germanicus; the High Priest; exercising the Tribunitian Power; Emperor; Father of the Country."

REVERSE. An Allocation scene. Nero, togated, is standing in front of a suggestum. A person, also togated, standing near him, a little retired. Nero is addressing three soldiers, representatives of the three Maniples composing a Cohort. One bears the legionary eagle, one the open hand or flag of the manipule. In the rear of the military delegates is the Praetorium at Rome. LEGEND (abbreviated): ADLOCVT COH; (supplied)—ADLOCVTIO COHORTI—"Address to the Cohort."

There are bronze coins of precisely the same type as this, weight 392 grains; and the "Allocation" here marked presents the earliest type of Nero's reign. He is addressing the Praetorian soldiers upon his accession, A.D. 54, and the person standing by him on the suggestum is Burrhus, commander of those favored troops.

No. 2, AE.

OVERSE. The laureate head of Nero to the right. General expression and poise of the head as No. 1. Hair curly, dressed in front in a curious pattern. INSCRIPTION as No. 1. At the point of the bust is a figure of a mask. We often find in his coins at the bust a small globe.

REVERSE. An Annona scene; expressed with such rare beauty that

the hand of Nero himself, an accomplished artist, may be detected in it. LEGEND: ANNONA AVGSTI CERES—"Ceres the Annona of the Augustus." S. C., Senatus Consilto—"By Decree of the Senate." This always implies the decree sent to the Chief of the Mint, specifying the purpose, character and value of the coin ordered. To read the Reverse of this beautiful coin we begin with the sitting figure. Ceres, seated to the left on a square seat; in her left hand is a lighted torch, under her left foot a low stool. Her right hand points to a decorated altar, on which is a grain-measure (*modius*). A female in front of her, whose left foot also rests upon a low stool, bears an overflowing cornucopiae on her left arm; in the background, as a shadow, appears the stern part of a grain-galley.

It was the custom of the Emperors to distribute annually a supply of grain to the poorer classes of Rome. This gratuity was called Annona, from *annus* a year; *annonae*=the yearly produce of the earth.

No. 3, AE. This represents the closing of the Temple of Janus. It may be studied in connection with No. 4. Nero closed the gates of this temple A.D. 58, for the first time since the days of Augustus.

REVERSE. Temple of Janus Quirinus. On the right is the closed door. A garland is suspended so as to fall over the top of the door, which is arched. The side of the building shows openings for the admission of light. LEGEND (abbreviated): PACE P R TERRA MARI QVE PARTA IANVM CLVSIT; (supplied)—Pace Populi Romani Terra Marique Parta Janum Clusit—"The peace of the Roman people being brought forth on land and sea he closed Janus." In the Legend of Coin No. 4, the word *Ubique* (everywhere) is substituted for *Terra Marique* with the same meaning.

Of this coin Patin says: "In my opinion it exhibits the most superb of all antique inscriptions. In the midst is seen the temple that Numa the second king of Rome, constructed, which was the index of peace and war, signifying *open in War, closed in Peace*. Numa first closed it. Again it was shut after the first Punic war, A.V.C. 519; the third time, after the battle of Actium, by Augustus, 725; the fourth time, by the same prince, after the Cantabrian war, 729; the fifth time (as some authors aver), by the same at the birth of Jesus Christ."

No. 4, AE.

REVERSE. The same as No. 3, except that VBIQ is substituted for TERRA MARIQVE, with the same meaning.

No. 5, AR.

OVERSE. Laureate head of Nero to the right. General expression as in preceding number. INSCRIPTION (abbreviated): NERO CAESAR AVG G IMP; (supplied)—Nero Caesar Augustus, Germanicus Imperator.

REVERSE. A Decursio scene, drawn with much spirit. A horseman, bareheaded, gallops to the right, his cloak flying behind him; in right hand a spear, couched as for the charge. Behind the horse a foot-soldier, running, armed with sword and shield. In front, a foot-soldier, with lance and shield, has fallen on his knees. In some coins with this type, the latter is running with a standard. LEGEND: DECVR, for Decursio—"A Cavalry Exercise."

This coin was struck about A.D. 60, when Nero instituted certain five-years games. It represents the *disciplina*, or training exercises of the Roman cavalry. The two foot-soldiers are training to join and assist the cavalry in battle.

No. 6, AE.

OVERSE. The unlaureate head of Nero to the right; beardless; transversely across the neck is a parazonium. INSCRIPTION (abbreviated): NERO CLAV CAES AVG IMP VRINO VOLVMNIO; (supplied)—Neroni Claudio Caesari Augusto Imperatori Urino Volumnio—"To Nero, etc.; from Urinus Volumnius."

REVERSE. The heads of Nero and Octavia, his first wife, facing each other. Above his head is the figure of the *Sun*; above hers, the *Moon*. The arrangement of her hair, like that of other Roman matrons upon coins, is labored and elegant. Bust neatly draped. INSCRIPTION (supplied): Nero Claudius Caesar Augustus Imperator Octavia Augusta.

Octavia was the daughter of the Emperor Claudius, born about A.D. 42, and married to Nero A.D. 53, at the age of eleven years, Nero being but sixteen. He divorced her A.D. 62, and shortly afterward put her to death.

There is a question among numismatists as to this Urinus Volumnius, but he was probably the mint-master of Corinth, where this coin was struck.

No. 7, AE. It may be studied in connection with Nos. 8 and 9, as they have the same OVERSE. Like most coins struck in Greece (except those of Athens), it displays high numismatic art.

REVERSE. Bellerophon, with shield on left arm, governing Pegasus. This was the symbol or municipal emblem of the city of Corinth. The attitude of horse and man in the coin are admirable. The LEGEND is partly erased by rust; all that we can read distinctly is, II VIR—"Duumviri," the preceding word containing the name of that officer. COR is for "Corinth."

We find from other coins of this class that the moneyer's name was CIVLIO POLYAENO II VIR COR—"Caius Julius Polyaenus," etc.

No. 8, AE.

REVERSE. A crown formed of celery inclosing the word ISTHμία—"Belonging to the isthmus of Corinth." COR, Coriuthus—"Corinth."

The word Isthmia may suggest the canal commenced through the Achaian isthmus, which the Corinthians attributed to Nero; or, it may refer to the Isthmian Games of Corinth, of which this celery crown was the distinguishing prize.

As the death of St. Paul occurred about the period in which this coin was struck, and was perhaps due to the cruelty of Nero, we may compare his remarks relative to this crown, in 1 *Corinthians* ix.

The abraded letters represent the same name as in No. 7, viz. "Caius Julius Polyaeus, the Duum-vir."

No. 9, AE. This is an Adventus coin, and displays fine art.

REVERSE. A Praetorian galley, six oars on a side. Vexillum is flying at the center. LEGEND (supplied): Adventus Augusti—"The Approach of the Augustus." The other letters may be studied in the light of Nos. 7 and 8. It is difficult to explain the uniform illegibility of all these three classes of coins.

No. 10, AE. A Greek Imperial.

OBVERSE. Head of Octavia, first wife of Nero, to the right. Hair elegantly braided and dressed; bust modestly draped. INSCRIPTION: OKTA-OYIA ΣΕΒΑΣΤΑ—Octavia Sebastā—"The Empress Octavia." The letter L is for ΑΥΚΑΒΑΝΤΟΣ—"Of the year," the word "one" being understood. This dates the coin the same year of her marriage with Nero.

REVERSE. Head of Nero to the right, adorned with radiate crown; bearded. INSCRIPTION (*Anglicè*): Nero Claudius Caesar Augustus Emperor.

No. 11, AE. A Greek Imperial.

REVERSE. The numismatic type of a river, represented as a recumbent man. From his right shoulder to his right hand extends a swamp reed. Under his arm is an urn, from which water flows. INSCRIPTION (abbreviated): ΕΠΙ ΕΡΜΟΓΕ ΚΑΡΟΣ ΣΜΥΡ—"Under (the rule of) Clarus Hermogenis of the Smyrnaeans."

The city of Smyrna struck many coins to Nero, as to other emperors, and the type here given refers to the situation of the city. Clarus Hermogenis was Praetor under Nero.

No. 12, AE. A Greek Imperial.

REVERSE. A male figure, nude to the hips, to the right, looking upward and forward with ardent gaze. Right hand resting on a spear; on left arm, an overflowing cornucopiae. Left hand gathers and sustains the falling garments. LEGEND: ΔΕΜΟΣ ΡΩΜΑΙΩΝ—"The people of the Romans."

This coin may be studied in connection with Nos. 4 and 13. It was probably struck in Roumania, Thrace.

No. 13 AE. A Greek Imperial.

REVERSE. Figure of a cithara-player. This was the ancient harp or lyre. She is gracefully tripping to the right. In her left hand is the cithara; in her right, the dish for collecting donations(?) LEGEND: ΕΡΕΙΤΩΝ ΑΠΟΛΛΩΝ—"Of the utterances of Apollo." Nero, as a devotee of music, was a devout worshiper of Apollo. He not only made verses, but sung them upon the public stage.

No. 14, AE. A Greek Imperial.

REVERSE. Male figure, standing upon a suggestum, to the left. In right hand an urn. LEGEND (abbreviated): ΥΠ ΑΥΤΗ ΙΟΥ ΗΡΗΣΙΠ-ΠΟΥ—"By Aulus Caius Julius Erisippus."

The preposition ΥΠ for ΥΠΟ upon coins (like ΕΠ for ΕΠΙ) always implies the government by a magistrate.

No. 15, AE. A Greek Imperial.

REVERSE. A Macedonian shield. INSCRIPTION: ΣΕΒΑΣΤΟΣ ΜΑΚΕΔΟΝΩΝ—"The Augustus of the Macedonians." We find, from examination of coins, that the Macedonians, by whom this coin was struck, were in the habit of offering this shield to many Emperors. Often in silver, sometimes in gold, the gift was costly and grateful to the recipient.

No. 16, AR.

OBVERSE. Laureate head of Nero to the right. INSCRIPTION: "Nero Caesar Augustus."

REVERSE. A winged Victory, moving to the right. In her right hand a laurel crown; in her left, a palm branch. LEGEND: ARMENIAS.

At the commencement of Nero's reign, A.D. 54, Volagaseses, King of the Parthians, attempted to invade Armenia, its prince, Rhadamistus, having been defeated. But Nero placed Corbulo over this province, who made peace with Volagaseses and received hostages. Hence this denarius was struck, with the name of Nero coupled with the Armenian victory.

No. 17, AE. A Greek Imperial.

OBVERSE. Nero in the habit of Apollo to the right, bearing a cithara in his hands. INSCRIPTION: ΝΕΡΩΝΙ ΑΠΟΛΛΩΝΙ—"To Nero, the Apollo."

REVERSE. The winged figure of Victory, gradient, to the left, with crown in right hand and palm branch in left. LEGEND: ΝΕΡΩΝΟΣ—"Of Nero."

This interesting specimen confirms the historical statements of the "royal fiddler," for Suetonius refers to this very coin when he says that Nero erected his statues in the form a cithara player, and also struck coins with the same figure. Xiphilinus declares that Nero stood on the stage in the guise of a cithara player, and that he called himself by the name of *Apollo*, and overcame many in musical contests.

No. 18, AE. A Greek Imperial.

REVERSE. The figure of Agrippina, mother of Nero, seated on an ornamented chair to the left. A veil falls back from her forehead. In her left hand is an overflowing cornucopia; in her right a laurel branch. LEGEND: ΑΓΡΙΠΠΗΙΝΗ ΣΕΒΑΣΤΗ—"The Empress Agrippina." Struck in some provincial city, it regards this dissolute princess as a deity to be worshiped!

No. 19, AE.

REVERSE. Head of Jupiter Ammon to the left, crowned, as customary, with ram's horns; bearded; hair thickly curled. INSCRIPTION (supplied): Colonia Julia Augusta Cassandrens—"The Julian Augustan Colony at Cassandria." This place is situated in Macedonia, at the entrance of the Isthmus of Pallene. Pliny describes its people as worshipping a stone which fell from heaven.

No. 20, AE.

REVERSE. A bull, to the right, pushing with horns and tossing the dust. LEGEND (abbreviated): EX CONSENSU C C I B; (supplied)—Ex Consensu Colonia Campestris Julia Babba—"By Consent of the Julian Campestral Colony of Babba." This Babba was a city in Mauritanian Tingitana.

No. 21, AE. A Greek Imperial.

REVERSE. The jugated heads of Nero and his wife, Poppaea, to the right. His head is laureate; hers presents the hair elaborately dressed; bust draped. LEGEND: "Nero, the Augustus; Poppaea, the Augusta."

No. 22, AE. A Greek Imperial.

REVERSE. Head of Poppaea to the right. The beauty of the hair-dressing is marvelous. LEGEND: "Poppaea Augusta."

No. 23, AE. This may be compared with the two preceding. A Greek Imperial.

REVERSE. Head of Poppaea to the right. LEGEND: "Poppaea Augusta." The letters LI are for Lukabantos I—"Of the year 10" of the reign of her husband; viz. A.D. 63.

Among the gold coins of Nero we instance the following, which are rare:

1. *Type*, two standing figures; one radiated, of Augustus holding the patera in his right hand, and the hasta pura in his left; the other of Livia, having the patera in her right hand and two cornucopiae in her left. The LEGEND is: AUGUSTUS AUGUSTA. The frequent use of the patera in ancient coin-emblems is an evidence of the religious sentiment of the Romans. It was a broad, shallow bowl, and the vessel used for making libations at a sacrifice, etc. (also, "a goblet or broad piece of plate to drink out of"), without which it would seem that no religious exercises could be conducted. In the changes that followed the introduction of Christianity into the Roman empire, the cross took the place of the patera.

2. *Type*, a female figure standing, holding patera and cornucopiae as usual. LEGEND: CONCORDIA AUGUSTA. This rare and beautiful aureus was struck to indicate the perfect concord that had been established between Nero and his mother Agrippina, who appears on this coin as *Dea Concordia*. Her position, seated, implied that concord between the parties (the son and the mother) is lasting. She is depicted holding a patera, because from that the libation was poured out.

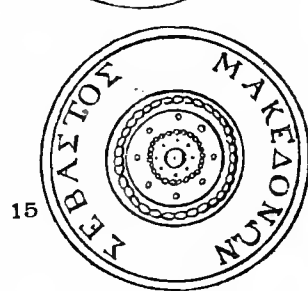
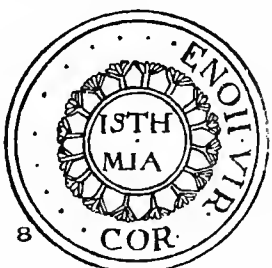
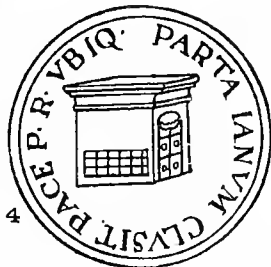
3. *Type*, the emperor togated (wearing the toga or citizens' dress) and standing to the front. His head is radiated. In his right hand he holds a branch; in his left, a globe, with a victoriola surmounting it. LEGEND: AUGUSTUS GERMANICUS.

This charming aureus was struck by command of Nero, in honor of Tiberius Claudius, by whom he had been adopted. The radiated head implies the deicide and deification of the person thus honored. The titles *Augustus* and *Germanicus* are explained in our accounts of the Emperor Claudius. The branch denotes that peace prevailed through the universal empire, and that the temple of Janus had been closed. The globe, upon which the Gloriosa sits, teaches that the whole world had been subdued and subjected to the Roman laws.

4. There is a beautiful gold coin (*aureus*) similar to No. 4 on our coin-sheet.

5. *Types*, the patera, tripus, simpulum or capeduncula and lituus. LEGEND (abbreviated): SACRED COOP IN OMN CONL SVpra NVM EX SC; (supplied)—*Sacerdos Coöptatus In Omnia Collegia Supra Numerum*. Nero, who had been *Princeps Juventutis*, and was not yet *Augustus*, took the title "The Priest Chosen," etc., as seen on the coin. The words *Ex Senatus Consulto*, so rare upon a gold or silver coin of the empire, are placed here to imply not that the coin was struck by order of the Senate, for the Senate had no control over those of the precious metals, but that the choice (*coöptatus*) was made by their order.

COINS OF NERO.



GALBA.

[Of the twelve Caesars who exercised imperial authority at Rome from B.C. 47 to A.D. 96, GALBA, A.D. 68-69, was the seventh. The six who preceded him under this title were: JULIUS CAESAR, B.C. 47-44; AUGUSTUS, B.C. 31-A.D. 14; TIBERIUS, 14-37; CALIGULA, 37-41; CLAUDIUS, 41-54, and NERO, 54-68. The five who succeeded him: OTHO, 69; VITELLIUS, 69; VESPASIAN, 69-79; TITUS, 79-81, and DOMITIAN, 81-96.]

Servius Sulpicius Galba, seventh of the Caesars, Emperor of Rome A.D. 68 to 69, was born at Terracina, twenty miles southeast of Rome, December 24, B.C. 3. The reigning Emperor was Augustus. His father was Sulpicius Galba, an orator of ordinary abilities, a humpbacked man; Consul A.D. 22, who committed suicide from political disappointments A.D. 36. His mother was Mummia Achaica, great-granddaughter of Mummus, who destroyed Corinth B.C. 146. At her death her husband married Livia Ocellina, a relative of Livia, wife of the Emperor Augustus, who adopted the subject of this sketch, and changed his name to L. Livius Ocella, which he bore at the time of his elevation to the purple. It was not considered, however, that he was a relative of Augustus, whose family became extinct in the death of Nero.

Galba early displayed such traits of character that both the Emperors, Augustus and Tiberius, assured him he would one day be at the head of the Roman world. His advancement, under such high patronage, was sure. Before attaining the legitimate age, he was invested with curule offices. He was Praetor A.D. 20, for which he had the province of Aquitania (southern France) assigned him. He was made Consul A.D. 33, and carried on a successful war in Germany.

Upon the death of Caligula, January 24, A.D. 41, he was named as a candidate for the throne, but preferred living in a private station. In acknowledgment of this self-reserve, Claudius, the successor of Caligula, showed him much kindness and attention.

A.D. 45 and 46 he was sent to the province of Africa, which had been greatly disturbed by the licentiousness of the military, and the incursions of barbarians. There he restored peace, restrained the soldiers, and acquired new honors. For these services he was endowed with the *ornamenta triumphalia*, and the dignity of three priesthoods—the Quindecemviri, the Sodales Titii, and the Augustales.

During the reign of Nero, A.D. 54 to 68, he lived in strict retirement, dreading to become the victim of that tyrant's suspicion. A.D. 61, Nero gave him the province of Hispania Tarraconensis, which he governed for eight years. This brings us to the period when the death of Nero elevated Galba, at the advanced age of seventy years, to the throne of the Empire.

The deposition of the wretch Nero, who had so long disgraced the purple, was followed closely by his death. The sword which had destroyed so many was put to his own throat, and the Empire stood without a head. Galba, being in command in Spain, was warmly solicited by C. Julius Vindex to unite with him in an insurrection, which in A.D. 68 the latter was conducting against Nero. The messengers to Galba assured him that "he was the most eminent among the generals of the time, and the proper successor to Nero, whose doom was clearly impending." Vindex exhorted him to arise and vindicate the rights of oppressed humanity.

The old general, having already learned that emissaries of Nero were in Spain seeking to murder him, resolved at once to take the perilous step and place himself at the head of the Roman world. He assembled his troops, harangued them upon the cruelties of Nero, and was at once proclaimed *Imperator*.

Organizing his forces, he gathered around him a council of elders in the manner of a Senate, and affirmed to all inquirers that he was acting only as the legate of S. P. Q. R.

Upon the announcement of the death of Nero, Galba took the title of Caesar, and, accompanied by Salvius Otho, then governor of Lusitania, and afterward Emperor, went to Rome, where ambassadors from all countries soon arrived to do him homage as their lawful sovereign.

But here the better part of his history comes abruptly to an end. His good qualities failed him. Severity and avarice, vices of old age, became prominent in his public life. Among the soldiers, whose suffrages had given him the crown, he introduced unpopular changes, and punished with severity the slightest opposition. The donatives promised the military upon his accession were withheld, and various reports concerning his niggardly and miserly character were sedulously spread through Rome to increase the popular discontent. In addition to this, he was completely under the sway of three favorites, and the arbitrary manner in which he

acted under their influence showed that the times were but little better for him than they had been for Nero.

The first open outbreak, however, was among the legions of Germany, who sent word to the Praetorians at Rome that they disliked the Emperor who had been created in Spain, and that *all the legions* should have a voice in the selection of Emperor. Similar manifestations were made by the legions in Africa.

Having no heir, Galba adopted Piso Licinianus, a noble young Roman, as his coadjutor and successor, hoping thus to appease the discontent. But it rather increased it, particularly as Galba neglected the popular gifts customarily made by Emperors upon their accession.

The end was not far off. Salvius Otho, who had expected the honor of the Imperial adoption, now secretly formed a conspiracy among the troops, and within six days after the event just named it broke out. Galba, from the first, despaired. Then, regaining courage, he went out to meet the rebels. But as he was carried across the forum in his sedan-chair, unable, from age and infirmity, to mount his horse, a troop of cavalry, lying in wait, rushed forward and cut him down near the Lacus Portius. A private soldier took his head to Otho, who in the meantime had been proclaimed Emperor by the Praetorian Guards; and the dishonored remains of Galba were buried by a private citizen in his own garden.

The reiteration of the word *Imperator* upon the coins of Galba requires a paragraph here. The ancient forms of the word were Endoperator and Induparator. We have spoken of the custom of the Roman soldiers of hailing their general *Imperator* immediately after a victory. That everything in the theory of the Roman constitution was subordinate to military life need not be repeated. The declaration of Jesus (*Luke xi. 21. 22*) applies most accurately to this people: "When a strong man armed keepeth his palace his goods are in peace; but when a *stronger* than he shall come upon him and overcome him, he taketh from him all his armour wherein he trusteth and divideth his spoils." This was the history of Rome, "the nation of the strong arm." By establishing permanent camps all around the extended frontiers of the Empire; by keeping movable forces always on foot; by enrolling every able-bodied freeman as a soldier and forcing him to service; by provoking nations to war and then subduing them and attaching them to the Empire, the office of a soldier was not only made honorable but the only sure field of promotion. This is seen either in work or type upon almost every coin of Rome. The spear; the parazonium (or general's staff); the Gate of the Camp (emblem of security); the laurel (badge of victory); the temple of Janus, emblem alternately of peace and war; the trophies; the figures of captives suggesting the same fierceness and cruelty of the soldiery that led them to mock and scourge Jesus before crucifying him, and to slay their prisoners rather than suffer them to escape (*Acts xxvii. 47*);—these and a host of attributions of the god Mars upon Roman coinage, prove how important the military profession was deemed, and how honorable was the title of "Chief Soldier" (*Imperator*) when ascribed to the Emperor himself.

When the legions gained a victory, then the soldiers, with shouts of joy, saluted their general by the title of *Imperator*. His victors wreathed their fasces with laurel, as did also the soldiers their spears and javelins. He immediately sent letters, wrapped round with laurel, to the Senate, to inform them of his success. The Senate decreed a thanksgiving to the gods and confirmed to the general his title of *Imperator*.

The titles assumed or accepted by Augustus, and adopted as matters of course by his successors, included *Princeps Senatus*, *Imperium Proconsulare*, *Divus*, *Augustus*, *Pontifex Maximus*, *Angur*, *Tribunitia Potestas*, *Regimen Morum*, *Censor*, *Senator*, etc. etc., and finally *Imperator*. All these accrued to Galba when the Army and Senate had proclaimed him Emperor. The latter title then denoted the supreme command over the whole of the military force of the Empire, the right of making war and peace, and the power of life and death over all the citizens. This latter was derived from the most ancient theory that the general of the army had that power over his soldiers, and that without appeal. It is easily seen, therefore, that the titular dignity of *IMPERATOR* would stand out prominently upon coins.

The attributions of the goddess Vesta form favorite groups upon the Roman coinage. This goddess is usually seen upon the reverses of our specimens, seated upon a square throne, but sometimes standing. Her left foot is supported by a low stool; her right hand rests upon her lap and holds a patera. In her left hand she bears the *hasta pura*, her wand of

divinity. The origin of this word, *Vesta*, according to Sir Isaac Newton, is from the Greek *Hestia*, a fire. Her worship was early introduced into Italy. Virgil describes Aeneas bearing from Troy the statue of Vesta and her sacred fire. Numa built the first temple to Vesta at Rome, at the foot of the Palatine hill, and appointed four priests, called Vestalia, whose duty it was to preserve the palladium, or statue of Pallas-Minerva, and to keep the sacred fire ever burning.

The most affecting idea connected with this goddess is that of the sanctity of the domestic hearth (*hestia*), the fire-side, the symbol of social union. Vesta was the goddess of virginity. At Rome six virgins, called Vestals, presided over her sacred flame. Her festival was celebrated in June and styled Vestalia. In the forum at Rome was a statue to the *Stata Mater*, so placed that she might protect the pavement from the effect of the fires which used to be made there in the night time. If one of her vestal virgins violated the vow of perpetual chastity the culprit was buried alive.

All this, and more to the same effect, was suggested to a Roman when he took in his hand a coin of Galba and read upon it the attributions of the far-famed deity, Vesta. And, as the coins of a mintage went into every hand—the horny hand of mechanic and farmer, the scarred hand of the soldier, the hand of the delver in the sunless mine, of the hunter upon the mountains, of the dweller of the cities, of the mariner upon the rounded sea, and of the hermit in his cell,—few could be ignorant upon this or any other point connected with the State-religion.

WHAT THE COINS TEACH CONCERNING GALBA.

READINGS

Of nine coins, in silver and bronze, of the Emperor GALBA, from the illustrations on the fourth page.

[The student will observe in these READINGS: First, That the size of a Coin does not always agree with the size of the picture. Second, That the metal is distinguished by an abbreviation,—AV (*aurum*) standing for gold; AR (*argentum*) for silver; AE (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. Third, That there are few punctuation points on coins, though sometimes introduced by engravers to facilitate READINGS. Fourth, That we do not reproduce the old forms of Greek letters here, but substitute modern type; and, Fifth, That these READINGS are prepared as well for the use of Learners as experts.]

No. 1, AE. This medallion is a piece of extraordinary elegance, and considering the brevity of Galba's reign (only seven months) the mint-master must have been put under extraordinary pressure to fashion the dies and perfect so large and beautiful a piece in so short a time.

A Medallion in Roman currency bears the same relation to a Coin as an official Medal made in the American mint does to a coin. Medallions were larger than pieces of money. They were prepared with more care than ordinary coins, and were used chiefly as gifts to the grandees of the nation, also for preservation in cabinets as monuments of the age and of the prince. Roman Medallions are rare and costly, and not found in many American collections. Not having been used for currency, they are ordinarily in a good state of preservation. The types, devices and inscriptions upon them are all found upon coins of corresponding date.

OVERSE. Laureate head of Galba to the right; beardless; wearing the paludamentum, or general's cloak, buttoned on the right shoulder. The nose and chin, like those of Vitellius, are prominent. He is seventy-one years old. INSCRIPTION (abbreviated): SER SVLP GALBA IMP CAESAR AVG; (supplied)—Sergius Sulpicius Galba Imperator Caesar Augustus.

REVERSE. An Allocution scene. The Emperor standing upon a *suggestum* to the right; a foot soldier in front. Galba is addressing three soldiers, representatives of the Maniples of the cavalry, and of the Legion itself. These are distinguished by the standards they bear; one, displaying an open hand, is the flag of the maniples, three of which made a cohort; one, with a square flag or vexillum, represents the cavalry; the third, with the eagle, represents the Legion as a whole. The latter has a shield displaying fulmina (thunderbolts). The shield of the cavalry-soldier presents a protuberant *umbo*, or boss. Behind the Emperor stands the Commander of the forces, holding him by the right arm. The whole scene is expressed with much spirit. INSCRIPTION: ADLOCVTIO —“Delivery of Address.” S. C., Senatus Consulto, implies that this medallion was struck “by Decree of the Senate,” when Galba had addressed his troops upon their declaring him Emperor. It is thought that the person with his back to Galba is enforcing the Emperor's address upon the listeners.

The attachment of the Roman troops to their standards was inspired by the united influences of religion and military honor. The Eagle which glittered in the front of the Legion was the object of their fondest idolatry; nor was it esteemed less impious than ignominious to abandon that sacred symbol in the hour of danger. Tacitus styles the standards *Bello-*

rum dii, “gods of battles.” In camp they were placed in a chapel by themselves, and, with the other deities, received the religious worship of the troops. In the military oath, the Roman soldier swore “never to desert his standard; to submit his own will to the command of his leaders, and to sacrifice his life for the safety of the Emperor and the Empire.” This oath was taken with every circumstance of solemnity, and was annually renewed by the troops on the first of January of each year. The first cohort of the Legion, consisting of 1,105 soldiers, claimed the post of honor and the custody of the Eagle.

No. 2, AE. A Remission coin of rare type.

OVERSE. Laureate head of Galba to the left. Features thin, careworn and ghastly; yet the likeness agrees with that of others in the series. Beardless; bust undraped.

It is not infrequent that while one side of a coin displays good art, the other is inferior. This proves that two sets of engravers, not equals in skill, worked upon the same piece. In such cases it is usually the OVERSE that has the greater merit; but in the specimen before us the reader will perceive that the best skill is displayed upon the REVERSE-DIE, which, so far as the architectural part is concerned, is handsomely executed. INSCRIPTION: “Sergius Galba Imperator Augustus.”

REVERSE. A triumphal arch, above which are two horsemen to the left.

The preceding Emperors had imposed some onerous tax, called the *Quadragesima* (“fortieth part”), which Galba remitted; and such was the popular joy that the Senate was moved to order the present coin, acknowledging the Emperor's bounty to the citizens. Looking at these horsemen, the reader will recall the picture of the equestrian statue of Peter the Great, at St. Petersburg, Russia. Approaching from the left is a procession of four captives, with hands bound behind them. One of the four has entered the portico. LEGEND: QVADRIGENS REMISSAE,—intended, probably, for quadragesimum remissae,—“For remitting the tax of the fortieth.” S. C., Senatus consulto, in the exergue — “By Decree of the Senate.”

Much was written by Eckhel and Spanheim concerning this coin, and it cannot exactly be determined to what particular tax the remission refers; but whatever it was we know that Vespasian reimposed it, for he did this to all the taxes remitted by his predecessors, so that the popular joy was temporary enough, and nothing but coins remained to prove that there had been a relief. Reference to the history of Rome will show how burdensome were the taxes under which the people groaned.

No. 3, AR.

OVERSE. Unlaureate head of Galba to the right. Hair cropped short; beardless; bust undraped. INSCRIPTION: “Imperator Sergius Galba Augustus.”

REVERSE. A Civic Crown made of oak leaves and acorns. This was donated to Galba for preserving the life of a citizen. Virgil styles it the *Civilis Quercus*, as made of oak products. LEGEND (abbreviated): SPQR OB C S; (supplied)—Senatus Populusque Romanus ob Servatos Cives — “The Senate and Roman People, for saving citizens.”

The variety of crowns seen in the coins of Roman Emperors is not large. The simple laurel wreath sufficed to express the highest dignity. The radiate crown grew slowly into use. In the Diocletian era the gem-crowned coronet is seen. But as the municipal symbols are decorated with so many patterns, we make a list here of those that appear upon coins. Engravings of them are found upon the coin-sheet of Caligula:

The Civic Crown (*Corona Civica*) was deemed by a Roman the highest reward he could receive. It was made of oak leaves and acorns, and given to one who had saved the life of a citizen. Upon coins it is usually expressed by the words OB CIVEM SERVATVM — “For preserving a citizen,” within a wreath of oak leaves. When the man who wore this crown entered an assembly, the audience rose up as a mark of respect.

The MURAL CROWN (*Corona muralis*) was given to the man who first scaled the walls of a besieged city.

The NAVAL CROWN (*Corona navalis*) or *classica*, or *rostrata*, went for a naval exploit.

The SIEGE CROWN (*Corona obsidionalis*) was made of grass, and given to the general who released an army from a blockade.

CAMP CROWN (*Corona castrensis* or *vallaris*), to him who first entered the enemy's camp. This was made in form of palisade.

TRIUMPHAL CROWN (*Corona triumphalis*). The name explains the purpose.

OVATION CROWN (*Corona ovalis*). This was given to a conquering general at an ovation.

No. 4, AE. A Greek Imperial.

OVERSE. Laureate head of Galba to the right. Features, etc., as previously described. INSCRIPTION (abbreviated): ΣΕΡΟΥΙ ΓΑΛΒΑ ΑΥΤΟ ΚΑΙΣ ΣΕΒΑ — “To Sergius Galba, the Emperor Caesar, the Augustus.” (Observe the substitution of Servius for Sergius.)

REVERSE. The head of Isis to the right, marked with the lotus-flower,

emblem of Egypt. The arrangement of the hair is elaborate. The letters LA imply "Of the year 1," the first (and only) year of Galba's reign, viz. A.D. 68-9.

No. 5, AR.

OBVERSE. Laureate head of Galba to the right. Features, etc., as previously noted. INSCRIPTION: "Imperator Galba."

REVERSE. Two military figures facing each other. One bears a shield with two spears, the other a short javelin. LEGEND: GALLIA HISPANIA. Spain and Gaul are represented as about to join right hands, in sign of concord, because they first proclaimed Galba Emperor; for Gaul began to be tumultuous against Nero under Julius Vindex, and Galba was saluted Emperor while in Spain by almost all the cities of Spain and Gaul.

In addition to this coin, there is another denarius with the word GALLIA for a Legend. This has the head of a female, before which are two wheat heads. Behind are a shield and two javelins. Another denarius has HISPANIA on the Reverse, with the female at full length; in her right hand, wheat heads and a poppy; in her left, a shield. The purpose of these two coins is similar to that of the first.

No. 6, AE.

OBVERSE. Laureate head of Galba to the right. Features aged and careworn. INSCRIPTION (abbreviated): IMP SER SVLP GALBA CAES AVG TR P; (supplied)—Imperator Sergius Sulpicius Galba Caesar Augustus; Tribunitia Potestate. The last expression signifies, "Exercising the Tribunitian Power."

This title, TR P, which Roman Emperors valued so highly that it often appears upon coins struck as well in Greek as Latin, must be read in the ablative case—*Tribunitia Potestate*, "Exercising the Tribunitian Power." To understand the importance of the office we must refer to the celebrated insurrection by the plebeians, B.C. 493, and the grant made them then by the patricians, that henceforth they should have representatives of the tribes, or common people, styled Tribunes. The name was borrowed from a similar officer of the military. The persons of the Tribunes were made sacrosancti (sacred and inviolable). No patrician could be made a Tribune unless first adopted into a plebeian family. B.C. 130 a law was enacted that none should be made a Tribune save a Senator. The number of these popular representatives was ten. They were elected annually at the *Comitia Tributa*, and entered upon their office December 10. They wore no mark of dignity, and had only one officer, the Viator, to go before them. At judgment they sat on benches (*subsellia*); but on all occasions they had the precedence, and every one was obliged to rise in their presence. Their power was simply negative, and was symbolized in the VETO—"I forbid it."

Like all other men, the popular Tribunes accumulated power, and used it often tyrannically, even to ordering a Consul to prison. Their jurisdiction, however, was confined to the city of Rome and a mile (*mille passuum*) around it. Their doors were open day and night to receive the requests and complaints of the wretched. To interrupt a Tribune while speaking was an offense that called for severe penalty. The first civil blood shed at Rome was B.C. 133, when the Gracchi brothers suffered death for their bold defense of the Tribunitian office.

And now we see why the Emperors sought this office so eagerly. It made them the *representatives of the people*; made their persons *sacrosancti*; gave them the right to call the Senate at pleasure; to assemble the people; to be appealed to in all cases, and gave them other important privileges. Augustus got the Senate to confer it upon him *for life*. Afterward, at the beginning of a reign, and upon other solemn occasions, this grant was renewed to his successors. They were then said to be *Tribunitia Potestate donati*; hence the years of their government were called "the years of their Tribunitian Power," which are found very often marked upon their coins. This, however, was not computed from the first day of January (as the Consulship), nor the 10th of December, as with Tribunes when popularly elected; but from the day on which they assumed the Empire.

Augustus was, by decree of the Senate, invested with the Tribunitian Power *for life*, that he might lay anything he pleased before the Senate, as, previous to that time, no one could make a proposition to that body save the Consul. This grant was afterward made, as a matter of course, to his successors.

The people, however, continued to elect Tribunes upon the earlier theory, and doubtless found them useful in representing their wants and interests to the despotic ruler above them; but they had only the shadow of their former power; or, as Pliny expresses it, *inanem umbram et sine honore nomen*. They seem to have retained this even to the time of Constantine the Great (A.D. 308-337), who abolished it, with other ancient offices, when he instituted a form of government upon the Oriental theory.

In the coins the title is variably written TR P, TR POT, TRIB POT, etc.

No. 7, AE.

OBVERSE. Unlaureate head of Galba to the right. Features, etc., as in the preceding. INSCRIPTION (supplied): Sulpicio Galbae Augusto Imperatori Patri Patriae—"To Sulpicius Galba; the Emperor; the Father of the Country." Placing names in the dative case is not common in Latin inscriptions.

REVERSE. A Temple standing in such relation to the eye that one side and end are visible; flight of steps to the vestibule. LEGEND: L CAN AGRIPPAE II VIR. The latter are read "Corinth." The sentence embodies the name of the Duum Vir of the mint at Corinth, viz. Lucius Caninius Agrippa. This is found in other coins of the same period, one of which reads, "Rome and the Emperor."

No. 8, AE. A Greek Imperial.

OBVERSE. Laureate head of Galba to the right; aged and deeply wrinkled. INSCRIPTION (supplied): ΣΕΡΟΥΙ ΓΑΛΒΑ ΑΥΤΟΚΡΑΤΟΡΙ ΚΑΙΣ ΣΕΒΑΣΤ—"To Servius Galba, the Emperor Caesar Augustus."

REVERSE. The goddess Isis to the right, bearing upon her head the lotus flower, as No. 4. She was the principal *genius*, the tutelary deity of Egypt; the wife of Osiris and the mother of Horus. She was to the Egyptians what Ceres was to the Greeks and Romans. Afterward Isis was made the equivalent to the *Moon*, as Osiris to the *Sun*. The letters LA refer, like No. 4, to the first year of Galba's reign.

No. 9, AE.

OBVERSE. The laureate head of Galba to the right. Beardless; wears the paludamentum, as in No. 1. INSCRIPTION: "Sergius Galba Imperator Caesar Augustus."

REVERSE. Pallas, the elegant symbol of the Eternal City; a female sitting on a cuirass to the left. Right hand supported by hasta pura; crested helmet on head; left arm resting on the upper edge of her shield; right foot rests on helmet on the ground. In exergue, ROMA; in the field, S C—Senatus Consulto, "By Decree of the Senate." An accomplished artist gives these additional details of this beautiful coin: "The lower part of her shield rests upon other shields, by the side of which there is leg-armor (*ocrea*). Her clothes, reaching to the feet, are displayed in rich folds at the left side. She has assumed the most graceful and elegant attitude, showing perfect ease and repose. The whole is a complete and artistic study."

To compare the capacity of the great mint at Rome, in the time of Galba, with the various mints of the United States, we give extracts from the official reports of 1876. A Senator had said there "is a limit to our ability to coin silver pieces, and mints cannot be improvised in a year." The director of the mint replies, "as the result of experience," that keeping everything in good repair, the capacity of all the mints for coining small silver is about twenty-four million dollars per annum. In August, 1876, there was coined, in gold, \$1,231,240; trade dollars, \$557,200; small silver, \$2,346,610; minor coins, \$17,700. Total, \$7,152,250. All were kept running through the month to their utmost capacity and without interruption. The number of pieces was 8,839,562. Their weight was as follows: *Gold*—seven and three-quarters tons; *silver*—trade dollars, sixteen and three-quarters tons; small silver, sixty-four and one-half tons; minor coinage, two and one-half tons.

The four pairs of coins figured at the bottom of the coin-sheet represent the most ancient coinage of Aegina and Persia, and will be referred to in other sheets of this series.

Besides the nine cuts given of Galba's mintage, we have descriptions of a number of denarii as follows:

1. *Boni Eventus*—"Of the Fortunate Approach." The type is a male figure standing nude; in right hand a patera, in the left, wheat-heads.

2. *Concordia Provinciarum*—"The Harmony of the Provinces." Type, a female figure stately, standing; in the right hand a branch, in left, a cornucopia.

3. *Fortuna Augusti*—"The Fortunate of the Augustus." Type, the figure of Fortune, a female, standing; in the right hand a ship's helm, in the left, a cornucopia.

4. *Gallia*—"Gaul." Type, the head of a female, before which are two wheat-heads; behind, a shield and two lances.

5. *Hispania*—"Spain." Type, a female figure; in her right hand, wheat-heads and poppies, in left, a shield.

6. The same epigraph. Type, the head of a woman with two javelins.

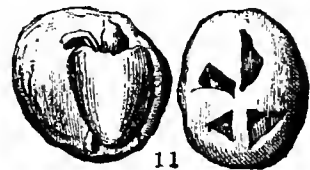
7. *Pax Augusti*—"The Peace of Augustus;" or, still better, "Peace, the tutelary deity of the Emperor." Type, a female standing; in right hand, a branch and a caduceus, her left hand on a lowered shield.

8. *Restituta Numidia*—"Numidia Restored." Type, the head of a female with elegant necklace.

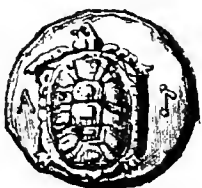
9. *Roma Renascens*—"The New-springing Rome." Type, a female helmeted, holding forth a Victrola in her right hand.

10. *Roma Victrix*—"Rome the Conqueror." Type, the idealized figure of Rome (or Pallas) standing; in right hand a branch, in left a spear; at her right foot a globe. The Senate had solemnly pronounced Nero an enemy, and Roma is here represented as gaining an illustrious advantage through his death.

COINS OF GALBA.



12



13



OTHO.

[Of the twelve Caesars who exercised imperial authority at Rome from B.C. 47 to A.D. 96, OTHO, A.D. 69, was the eighth. The seven who preceded him under this title were: JULIUS CAESAR, B.C. 47-44; AUGUSTUS, B.C. 31-A.D. 14; TIBERIUS, 14-37; CALIGULA, 37-41; CLAUDIUS, 41-54; NERO, 54-68; and GALBA, 68-69. The four who succeeded him, VITELLIUS, 69; VESPASIAN, 69-79; TITUS, 79-81, and DOMITIAN, 81-96.]

Marcus Sulvius Otho, eighth of the Caesars, Emperor of Rome from January 15 to April 15, A.D. 69, was born at Ferentum, Etruria, April 28, A.D. 32. The reigning Emperor was Tiberius. His father was Lucius Otho, who held high trusts under the Emperor Tiberius, whom he resembled so closely that it was suspected he was his illegitimate son. He was Consul, A.D. 33, then Pro-Consul, etc. The mother of Otho was Albia Teretina, connected with many distinguished Roman families.

The subject of this sketch, an Emperor of only three months' continuance, was a man of moderate stature, ill-made in the legs and effeminate in appearance. The description of him by Patin (vol. cclxxxviii, p. 99, *Morris' Cat.*) is exhaustive. In ambitionibus nihil omisit. Homo nimiae elegantiae et mollitudinis, corporis studiosus, nam vulso corpore galericulo capiti propter raritatem capillorum adaptato et annexo ut nemo dignosceret; faciem quoque radere et pane madido linere consuevit a prima lanugine ne barbatus unquam esset. ("There was nothing wanting to his efforts. He was a man of excessive taste and softness, and careful of his person. For to his bald head, on account of the scarcity of hair, a periwig was fitted and fastened so well that nobody could detect it. He was also accustomed to scrape his face and to line it out with moist bread from the first down upon his chin; for he never had a beard.") It would be difficult to find even in a modern Court Journal, more attention to, silly trivialities than this writer (Suetonius) has given here.

The deposition and self-murder of Nero left the world's Empire without a head. How many ambitious men conceived a hope of assuming it we shall never know. Four, however, are in the current of our coin-sketches, of whom Otho is the second. The man had been one of the companions of Nero in his debaucheries, till he was sent, about A.D. 58, as governor of Lusitania, a trust which he administered with credit during the last ten years of Nero's life. When Galba received the acclamation of *Imperator* from the Spanish legions and set out for Rome, Otho attached himself to that aspirant, hoping to be adopted as his coadjutor and successor. From the great age of Galba, he knew the crown would soon be vacant, and fancied himself secure in the favor of the veteran soldier.

But Galba was familiar with the baseness of Otho's character, and desiring a more worthy partner and heir, selected L. Piso, a noble young Roman, and on the 10th of January, A.D. 69, designated him as the future Emperor. This sealed his fate. Otho at once organized a conspiracy which broke forth within six days. Galba was murdered and his bloody head brought to Otho, who had already been proclaimed Emperor by the Praetorian Guards. An astrologer had told him that one day he would rule the Roman world. His private affairs were in a ruinous condition. He was ready to promise everything to the troops, and stoop to anything that would secure for him

"That glittering gaud, the Imperial Crown of Rome."

Upon the same evening the Senate took the oath of fidelity to the new ruler. Sabinus, brother of Vespasian, was made *praefectus urbi*. Otho offered a sacrifice in the capitol, but enjoyed no favorable omens. The new Emperor devoted himself to the administration of public affairs, and gave hopes to the people that he would turn out better than had been predicted. He was acknowledged Emperor by the governors of Mauritania, Carthage, and the rest of Africa. The legions in Dalmatia, Pannonia and Maesia took the oath of fidelity to him. He was recognized by Egypt, by Mucianus in Syria, by Vespasian in Palestine, by Gallia, Narbonensis, Aquitania and Spain. It speaks well for the condition of Roman roads and the rapidity of the posts that news could be received from such distant points in so brief a period.

But the deity, Nemesis, did not alumber. The man who had mounted the throne by the murder of his predecessor and friend was not destined to long life. He had a formidable opposition in the six veteran legions stationed in Germany on the Rhine, where Vitellius had been sent to take command by Galba himself in the month of December preceding.

On the 3d of January, A.D. 69, Vitellius was proclaimed Emperor by his soldiers, and the gage of battle thrown into the arena. Everything

favoured him. His legions were so ardent as to desire to march to Rome even in midwinter. Two large armies were hurried forward. The Provinces began to declare for Vitellius.

Otho at once wrote Vitellius offering to give him all he could desire, even to a share of the throne, but his rival declined all terms of compromise, preferring the arbitrament of the sword. About the 14th of March, therefore, Otho moved at the head of his troops to meet the enemy. He had three excellent and experienced generals under him. He was master of the sea on the northwestern coast of Italy. Otho marched on foot at the head of his men in a plain military equipment.

The hostile armies met on the Po, and the forces of Otho were totally defeated with the loss of forty thousand men. Then the two armies came to terms and accepted Vitellius as their Emperor.

Otho still had large forces, but determined to make no further resistance; after settling his affairs, with the utmost coolness and deliberation he stabbed himself. His life had been dissolute and he died in despair. April 15, A.D. 69, when he was in his thirty-seventh year. His sepulcher was made at Brixellum, and Plutarch, who saw it as late as A.D. 80, says it simply contained his name without an epitaph.

There are but few bronze coins of Otho; and this illustrates a fact in Roman coinage to which we again make allusion, viz., that the striking of gold and silver money was the province of the Emperor alone, while those in the third metal were controlled by decrees of the Senate. And as, during the brief government of Otho, he was never fully at accord with the Senate, the coinage was mostly "Imperial," that is, composed only of the precious metals.

The ascription of Pontifex Maximus seems to have been a source of peculiar pride to Otho. In other places we have shown the immense power and immunity attached to this office. It was the chief ecclesiastical authority, that of the Pontifex Maximus, and made the union of church and state complete in the person of the Augustus. This condition, it is suggested by Mr. Hobler, agrees with that of Melchizedek, who is called, in *Genesis* xiv, 18, "King and Priest."

The consecration to the office of Pontifex Maximus was performed with extraordinary pomp and ceremony, as it exalted the individual to be the sovereign judge and director of all public and private obligations of worship. All priests and sacrifices were henceforward under his inspection. The Vestal Virgins stood within his selection and control. The charge of composing the rituals of worship, appointing religious ceremonies, feasts and institutions, and digesting the public annals of the year, was equally under his care. He was astronomer of the State and regulator of the year, for it was his duty to see that the festivals appointed for certain days were celebrated in their respective times. Julius Caesar preferred this office to all others, as his coins will show. The head of the Roman Catholic Church claims the ancient title, and, *mutatis mutandis*, enjoys the immunities of this office. Among the Mormons, who style themselves "Latter-day Saints," the Pontifex Maximus, at this writing, is Brigham Young, and the ecclesiastical prerogative has lost nothing in him.

The figure of Fortuna (Good-luck) upon coins is represented sometimes with a rudder, because she is the deity who steers the affairs of life at her will; sometimes with a ball to represent the varying unsteadiness of fortune. To this the poet Burns refers, in his memorable lines.

"Though I to foreign lands must hie,
Pursuing fortune's *slidery* ba'."

Fortuna sometimes appears with the horn of Amalthea, as a symbol of her plentiful gifts. This was the goat that suckled Jupiter. She was translated to the skies, along with her two kids whom she had put aside to accommodate the infant deity, and as a reward for her kindness was made into stars, on the arm of the constellation Auriga. If any doubt the legend, the stars twinkle there nightly to rebuke his incredulity! The child Jove, having accidentally broken off one of the horns of the goat, made it into a drinking cup and ordained that it should ever be full to overflowing with whatever its possessor might wish. Thus it becomes a proper emblem in the hands of Fortuna. At Smyrna the statue of this deity was seen having upon her head a ball sustained by one hand, in the other the horn of Amalthea.

The number of coins struck under the auspices of Otho, large as it was considering his brief government of three months, would have been increased tenfold in another term of the same length, as the preparations of

the first quarter were large with the engravers. The place where the temple of Juno Moneta and the mint stood was formerly the site of the mansion of Marcus Manlius, who was cast from the Tarpeian rock, B.C. 381. The mere stamping of the coin constitute the least part of the work. The time and space consumed are in the melting, refining and alloying of bullion, casting it into ingots of size suitable for the drawing into plates, annealing, cutting, assorting, weighing, counting, etc. After every process is complete and the rolled slips are ready for cutting out the planchets (coin-blanks or flans), only one half the area can be utilized, the other half going back into the melting pot in the form of clippings.

Among the more pleasing and cheer-inspiring devices impressed upon the coins of the period was that of Hope (Spea). In the popular anxieties that moved every heart, in the frequent changes of rulers and the horrid "wars hateful to mothers," a mintage of coins, say a hundred thousand or two, with the well known attributions of Spes,—a sprightly young maiden tripping lightly and looking straight forward—could not fail to awaken the hope expressed in the legend. In her left hand she holds up her robes that in her message to sorrowing hearts she may not be impeded. In her right hand she has a flower-bud, beautiful expression of Hope. So well-known was this figure upon coins that we sometimes find it without an accompanying legend. There was a temple in Rome dedicated to *Spes*, afterward burnt by lightning. Upon a coin of Hadrian we have SPES P R,—"The Hope of the Roman People."

Commenting upon the popular effect produced by impressing such emblems upon money of the nation, we add that in all times the human heart is affected by the same passions, chilled by the same griefs, warmed with the same joy, struck substantially by the same hopes and fears. This fact is as necessary to be kept in the mind of a numismatist as a scholar of any other class. The Roman government knew as well how to move the patriotism, awaken the vengeance, and inspire the hopes of its people by a coin as Napoleon the Great by a *bulletin*.

WHAT THE COINS TEACH CONCERNING OTHO.

READINGS

Of five coins, silver and bronze, of the Emperor OTHO, from the illustrations on the fourth page.

[The student will observe in these READINGS: *First*, that the size of a Coin does not always agree with the size of the picture. *Second*, that the metal is distinguished by an abbreviation,—AV (*aurum*) standing for gold; AR (*argentum*) for silver; AE (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. *Third*, that there are few punctuation points on Coins, though sometimes introduced by engravers to facilitate READINGS. *Fourth*, that we do not reproduce the old forms of Greek letters here, but substitute modern type; and, *Fifth*, that these READINGS are prepared as well for the use of *Learners* as *experts*.]

No. 1, AE. A Greek Imperial.

OBVERSE. The unlaureate head of Otho to the right; beardless; bust undraped; hair thick and bushy, confessing its artificial character. INSCRIPTION: ΣΑ ΟΘΩΝΟΣ ΚΑΙΣ ΣΕΒΑΣΤΟΥ. If the SA stands for Salvius this may read, "Of Salvius Otho Caesar Augustus."

REVERSE. A mountain; above it the word ΚΑΙΣΑΡΕΑΣ. The mixture of Greek and Latin letters in these words is barbarous, and leaves the meaning uncertain. Below is the mutilated word ΕΤ. - - - for ΕΤΟΥΣ—"Of the year," the numeral 1 being understood.

Mountains are common devices upon coins, but what particular eminence is indicated is not clear; whether Acropolis, Argæus, Aventinus, Casius, Dyndimus, Eryx, Gerizim, Ida, Libanus, Olympus, Paneus, Rhodope, Sipylus, Taurus, or Vesuvius, all of which are found upon coins.

No. 2, AR.

OBVERSE. The unlaureate head of Otho to the right; hair curiously arranged in front, proving the Roman wig-makers no experts in this art; beardless; bust undraped. INSCRIPTION (abbreviated): IMP M OTHO CAESAR AVG TRP; (supplied)—Marcus Otho Caesar Augustus Tribunitia Potestate—"Wielding the Tribunitian Power."

REVERSE. Victory moving to the right, with her customary attributions, viz., a palm-branch in left hand and laurel wreath in right. LEGEND: VICTORIA OTHONIS—"The Victory of Otho" (or, "The goddess Victory tutelary of Otho").

This refers to the victory won by the soldiers of Otho over Vitellius. The historian Suetonius writes, "he obtained three trifling victories," though he was afterward overwhelmed in one.

No. 3, AE.

OBVERSE. Laureate head of Otho to the right; beardless; bust not draped. INSCRIPTION (mutilated): IMP M OTO CA - -—"the Emperor Marcus Otho Caesar," etc.

REVERSE. A laurel crown inclosing simply the letters S. C., for Senatus Consulto—"By Decree of the Senate."

Patin, the celebrated numismatist of the seventeenth century, says of

this coin: "I wonder at the oversight (mendum) of the mint-master (monetarius) who left out the letter H in the name of Otho. But this ought not to throw suspicion upon the antiquity of the coin, since no internal evidence is wanting in it."

No. 4, AR.

OBVERSE. The unlaureate head of Otho to the right; hair presents the peculiarly crisp appearance in Nos. 1 and 2, due to his wearing a periwig; beardless; bust undraped. INSCRIPTION: "The Emperor Otho Caesar Augustus; exercising Tribunitian Power."

REVERSE. An Eque galloping to the right, his pallium flying in the wind behind him; with a spear vibrating in his right hand, he is striking at some object in front. The group is artistically conceived. LEGEND (abbreviated): PONT MAX; (supplied)—Pontifex Maximus—"The High Priest."

This coin was struck to record the story of the expedition made by Otho against Vitellius. It is Otho himself who is depicted rushing as if against the enemy with a vibrating spear, for so are expeditions noted down in the coins of the Caesars. But this particular expedition, says Tacitus, was wretchedly and too hastily entered upon.

In another coin of this class, with the same legend, is a stolated female standing, with wheat-ears in her right hand; in her left, a cornucopia. Another has an Annona scene, pointing out the diligence of Otho in procuring corn for the people of Rome. The same historian writes: "He made money out of the hunger and poverty of the common people by selling provisions." Another coin of this class has the same stolated figure, with a pair of scales in the right hand, and a cornucopia in the left. This figure is Justice. The scales in her right hand imply that she weighs all things by the standard of truth. The cornucopia in her left teaches that through her is the abundance of all things. Otho chastised his soldiers on account of their sedition at Rome, which punishment they cheerfully accepted.

Two other coins of this class present still further variations. In one is the stolated woman holding out a branch of olive in her right hand. Here she represents Peace. In the other coin she has the patera in her right hand, in her left the spear. In coins of Hadrian (A.D. 117-138), *Justice* is represented by these attributions; and in coins of Gordianus Pius (A.D. 238-244), *Military Concord*. The patera, from which sacred things were poured out to the deities, implies that while Justice flourishes and Concord remains unshaken, an abundance of all things is yielded to men.

Another coin of Otho has for a Legend, Pax Orbis Terrarum,—"The Peace of the Universal Empire." Otho, in spite of his forcing civil war upon Vitellius, sought to perform his office in the interests of peace. When no other external war was troubling the people, after repressing the Sarmaticans, he struck this coin expressing unbroken peace. Why he did not close the Temple of Janus, as Nero did a few years before, does not appear. Perhaps he did. In the coin last mentioned, Peace stands looking to the left, with a long caduceus on her left arm; in her right hand an olive branch.

Another coin of largest size, a Greek Imperial, is described with "the Emperor Marcus Otho Caesar Augustus" upon the obverse, and "of the year One" on the reverse, with an Eagle, on extended wings, bearing a wreath in its beak. The royal bird stands on a branch of laurel. This was struck at Antioch, in Syria, as the branch of laurel denotes. For the laurel (says that reliable numismatist, Vaillant) was sacred to Apollo, tutelary deity of Antioch. And in the great contests of A.D. 68-69 Syria adhered to Otho, following the lead of their ruler Mucianus. In many cities of Syria the Eagle was the symbol of Empire, and the laurel the emblem of Antioch.

There are no *genuine* coins of Otho in First Bronze, so far as yet discovered, although some forgeries are reported extant. Those struck at Antioch are Second Bronze, and the remainder are aurei and denarii, all coined at Rome. Mr. Hobler suggests that the ancient Province of Lusitania, Portugal, would be a good field of research for coins of Otho, as he was Governor there for some three years, and colonial coins may have been struck there. When he heard of the death of Nero, he melted down all his gold and silver plate, converted it into coin, and went with his whole fortune to the aid of Galba. The questions arise, Whose dies did he use in thus increasing the coinage? Were they Nero's or Galba's? How did he get possession of official dies at all? Many queries of this class remain to excite a steady interest in numismatic *res*.

No. 5, AE. A Greek Imperial.

OBVERSE. Laureate head of Otho to the right; beardless; bust undraped.

REVERSE. The figure styled Canopus, an Egyptian emblem of plenty, to the right. In front, the letters ΛΑ, for ΑΥΚΑΒΑΝΤΟΣ Ι—"Of the year One" of Otho's reign, viz. A.D. 69.

The brief and troubled reign of Otho explains the paucity of his coins. Two hundred years ago it was denied by some numismatists that *any* coins of this Prince were extant. But Patin, whose researches into all classes of monumental evidences of the period were systematic and thorough, and

whose investigations, particularly in the science of coins, appear to excel those of other men, gives indubitable evidence to the contrary. He points out coins of Otho in all the great Numismatic collections of that period—in the extraordinary museum of Queen Christina, of Sweden, formed at Rome; in the cabinet of Leopold, Prince Medici; in that of Francis, Gottfried ("a royal thesaurus, and a man by whose words antiquarians are accustomed to swear!"); in the large gathering of the great Duke of Etruria; in that of Seguin, almost the father of numismatical science, and others.

So clear was the proof collected by the enthusiastic Dr. Patin, that since his day the controversy under this head has not been renewed. Doubtless other debates concerning coin-history now in progress will be closed by discoveries that are making under the cant name of "finds."

Very common on the coins struck in Egypt is that singular shape of the human head placed on a kind of pitcher. This deified pitcher is said to refer to a contest between some Persian and Egyptian priests as to which of their deities had superiority. The Egyptians declared that a single vase, sacred to Serapis, would extinguish the whole power of the Persian deity of fire. The experiment was tried, and the wily Egyptian boring holes in the side of the vase and stopping them with wax, afterward filled the vessel with water, which, gushing through the holes as the wax melted, extinguished the Persian deity. Hence the vase was deified!

The title of Pontifex Maximus, "High Priest," is often seen upon the imperial coins. The abbreviations are, P M, PONTIF MAX, P MAX; sometimes only PONT, or PONTIF, etc., the word Maximus being understood.

The existence of some four hundred religious temples at Rome devoted to the various gods of the Pantheon, demanded very numerous corps of priests (Sacerdotes). The priests of each temple or deity were usually collected into corporations (collegia), many of which were instituted very early in the history of the nation. These were the Luperci, Curiones, Haruspices; priests assigned to particular gods (flamines), as the Vestal Virgins, the Salii, Augurs, Feciales, etc. During the republic the person in charge of these numerous bodies was called *Rex Sacrorum*.

The first rank of priests was the Pontifices, of which Numa himself (B.C. 700) was Pontifex Maximus, High Priest, or Supreme Pontiff. All the others, even the Vestal Virgins, were under control of the P. M. He had the superintendence of all religious matters, the arrangement of the calendar, the regulation of the festivals, and of the sacred rights connected with them. It was as P. M. that Julius Caesar reformed the calendar by adding ninety days to the year, and thus correcting the immense error into which chronologists were falling. And it is worthy of note that the Pope, Gregory XIII, who made the next reformation in the calendar, A.D. 1582, did it in his capacity as Pontifex Maximus.

The Pontifex Maximus could not be cited before any tribunal, and held his office for life. His dress was a robe bordered with purple (*roba prae-texta*); a woolen cap of a conical shape (*tutulus vel galerus*) with a tassel (apex) on the top, a small rod wrapped around with wool. He lived in public buildings on the Sacra Via.

Now we understand why the Emperors desiderated this office to which were attached so many prerogatives. Augustus first undertook it as Emperor, and his successors followed his example until Gratian (A.D. 367) abrogated the office itself. With the control of all the colleges of priests of every name and rite as Pontifex Maximus; with the whole popular representation vested in him as TR P; with the great immunities and privileges attached to him as Consul; with the prerogatives of Censor; with the authority as IMP, which admitted of no appeal, it is not to be wondered at that even such infamous wretches as Tiberius, Caligula and Domitian could sit safely upon their thrones, subject to no chances save those of domestic cabals.

Gibbon says the Pontiffs were chosen among the most illustrious of the Senators, and the office of Supreme Pontiff (Pontifex Maximus) was constantly exercised by the Emperors themselves. They knew and valued the advantages of religion, as it is connected with civil government. They encouraged the public festivals which humanize the manners of the people. They managed the art of divination as a convenient instrument of policy, and they respected, as the firmest bond of society, the useful persuasion that either in this or in a future life, the crime of perjury is most assuredly punished by the avenging gods.

This scarcity of coins of Otho is not alone due to the brevity of his reign. Others after him, whose government was limited to periods equally brief, were honored by such an outpouring of money from all the mints, metropolitan and provincial,—such a deluge of bronze coinage that there is no difficulty in making up cabinets rich and full. Neither does the fact that so many contestants sought the throne during the period, explain the paucity of Otho's coinage. The true reason strikes in a monetary law of the Empire, that while the Emperor controlled the mintage in gold and silver, no bronze coinage could lawfully be struck without an *order from the Senate*; and as Otho was never on good terms with that body in all his brief career, the supply of "the people's money," the cheap money in

bronze, was cut short. We shall see that as soon as Vespasian sat himself squarely on the throne of the Empire, this class of coinage became abundant.

We have space here for an account of the organization of that vast manufactory of coins, the Mint of the Roman Empire.

At the capital city of each province there was an *Argentaria*, or local mint, with the offices, treasure, machinery, guards and appliances as at Rome, but on a smaller scale. These received their dies, or at least the obverses, directly from Rome; the dies for the reverses were often of domestic manufacture. This explains what all coin-students have noticed, that often the style of art seen in the latter is inferior to that in the former. They called the officers of the mint the *Monetaria Duumviri*, or moneyers. This include, in a general sense, all classes of workmen employed in and about the mint. So numerous were these that, in an insurrection which occurred in the Central Mint at Rome, during the reign of Aurelian (A.D. 270-275), it cost the lives of seven thousand soldiers to repress it. The coin-emblems of the mint are the *Deae Pecuniae* usually seen, three on a coin, standing, heads to the left, with overflowing cornucopae on left arm, a pair of scales in right hand, and (sometimes) a heap of ore at the foot of each. The number three represents the three standard metals used in the mint, viz., gold, silver and copper, of which the compound metal bronze was made.

On the coins of Julius Caesar, Augustus and Tiberius, we find the names of the moneyers designated. This office of Master of the Mint was continued to a late period, but disappears from the coins. At Rome he is called Magistratus of the three moneyers. His business was to procure gold, silver and copper of improved material and just weight, of which money shall be cut and stamped. As the name denotes, there were always three at a time, but how selected, when changed, what rewards and honors were rendered, etc., we are not informed.

At first the coins of gold and silver were as pure as the art of the assayer could devise. Lacking the improved processes of modern times, his skill is yet seen in the high condition of his gold and silver, 940-1000ths pure. The first money made at Rome was under Servius Tullius, about B.C. 573. This was bronze; many of the pieces being so large as to weigh 4,000 grains=9 oz. nearly. Three hundred and four years later, Fabius Pictor coined the first silver; sixty-three years later (viz. 206), the first gold was coined by that people. Previous to those periods, Greek coins were used by the Romans. The term Moneta (money) originated in the fact that the coinage was done in the temple of Juno Moneta (Juno the Admonisher). The method of stamping was primitive enough. One of the dies was fixed firmly, face upward, in a wooden block. The other die was attached to a hand-punch. The planchet (or button) at a soft heat, was laid square upon the fixed die. The other was held firmly upon the planchet, and a sinewy slave with sledge-hammer beat strong and repeated blows upon the hand-punch, until the impression was made. The contrast between this and the American mint in full blast is not merely in the quantity of the work, but also the quality; for whereas a million coins may be turned out in a modern mint with no appreciable difference in the depth of impression and sharpness of the work, in an ancient mint no two coins have the same finish; very few have good impressions; with the majority the punch has slipped from its place, or being a little *canted over*, one edge of the coin is more deeply impressed than the other.

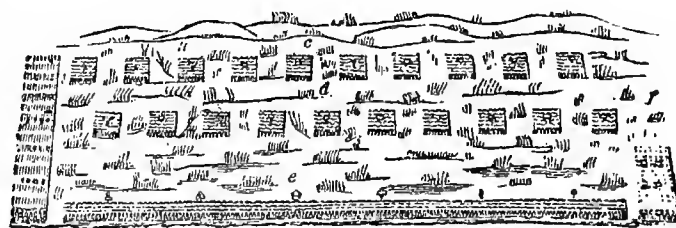
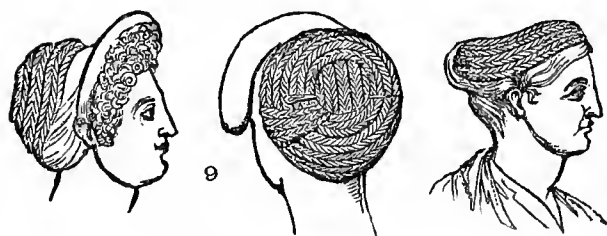
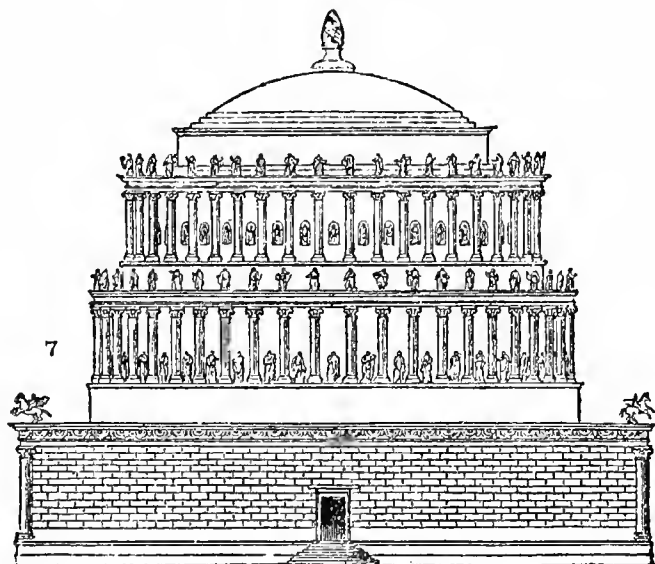
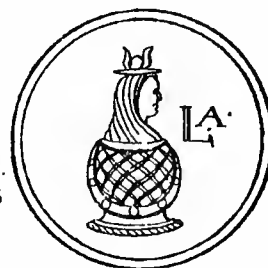
As to relative values of metals, Julius Caesar, as the head of the mint, exchanged gold for silver at nine for one. A little later the ratio was twelve for one. In the time of Constantine the Great, about A.D. 325, fourteen for one. In modern times, since the destruction of the Asiatic mines, the proportion is fourteen and seventeen to one.

The engravings occupying the lower half of the coin-sheet of Otho are: 1. A sepulchral monument of the Romans. 2. The Moles Hadriani at Rome. 3. The Columna Rostrata Duilii. 4. Various patterns of head-dresses of Roman ladies. 5. The arrangement of a Roman Legion in order of battle. 6. The formation of the Roman forces styled a *Testudo*. 7. Roman chariot races. These serve to explain numismatic references throughout this series.

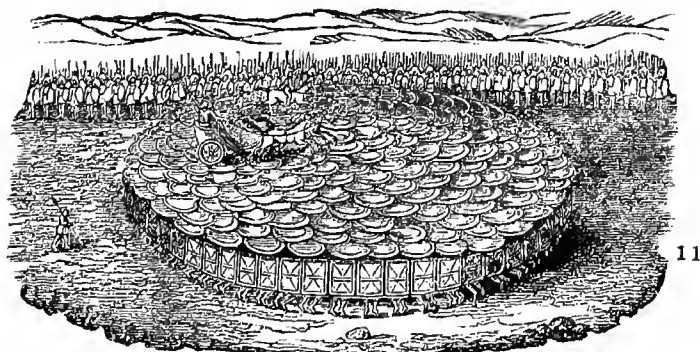
The Rostra-column named in the last paragraph was erected B.C. 336, in honor of a victory achieved by C. Maenius over the Antiates. The modern word *rostrum*, applied to the platform from which a public speaker addresses his audience, is derived from it. The victorious Maenius, surnamed Antiaticus, attached the brazen beaks (*rostra*) of the captured ships to the forum from which popular harangues were made, and a pillar was erected (*Columna Maenia*) in his honor, as is denoted in our engraving. We have coins of this C. Maenius but spelled Maianius, by which name the old numismatist Patin has distinguished the Gens (*Maiania Gens*).

The *Moles Hadriani* ("Hadrian's Sepulcher") was erected by that monarch about A.D. 125. It exceeded in size and solidity all regal tombs in Rome. It stood at the foot of the Vatican Mount, near the Tiber. It was encased in marble, and elevated by numerous stories. Previous to this reign, the bodies of emperors were usually deposited in the sepulcher built by Augustus about A.D. 10, in the Campus Martius.

COINS OF OTHO.



10



11



12

VITELLIUS.

[Of the twelve Caesars who exercised imperial authority at Rome from B.C. 47 to A.D. 96, VITELLIUS, A.D. 69, was the ninth. The eight who preceded him under this title were: JULIUS CAESAR, B.C. 47-44; AUGUSTUS, B.C. 31-A.D. 14; TIBERIUS, 14-37; CALIGULA, 37-41; CLAUDIUS, 41-54; NERO, 54-68; GALBA, 68-69; and OTHO, 69. The three who succeeded him: VESPASIAN, 69-79; TITUS, 79-81, and DOMITIAN, 81-96.]

Aulus Vitellius, ninth of the Caesars, Emperor of Rome from January 3 to December 21, A.D. 69, was born (place unknown) September 24, A.D. 15. The reigning Emperor was Tiberius. The name of his father was Lucius Vitellius, who, by the arts of flattery, gained considerable promotion. He was Consul A.D. 34, and twice afterward; also governor of Syria. At his death he was honored by a public funeral and statue, with the fulsome epitaph: PIETATIS IMMOBILIS ERGA PRINCIPEM ("To the man of unflinching conscientiousness!"). His mother's name is not preserved. His brother, Lucius, was Consul A.D. 48, and lost his life in 68.

The subject of our sketch possessed some knowledge of letters and eloquence. According to Suetonius he had few graces of person, being "a man of enormous stature, rubicund countenance, obese stomach, and of such voracious appetite (*sordida gula*) that neither in the sacred rites nor upon a journey could he temper it, but would even snatch from the altars the consecrated bread and flesh, and around the cook-shops by the roads would devour the fish, burnt, old and half-eaten." It was particularly observed that he was fond of oysters. Pleasant details, those of the court-gossips of the first century! His best qualities consisted in skill at gaming and chariot-driving. The greater part of the youth of this hopeful "whip and sharper" was spent in the court of Tiberius at Caprea, an island off the coast of Campania, chiefly known in history as the abode of that imperial monster, and the scene of his infamous debauchery. The present writer passed Caprea February, 1868, on his way to the Orient. It was occupied as a place of exile by the illustrious Garibaldi. In that stew of iniquity the Seraglio of Tiberius, the subject of our sketch, signalized himself as a flatterer, in imitation of his father, and upon the murder of Tiberius ingratiated himself successively with *Caligula* (who admired his skill as a charioteer); with *Claudius* (who coveted his knowledge of gaming), and with *Nero* (who found use for his proficiency in music). A.D. 48 he was Consul with his brother Lucius; then Pro-Consul in Africa for a year, and the next year Legatus there under his brother Lucius, in which two stations he is said to have behaved with integrity.

The death of Nero and the elevation of Galba led to further advancements, for, to the surprise of many, Galba gave him command of the legions in Germany. He left Rome with his affairs so embarrassed that he was compelled to put his wife Galeria Fundana and his children in lodgings, and to rent out his house. The importunity of his creditors was met by giving security to some and instituting unjust proceedings against others. When he became Emperor he compelled his creditors to give up their securities, comforting them with the remark that they should be content to have their lives spared!

Vitellius was made Emperor by his soldiers January 3, A.D. 69. Otho, who assumed the purple at Rome on the death of Galba, January 15, wrote to Vitellius, upon hearing the intelligence from Germany, and offered to share the government with him. This proposition, however, was declined. The armies of the two contestants met on the Po about the 12th of April, 69, and after a terrible contest the forces of Otho gave way with the loss of forty thousand men. The two armies then joined in fealty to Vitellius, and on the 15th of the same month Otho committed suicide. Vitellius proceeded slowly to Rome, which he entered in July.

The praefect of the city, Sabinus, brother of Vespasian, took the oath of allegiance to Vitellius, in which he was followed by the soldiery there; and the Senate, as a matter of course, decreed to him all the honors which previous Emperors had enjoyed,—honors represented by P.M., TR.P., CENS., COS., etc., initials that concealed all the prerogatives of despotism. All the Empire submitted to him; even Mucianus, governor of Syria, and Vespasian, who was conducting the Jewish war, made their legions take the oath of fidelity to Vitellius.

The rule of Vitellius opened well. He pardoned his opponents, with but few exceptions. He conferred the title of Germanicus upon his young son, with the insignia of imperial dignity. He conferred the title of Augusta upon his mother. On the 18th of July he assumed the office of Pontifex Maximus. He even paid honors to the memory of the dishonored

Nero. He confiscated no man's property, neither disturbed any persons in the enjoyment of the gifts they had received from his predecessors.

The crying fault of Vitellius has already been shown up,—he was an epicure, a glutton. His chief amusement was the table, on which he spent enormous sums of money, and this made him one of those spendthrifts particularly obnoxious to the Roman people. His end was fast approaching.

Although, as above stated, the soldiers of Syria, Palestine and Egypt had taken the oath of fidelity to Vitellius, this was only upon the command of their generals. The forces in the east were plotting to make an Emperor among themselves, and on the 1st of July those at Alexandria, in Egypt, set the example by proclaiming *Vespasian*. Thus, within a little more than a year, the Roman Empire witnessed the death of Nero, the accession and death of Galba and Otho, the accession of Vitellius and the proclamation of Vespasian.

The new Emperor was speedily recognized by all the East. Then the Illyrian legions entered northern Italy and declared for Vespasian. The fleet was treacherously delivered up to that general by their admiral, and the first commanders sent against him all proved unfaithful to their trust.

About the 26th of October the armies joined battle near Bedriacum, and those of Vitellius were defeated. On the 18th of December the Emperor left the palace in the dress of mourning with his infant son, and declared before all the people, with tears, that he renounced the Empire. Receiving some encouragement from the bystanders he made one more rally, and a contest ensued in the heart of the city. The Capitol was burnt, and Sabinus, brother of Vespasian, was killed. He attempted to arm the slaves and the populace. Rome was filled with tumult and bloodshed.

The Emperor was taken in an obscure part of the palace, having gorged himself at his last meal. He was led through the streets with every circumstance of ignominy, and dragged to the Gemoniae Staircase, where the body of Sabinus had been exposed. There he was killed with repeated blows. His head was carried about the city and his body cast into the Tiber. But it was afterward interred by his wife. He was fifty-seven years of age, and reigned a year lacking ten or twelve days. His brother and infant son were put to death.

In examining the attributions and legends that mark the reverses of the coins of Vitellius, the eye falls with surprise upon that of Pax (Peace). With what joyful surprise must it have met the eyes of the millions who struggled with each other to examine the coins of the new Emperor, as one in these times would look at a public proclamation. For coins were made by the Senate and the Emperor, mediums of intelligence of current news. True, the information thus communicated was such as "the powers that be" chose to impart. The Church of Jesus which was in the iron grasp of the heathen, and whose blood cried aloud to God daily for vengeance, found nothing upon coins to console them. The down-trodden nations oppressed with the yoke of Rome looked in vain for any comfort to them. Yet to the freemen of the Empire, the numismatic intelligence of *Pax missa per orbem* sent a thrill of joy, and we may imagine one universal shout of gladness go up as these peace-coins were distributed throughout the vast Empire.

In mythology we learn that Pax was honored with an altar at Athens. At Rome Claudius began a magnificent temple to this deity in the Forum, which was completed and dedicated by Vespasian. This was consumed by fire under the wretched Commodus (A.D. 180-192). The statue of Pax represents her as a matron holding forth ears of wheat in her hands and crowned with olive, laurel, sometimes roses. Her particular symbol was the Caduceus.

Since the reign of Augustus we vainly search the coins for the legend so common upon his, expressed in these abbreviations—III VIR AAAFF. What a puzzle to young numismatists! "Triumvirs for melting and striking gold, silver and bronze" (Triumviri auro argento aere flando feriundo). Save upon Colonial coins and notably the Imperial Greek, it is rare to see the name of a mint-master or Praetor upon coins as late as this.

The rapidity with which Vitellius degenerated from a brave and active soldier to the glutton who made a god of his ruling lust (*sua cuique deus fit dira cupido*,—*Virgil*) is one of the mysteries of our lower nature. Elagabalus, one hundred and fifty years later, exhibits the same infamous degeneracy. Even Alexander behaved more like a lunatic than a sensible man after his conquests were ended. Had he survived for a long

life he would probably have been an implacable tyrant. Examining the dignified, grave and massive features of Vitellius, we ask ourselves into what kind of a demon he would have been transformed, had his rule extended for a term of years! The record of his brutal atrocities, confined to the few months of his empire, would serve one oriental despot of the present day for half a lifetime.

The attributions of Neptune upon coins of this period excited peculiar interest in the minds of those Roman people who resided in the inner provinces, far from the sea. For Rome by this time had become a maritime power, able by the number of her ships to transport the largest armies to any scene of war in the briefest period. This fact was communicated to the people by the figure and attributions of the marine deity, Neptune. He was the son of Saturn and Rhea, the brother of Jupiter and Juno, and one of the most ancient divinities of Greece. Like Jupiter, he is represented of a serene and majestic aspect, with strong and muscular form, bearing in his hand the three-prong trident, symbol of his power. Dolphins and other marine objects accompany his images. At Rome the temple of Neptune stood in the Campus Martius, not far from the Septa. In his festival the people formed umbrae (tents) of the branches of trees and sat under them. When a Roman commander sailed out with a fleet, he first offered up a sacrifice to Neptune, which was thrown into the sea. And all this was well understood by the people into whose hands a coin of Vitellius came impressed with one or more of the attributions of Neptune.

A brief estimate of the coins of the Roman Emperors that were preserved in the cabinets of Europe as far back as 1784, will fitly close this theme. The figures are furnished by the author of "Essay on Medals" of that date: Of aurei (golden coins), 3,000; silver, 6,000; bronze, 30,000. The Abbe Rothelin had secured for his own cabinet no less than 1,800 coins of Probus (A.D. 276-282), no two having the same reverse.

WHAT THE COINS TEACH CONCERNING VITELLIUS.

READINGS

Of thirteen coins, silver and bronze, of the Emperor VITELLIUS, from the illustrations on the fourth page.

[The student will observe in these READINGS: *First*, that the size of a Coin does not always agree with the size of the picture. *Second*, that the metal is distinguished by an abbreviation,—AV (*aurum*) standing for gold; AR (*argentum*) for silver; AE (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. *Third*, that there are few punctuation points on Coins, though sometimes introduced by engravers to facilitate READINGS. *Fourth*, that we do not reproduce the old forms of Greek letters here, but substitute modern type; and, *Fifth*, that these READINGS are prepared as well for the use of *Learners as experts*.]

No. 1, AR.

OVERSE. Laureate head of Vitellius to the right; beardless; features rugged, heavy, aged. He is about fifty-three years old. INSCRIPTION (abbreviated): A VITELLIVS AVG IMP GERMAN; (supplied)—Aulus Vitellius Augustus Imperator Germanicus—"Aulus Vitellius Augustus Emperor Germanicus."

REVERSE. Jupiter, chief of the gods, seated in his temple to the left. INSCRIPTION (abbreviated): I O MAX CAPITOLINVS; (supplied)—Jupiter Optimus Maximus Capitolinus—"The Capitoline Jupiter; the Best; the Greatest."

The history of this coin expresses the peculiar feeling of worship entertained by the Romans. The soldiers had burned the temple of the Capitoline Jupiter while besieging the brother of Vespasian (Sabinus) in the citadel. Vitellius commanded a representation of the temple to be struck on coins, as if he intended shortly to rebuild it; reasoning that this most mournful and detestable crime happened not through any fault of the Roman people or of himself.

No. 2, AE.

OVERSE. The laureate head of Vitellius to the right. The massive features are distinctly marked; beardless; bust undraped. INSCRIPTION (abbreviated): A VITELLIVS GERMA IMP AVG PM TR P; (supplied)—Aulus Vitellius Germanicus Imperator Augustus Pontifex Maximus Tribunitia Potestate. The last two expressions are "High Priest, Exercising the Tribunitian Power."

No. 3, AR.

OVERSE. Laureate head of Vitellius to the right. Inscription as in No. 2.

REVERSE. Winged figure of Victory to the left, taking branches from the palm-tree, to which two shields are attached; behind her is a piece of armor. LEGEND: VICTORIA AVGVSTI—"The Victory of the Augustus" (or "The goddess Victory, tutelary of the Augustus").

As it was an ancient maxim of the Roman law that from the sentence of a general in actual service there was no appeal, the Emperors, who assumed the whole military power of the nation, were fond of stamping IMP, for Imperator ("Emperor") upon their coins.

No. 4, AE. This may be studied in connection with the next nine, for all have the same Obverse.

REVERSE. Joined hands. This type is the ancient token of fidelity. LEGEND: FIDES EXERCITVM—"The fidelity of the Armies;" S. C., for Senatus Consulto—"By Decree of the Senate." The Joined Hands refer to the same event as the figure in No. 5, which see. Read also 2 Kings x, 15.

The expression Senatus Consulto (having "Senatus" in the genitive case) has the same meaning as Senatus Decreto—"By Decree of the Senate."

No. 5, AE.

REVERSE. The Emperor Vitellius in the habit of Mars advancing to the left; on his left shoulder is a trophy affixed to a spear; in his right hand is a gloriola, or image of Roman glory. LEGEND: CONSENSVS EXERCITVM—"The agreement of the Armies." This, as well as the term "Fidelity of the Armies," in No. 4, refers to the harmony that existed among the different forces stationed in Gaul, in relation to the choice of Vitellius to be their Emperor.

No. 6, AE.

REVERSE. Victory, with her usual attributes, moving gracefully to the left, holding out a circular shield on which is inscribed S P Q R, for Senatus Populusque Romanus—"The Senate and Roman People." LEGEND: VICTORIA AVGVSTI—"The Victory of Augustus;" S. C., for Senatus Consulto—"By Decree of the Senate." This figure has the same reference as that in No. 7.

No. 7, AE. See remarks upon No. 3.

REVERSE. A Victory, with usual attributes, to the left, assisting to raise a heavy trophy of shield and body-armor affixed to a post. A man, sitting upon a globe is aiding in the work. LEGEND, the same as No. 6. The reference is to the victory obtained by Vitellius at Bebricum, where the forces of Otho were defeated and Otho took his own life.

No. 8, AE.

REVERSE. A soldier and a citizen joining hands. An expressive group. LEGEND: PAX AVGVSTI—"The Peace of the Augustus" (or "The goddess Peace, tutelary of the Augustus"); S. C., for Senatus Consulto—"By Decree of the Senate."

The reference, doubtless, is to the reconciliation between Vitellius and the Senate, who speedily transferred their allegiance after the death of Otho.

No. 9, AE.

REVERSE. The figure of Concord seated to the left, holding the patera over an altar, on which fire is burning. On her left arm is a full cornucopia. LEGEND: CONCORDIA AVGVSTI—"The Concord of Augustus" (or "The goddess Concord, tutelary of the Augustus"); S. C., for Senatus Consulto—"By Decree of the Senate." Vitellius received the title *Concordia* from the Senate for his efforts to restore that neglected virtue to afflicted Rome.

No. 10, AE.

REVERSE. The goddess Ceres seated to the left; in her left hand is the long torch, her well-known and mournful attribute; in her right hand, two *spicae* (wheat-ears), the token of her gift to the human race. LEGEND (partly mutilated): CERES AVGVSTI—"The Ceres of the Augustus" (or "The goddess Ceres, tutelary of the Augustus"); S. C., for Senatus Consulto—"By Decree of the Senate."

This coin was struck to laud the efforts of Vitellius in providing an abundance of grain from Sicily, Egypt and other grain-producing provinces, for the use of the people of Rome.

No. 11, AE.

REVERSE. Figure of Security seated to the left. The body nude to the hips; the right hand upon the head; the left arm resting upon the arm of the throne. Her long torch lies transversely over the top of her basket, from which is emerging a serpent. The whole group is admirably suggestive of security. LEGEND (abbreviated): SECVRITAS P ROMANI; (supplied)—Securitas Populi Romani—"The Security of the Roman People" (that is, "The goddess Security, tutelary of the Roman People"); S. C., for Senatus Consulto—"By Decree of the Senate."

No. 12, AE.

REVERSE. The figure of Equity standing to the left; her left hand supported by an armed spear; in her right hand a pair of scales. LEGEND: AEQVITAS AVGVSTI—"The Equity (Justice) of Augustus" (that is, "The goddess Equity, tutelary of the Augustus"); S. C., for Senatus Consulto—"By Decree of the Senate."

This specimen commemorates the equity of Vitellius in the decision of controverted public questions, as in the government of his own affairs as Emperor.

No. 13, AE.

REVERSE. A large square altar with horns corresponding with the number of corners. Below is the word PROVIDENT (ia)—"The Providence" of Augustus (that is, "The goddess Provision, tutelary of the Augustus"); S. C., for Senatus Consulto—"By Decree of the Senate."

Besides the thirteen coins figured on the fourth page there are others bearing various attributions, struck by Vitellius. One is a denarius with the laureate head of Vitellius on the Obverse, and A VITELLIVS IMP GERMAN AVG; and on the Reverse a seated figure representing Clemency bearing in her right hand a branch. The Legend is CLEMENTIA AVG GERMAN—"The Clemency of the Emperor Germanicus." The title "Germanicus" was bestowed upon our subject by the legions of Upper Germany. Otho being dead, Vitellius spared the life of his son, contrary to the Roman custom in similar cases, which was the same as the Oriental practice of the present day. "On account of his Clemency he spared him." Other cases of the same class are on record, so that Tacitus is constrained to acknowledge that "the victorious Vitellius took the glory of Clemency." There is also a gold coin (*aureus*) somewhat like our No. 9, save that the sitting figure has a branch in her hand. The Legend is CONCORDIA PR—"The Concord of the Roman People." When the death of Otho was known at Rome, the people applauded Vitellius. In the Senate, all things being properly arranged immediately, due honors were decreed to him, and upon the coin the fact of their unanimity is impressed.

A very rare denarius of Vitellius is in existence with Legend, CONCORDIA PRAETORIANORVM—"The Concord of the Praetorian Guards." It has the figure of a woman standing; in her right hand, a branch; in her left, a cornucopia. When the death of Otho was made known, these veteran and princely forces called *Praetorians*, took the oath of fidelity (*sacramentum*) to Vitellius. Thus he was received as Emperor by "the Agreement of the Praetorians."

This far-famed band of soldiers, of which so much appears in Roman history and upon our coins, appears as early as Scipio Africanus, B.C. 200. It was then a Cohort (the tenth of a Legion) of select soldiers entitled, Cohors Praetoria, who attended the General and served as his body-guard. Augustus organized from these the Imperial Guard, upon which Napoleon's "Guard" was modeled. The Imperial Praetorians consisted, at first, of nine cohorts, each being a thousand men, horse and foot. They were enlisted in Italy alone. Under Vitellius sixteen Praetorian cohorts were enlisted, and four to guard the city. Severus (A.D. 193-211) remodeled them and increased their number by four times their ancient strength. They were finally suppressed by Constantine, and their camp, a strongly fortified post between the Porta Viminalis of the city and Esquilina, without the wall of Rome, was destroyed. They are often denominated *Miles Praetoriani*.

This favored corps of troops indulged in great pay, leisure and luxury, became extremely corrupt, made and unmade Emperors, and were far more a standing terror to the city than a garrison.

Another coin, found both in gold and silver (*aurei* and *denarii*), presents the figure of Mars gradient; in his right hand a spear; on his left shoulder a trophy. These were struck before the self-murder of Otho occurred. Mars gradient suggests the destruction of the enemy in fight, which Vitellius exhibited as an omen of success. He had taken the sword of Julius Caesar from the temple of Mars, says Tacitus, after which, by the consent of the two German armies, he was proclaimed Emperor. The Legend on this coin expresses the fact, CONSENSVS EXERCITVM—"The Consent of the Armies."

In the first coin of our series we present the figure of the Capitoline Jupiter. There is another, an extremely rare denarius, with the Legend, IVPITER VICTOR. In this device we see Jove seated; in his right hand a Victoriola; in his left, a spear. Here Jupiter is styled *Victor*, because "he is thought to conquer all things." His temple as seen in our No. 1, was situated on the Palatine Hill, because on his festal day, on the ides of April, Vitellius defeated the forces of Otho at Behriacum.

Another coin found, both in gold and silver, presents the head of L. Vitellius, father of the Emperor, who was Consul three times, and Censor. The head of L. Vitellius is given. Before it is an ivory scipio, on which is perched an eagle. The Legend is, L VITELLIVS COS III CENSOR—"Lucius Vitellius, Consul the third time; Censor." Another die of the same coin has the togated figure of a man sitting in a curule chair, his right hand extended; an ivory scipio in his left. It was a worthy desire in Vitellius to have the merits of his father thus published. As all gold and silver coinage was made under personal direction of the Emperor (not the Senate), he gave these directions to the moneyer as we read to-day upon the coin. Plutarch says the office of Censor was the apex of all honors. The ivory scipio was the badge of Consulship.

Another coin, in both gold and silver, gives the children of Vitellius. They are seen facing each other with the Legend, LIBERI IMP GERMAN AVG—"The Children of the Emperor Germanicus Augustus." We do not know the names of these children whose honors were so exalted and so brief. Tacitus speaks of one of them who perished with his father and grandfather.

A denarius has the device of our No. 4, viz.: Two Right Hands Joined, and the Legend, "The Concord of the Praetorians." The twelve cohorts of this elegant corps at first proclaimed Otho, but when that prince was dead, went over, with unanimity, to Vitellius; hence the Legend.

A coin, both in silver and gold, presents a crown of oak leaves, *Corona civilis*, inclosing the Legend, S P Q R OB C S—Senatus Populusque Romanus ob Civis Servatos—"The Senate and Roman People for saving the lives of Citizens."

"The civic crown was composed of oak leaves and bestowed upon him who had saved the life of a citizen. The mural crown was made of gold, and presented to those who, in assaults, were the first that forced their way into the towns. The camp crown was of gold and given to the man who mounted the rampart of an enemy's camp. The obsidional crown was composed of grass and presented, by the troops relieved from a siege, to the commander who succored them." But none of these was so honorable as the civic crown.

Vaillant observes in relation to the coin last named that it was struck at the commencement of the government of Vitellius. The soldiers who nominated him had dragged him in his night-clothes from his bed to do so. That he was not likely to save the lives of citizens was seen in the fact that as he passed the battle-field, which had won for him the purple, instead of being offended by the stench of the *cadavera* there unburied, he declared it was delightful to smell the carrion of a dead foe, especially if he was a citizen. This brutal remark was repeated by the author of the St. Bartholomew massacre fifteen centuries later.

Another coin, in both gold and silver, has the figure of Vesta sitting; in her right hand the patera or sacred dish; in her left, a flaming torch. The Legend is VESTA P R QVIRITIVM—Vesta Populi Romani Quiritium—"Vesta of the plebeians of the Roman People." This denotes that Vitellius was Pontifex Maximus (High Priest), and as such had the control of the Vestals, or priestesses of Vesta. He afterward sent them as ambassadors to meet Vespasian and solicit peace.

Another coin, in gold and silver, is much like our No. 3, a Victory gradient, having a shield in her right hand on which is written S-P-Q-R. The Legend is VICTORIA AVGVSTI. This refers to the victory over Otho obtained between Cremona and Verona, where Otho, who yet was not present at the battle, rather by treason than by the courage of his enemy, was overcome and committed suicide.

The last coin which we present in this series is an aureus, having a Tripod (*tripus*) on which is placed a dolphin, and beneath it a raven. The historian Suetonius avers that Vitellius was adorned with the honors of the priesthood, even before he assumed the purple, and this coin implies that he was one of the Quindecimviri who had charge of the Sibylline Leaves and the general government of the state religion. The Legend is XV VIR SACR FAC—"Quindecimviri for performing sacred rites." The tripod was used in the ceremonies of worship of Apollo, as the god himself had taught. The Raven was sacred to Apollo among all the birds. The Dolphin among fishes bore the same relation to him, for, as we learn in Homer, Apollo upon one occasion was transformed into a dolphin. As a coin-emblem the tripod pertains to the island of Ganlos.

The four engravings occupying the lower half of the coin-sheet are thus named: 1. The Pantheon at Rome; 2. Head of Julius Caesar; 3. A Roman war-galley; 4. The various classes of Roman soldiers, viz., the Triarii, Princeps, Hastatus, Velites, Funditores, Jaculatores. They will serve to illustrate various subjects throughout this series.

When the general, after consulting the auspices, decided to give battle, he displayed a red flag (*vevillum*) at his headquarters (*praetorium*). The assembly was then called by sound of trumpet (*tuba concione advocata*) and the commander made an address to the soldiers, who gave assent by raising the right hand, shouting and beating their shields with spears. Then all the trumpets sounded (*signa canebant*) and the soldiers cried out "to arms" (*ad arma conclamatum est*). The eagles were drawn up from the ground, the watchword was given, and the soldiers made nuncupative wills while preparing for battle.

The forces having advanced near the enemy, the general rode through the ranks, exhorted them to courage, and gave the signal for attack. The Velites began by harassing the foe with light javelins and other missiles, in which they were aided by the Funditores (slingers) and Jaculatores (javelin-men). As the hostile lines drew nearer, these light troops retired through the intervals or by the flanks, and the Hastati (heavy spearmen) came up and launched their steel-pointed darts upon the enemy. If they failed to check the onset, they also retired, and gave way to the Princeps, who formed the second line. If they in turn were compelled to retire, the Triarii (men of the third line), who thus far had stood in stooping posture, rose up and took the matter in hand. Hence the expression "it has come to the triarii" (*ad triarios ventum est*). These veteran reserves were so conscious of their skill and valor and the weight of their responsibility that they often stood the shock of cavalry as well as infantry.

The combat being thus brought to close quarters, the three orders of soldiers united with closed ranks (*compressis ordinibus*) and in one compact body (*uno continente agmine*), and the result was rarely to its disadvantage. For the enemy, after suffering from the light troops, must needs overcome, in three separate encounters, the Hastati, the Princeps, and finally the Triarii reinforced by both the others.

COINS OF VITELLIUS.



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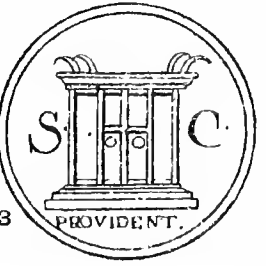
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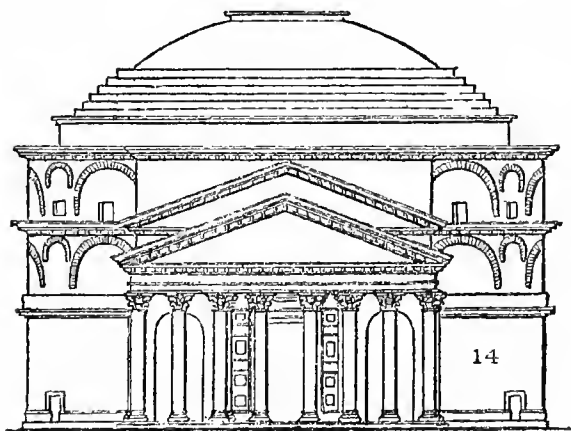
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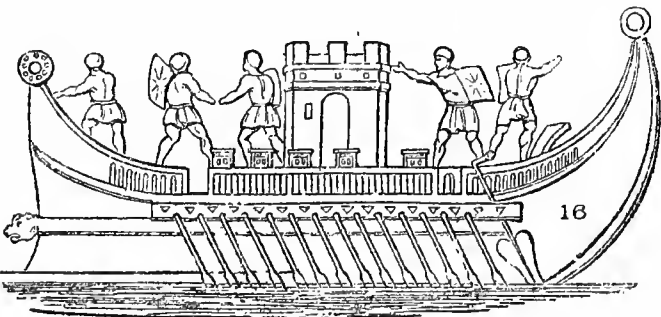
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17

VESPASIAN.

[Of the twelve Cæsars who exercised Imperial authority at Rome from B.C. 47 to A.D. 96 VESPASIAN was the tenth. The nine who preceded him were JULIUS CÆSAR, who ruled B.C. 47-44; AUGUSTUS, B.C. 31-A.D. 14; TIBERIUS, A.D. 14-37; CALIGULA, 37-41; CLAUDIUS, 41-54; NERO, 54-68; GALBA, 68-69; OTHO, 69, and VITELLIUS, 69. Those who succeeded VESPASIAN are TITUS, 79-81, and DOMITIAN, 81-96.]

Titus Flavius Sabinus Vespasianus, tenth of the Cæsars, Emperor of Rome A.D. 69 to 79, was born at Reate, in the Sabine country, fifty miles northeast of Rome, November 17, A.D. 9; A.U.C. 762. The reigning Emperor was Augustus. The terrible defeat of the Roman legions in Germany, under Varus, occurred a few weeks before. The name of his father is unknown; his mother was Vespasian Polla, daughter of a *præfectus castrorum* (commander of the camps) and sister of a Senator. Left a widow with two sons, Flavius and Vespasian, the latter, at her request, upon laying off the *toga virilis* (garment worn by young men from fifteen years) became a soldier. His career was steadily upward. In Thrace he was made *tribunus militum* (commander of the forces), in Crete and Cyrene, *quæstor* (revenues collector). He acted *ædile* (magistrate) and *prætor* (chief magistrate), and in the various posts of honor, from Britain to Arabia, fought the enemies of Rome for twoscore years with unvarying success. During the reign of Claudius (41-54) he was *legatus legionis* (lieutenant-general) in the German wars and in Britain, where he conquered the Isle of Wight. He was made Consul the first time during the latter part of A.D. 51; the second time, with his son Titus, A.D. 70; third, A.D. 71; fourth, with Nerva (afterward Emperor), A.D. 72; eighth, with his son Titus, A.D. 77, being the sixth time that Titus enjoyed this honor. These data serve to establish dates to the coins of his reign.

Under Nero (54-68) Vespasian acted as *pro-consul* (that is, an ex-consul in command of a province). Here was developed that greed of money which stained the character of this distinguished soldier, and he was charged with gross extortion and outrage upon the people. This vice, however, was not calculated to forfeit the esteem of soldiers. His army loved him with rare devotion, and in their rude way petted him and bestowed nicknames upon him. In his habits Vespasian was singularly abstemious and frugal. He possessed a strong and healthy body, and was known to fast one day each month as a hygienic exercise. He seems never to have been actuated by hatred or revenge.

When the Jewish outbreak began, A.D. 65, the Emperor Nero selected Vespasian to quell it. There was a standing grudge between the Emperor and the General; for Vespasian had a contempt for Nero's musical abilities, and boldly expressed it; but this did not blind the royal fiddler to military merit, and he unhesitatingly entrusted Vespasian with an army, large, well officered and well equipped for the work, which proved to be protracted and severe. Vespasian appointed his son Titus, then twenty-six years of age, as his lieutenant.

Commencing in Syria and northern Palestine, Vespasian made two campaigns, and had brought the war to the very gates of Jerusalem when events occurred that threw the empire itself into his hands. The Emperor Nero committed suicide A.D. 68. Three contestants for the throne followed in rapid succession. Galba was slain January A.D. 69; Otho committed suicide April 15; Vitellius was murdered December 20 of the same year.

In this turmoil the armies of Vespasian took prerogative with the rest, and proclaimed him Emperor at Alexandria, Egypt, July 1, A.D. 69, and at the gates of Jerusalem July 3. This proclamation was indorsed by the other armies in the East, and early in A.D. 70 he went to Rome to be crowned. His reign is properly reckoned from July 1, A.D. 69. Titus completed the unfinished work in Judea, capturing Jerusalem September 8, A.D. 70.

The reign of Vespasian was one of the most prosperous in the annals of Rome. He accomplished the rebuilding of the city, burnt in the reign of Nero, A.D. 64. Collecting copies of the public records lost in that disaster, he presented the State with the three thousand brazen tablets on which he had had them engraved. He built the Coliseum, whose very ruins excite the wonder of visitors. He labored with untiring assiduity to restore social order, shaken in the recent changes of rulers, and disbanded mutinous corps of soldiers. As *censor* (magistrate of morals) he purged

the Senate and the *Eques* (the Order of Knights) of unworthy members. He was affable and easy of access, and his example of piety and frugality effected more in reforming public morals than all laws. He often visited Reate, the place of his birth, and was never ashamed of the lowliness of his origin. At the close of the Jewish war he shut the gates of the temple of Janus, and built a temple to peace. As *censor* he made an enumeration of the citizens of Rome A.D. 74, the last that ever was made. During his reign Pliny completed his great work upon Natural History, which is so honorably associated with his name, and inscribed it, A.D. 70, to Titus.

On the 24th of June, A.D. 79, Vespasian died at his birthplace, Reate, aged sixty-nine years seven months and seven days, having reigned ten years lacking six days. In his last moments he conceived the idea that an Emperor should meet the last enemy in the attitude of a soldier; so, commanding his attendants to lift him from his couch, he died standing erect. As Vespasian was the only Emperor since Augustus, A.D. 14, who met a natural death,—Tiberius, Caligula, Claudius, Nero, Galba, Otho, Vitellius, all suffering from violence,—perhaps the weakening mind was overcast with the shadow that had beclouded his predecessors, and he could not endure the thought of meeting death upon a bed.

His wife, Flavia Domitilla, the daughter of an *eques* (knight), had borne him two sons, Titus and Domitian, also a daughter named after herself. Her husband and each of her sons attained to imperial greatness, but both the Domitillas died before Vespasian became Emperor.

According to custom, a series of Apotheosis Coins were struck in honor of Vespasian after his decease. Upon some appears the inscription, *DIVVS AVGVSTVS VESPASIANVS*, "the Divine Augustus Vespasian." It recalls an expression of his own, made with reference to his approaching decease, *Ut puto Deus fio*, "I consider that I am made a god;" no arrogant expression for a *Pontifex Maximus* (High Priest) about to be deified in the Roman manner. Upon some coins the inscriptions proved that they were struck by Titus in memory of this good parent.

Such was the character of the tenth Cæsar, whose rugged features and healthy frame, whose victories, honors and civil merits, are so minutely detailed upon the coins, of which, in all the mint-metals, gold, silver and bronze, and in all the standard sizes (except third bronze), there is an immense number extant, and new ones coming to light daily in the numismatic "finds" of Europe, Asia and Africa. The annals of his reign are honestly recorded upon these metallic tablets even as the records of the ages that preceded him were recorded upon the 3,000 bronze plates which he deposited in the archives of Rome. The "good Vespasian" thus became known, face to face, to every member of his extended empire, and when the announcement of his death went out, June, A.D. 79, the national grief was intensified in the fact that all knew his face so well.

WHAT THE COINS TEACH CONCERNING VESPASIAN.

Besides the historical matter expressed in the readings of the eighteen coins, upon the next page we find additional facts upon the coins of Vespasian, which are the life of the period. The civic crown (the oak wreath) ordered him by the Senate, *ob cives servatos*, "for preserving the lives of citizens," appears upon his money. The unanimity with which the armies proclaimed him Emperor, A.D. 69, is expressed upon coins in emblems and legends like these: *fides exercitum*, "the fidelity of the armies;" *consensus exercitum*, "the harmony of the forces," etc. His reëstablishment of the liberties of the nation is acknowledged upon coins under these expressions: *adsertori libertatis publicæ*, "to the restorer of public liberty;" *libertas publica*, "the public liberty," etc. His great labors in rebuilding the burnt city and embellishing it with splendid edifices are admitted in these coin passages: *Roma resurget*, "Rome rising again;" *fortune reduci*, "to him who brings back fortune." The uncounted benefits accruing to the Empire in restoring general peace is immortalized in coins in these epigraphs: *pacis eventus*, "the coming of peace;" *pax populi Romani*, "the peace of the Roman people;" *pax Augusti*, "the peace of the Emperor;" *pax orbis terrarum*, "the peace of the entire world;" *salus Augusti*, "the surety of the Emperor," etc. His stern integrity is marked upon coins by *æquitas Augusti*, "the equity of the Emperor," etc. His bounty to those provinces desolated by earthquakes is perpetuated in their coins by making an era of his reign, and styling it "the sacred year" of Vespasian.

READINGS,

Of eighteen coins, gold, silver and bronze, of the Emperor Vespasian, from the illustrations on the fourth page.

[The reader will observe in these Readings, First, that the size of the coins does not always agree with that of the illustrations. Second, that the metal is distinguished by an abbreviation, AV (aurum) standing for gold; AR (argentum) for silver; AE (aes) for copper, bronze or brass, words indiscriminately used in numismatics. Third, that there are no punctuation-points on coins, though sometimes introduced by engravers to facilitate readings. Fourth, that we do not reproduce the old forms of Greek letters here but substitute modern type, and Fifth, that these Readings are prepared for the use of *learners* as well as experts.]

No. 1. A gold coin (the aureus) struck at Rome. The value of this coin was estimated at 20 denarii, but they run from \$3 to \$4.44. The artistic execution of the aureus is usually good.

OVERSE. The head of Vespasian, crowned with laurel; face to right; bust nude; features grave; nose prominent. His age was 63. INSCRIPTION (abbreviated). IMP CAES VESP AVG PM COS III. (Supplied.) Imperator Caesar Vespasianus Augustus Pontifex Maximus, Consul 4: "High Priest; Consul for the 4th time." This fixes the date of the coin to A.D. 72, when he was Consul with Nerva.

REVERSE. A captive female to the right, sitting under a palm tree, as in *Lamentations* ii, 10: "She, being desolate, shall sit upon the ground." On the opposite side of the tree stands Vespasian in military costume, his left foot upon a helmet; in his right hand a *hasta pura* (headless spear); in his left, a parazonium (small sword given by Emperor to tribune).

No. 2. A bronze medal (medallion), struck at Rome. The value can not be estimated, as this class of *numismata* were not reckoned as coins.

OVERSE. Head of Vespasian, crowned with laurel; face to right; bust nude; features rugged and healthy, recalling the account of an old writer: "his face was that of a corpulent man, very prosperous in health, which he maintained by abstinence and friction." The great national feature of the Roman, the nose, here vindicates itself superbly. INSCRIPTION (abbreviated). IMP CAES VESPASIAN AVG PM TRP PP COS III. (Supplied.) Imperator Caesar Vespasianus Augustus Pontifex Maximus Tribunitia Potestate Pater Patriæ, Consul 3: "High Priest, exercising the Tribunitian power; Father of the country; Consul for the 3d time." This fixes the date A.D. 71.

REVERSE. An Allocution scene; Vespasian delivering an address to the soldiers, as the word ADLOCVTIO demonstrates. The picture is finely drawn, and will repay close examination. The Emperor is in military garb, bareheaded save the decoration of laurel. He stands upon a low, square platform, and throws forward his right arm and left foot in the attitude of an orator. The three soldiers to whom he is speaking bear military standards in their right hand. Their arms may be examined piece by piece; open helmet with lofty crest; breast-plate, or coat of mail; greaves to protect the legs, and an ample buckler on the left arm, of an oblong and concave figure, four feet in length, two and a half in breadth, framed of light wood, covered with bull's hide and strongly guarded with plates of brass.

No. 3. A silver coin (denarius) struck at Rome. Value about 15 cents.

OVERSE. Head of Vespasian, as in No. 1, but the expression is not so care-worn. INSCRIPTION as in Nos. 1 and 2.

REVERSE. A captive female ("the daughter of Zion") to the left; back to the palm tree. Hands spread in attitude of supplication. INSCRIPTION. IVDEA DEVICTA, "the land of Judea subdued." There is no class of coins that excite more interest in Christian instruction of the present than these "Captivity coins," begun by Vespasian and continued by Titus and Domitian.

No. 4. A bronze coin struck in the mint of the Island of Cyprus. The letters are Greek of the old type; the style of mintage differs materially from that of Rome.

OVERSE. Omitted to economize space. It has the laureated head of Vespasian and the inscription.

ΟΥΕΣΗΑΣΙΑΝΟΣ ΣΕΒΑΣΤΟΣ,

"The Emperor Vespasian." (There being no V in Latin, OU are substituted; in English W, or *Ouespasian*, *Wespasian*).

REVERSE. The Temple of Venus, at Paphos (or Paphos), in Cyprus. Remains of this ancient and splendid edifice have recently been exhumed and brought to the United States by General Cesnola. The oracle of this temple announced to Vespasian upon his visit that not only was there a safe journey before him but a sure hope of the Empire. From her worship here Venus is styled "the Paphian goddess." INSCRIPTION,

ΚΟΙΝΟΝ ΚΥΠΡΙΩΝ ΕΤΟΥΣ Η,

"The common society of the Cyprian people: (a coin) of the year 8." This sets the date at A.D. 76, the 8th year of Vespasian's reign.

ΕΤΟΥΣ

("of the year") being in the genitive, the words to be supplied may be "a coin," "an act," "a courtly token," etc. etc., but we prefer the first. In some coins of this class we find

ΕΤΟΥΣ ΝΕΟΥ ΙΕΡΟΥ Η,

"of the new sacred year 8." The goddess Venus is seen in the center of the temple under the form of a meta (a cone). It is known that the inhabitants of the Cyprus, also the Syrians and Phoenicians, dedicated their Paphian coins to Vespasian because after an earthquake had desolated those parts he presented them with large sums of money for purposes of reparation.

No. 5. A bronze coin struck at Thessalonica, a city in Macedonia, now termed Salonica, where the Turks perpetrated the horrid massacre of the Christians in 1876. The letters are Greek, the style of mintage resembles No. 4.

OVERSE, as in No. 4.

REVERSE. A wreath of olive-leaves (?) and fruit, within which an eagle looking to the right, supporting a palm branch. INSCRIPTION,

ΘΕΣΣΑΛΟΝΙΚΕΩΝ,

"of the Thessalonians." The form of the letters differs from the last. The words to be supplied are as in No. 4, "A coin," etc.

No. 6. A bronze coin. This and the two following are to be studied in connection. They display the glory of the Flavian family, the father and his two princely sons.

OVERSE. The head of Vespasian with the inscription (translated), "The Emperor Caesar Vespasian Augustus, Consul 3." The date, therefore, is A.D. 71.

REVERSE. The deity adored by the Flavian family, their *Tutelary* goddess represented nude to the waist, sitting on a square seat to the left, and cherishing the two sons of Vespasian, — Titus and Domitian, — who stand as boys at either hand. The artistic execution is poor. INSCRIPTION. TYTELA AVGVSTI, "tutelary genius of the Emperor." There is something affecting in this desire of the monarch to accustom his subjects to their future rulers. But had he foreseen the character of his younger son, Domitian, our coin would have shown only *one* face on the reverse.

No. 7. A bronze coin; companion to Nos. 6 and 8.

OVERSE. As No. 6.

REVERSE. Heads of the sons of Vespasian, — Titus and Domitian, — facing each other. Their appearance is youthful, Titus being about thirty-two years of age, Domitian twelve years younger. The lost figures contained the date. The artist has given to Titus the more frank and ingenuous countenance. INSCRIPTION (abbreviated). T VESP COS - - - D CAESAR AVG F COS DESIG IMP. "Titus Vespasian, Consul - - - Domitian Caesar, sons of Augustus, Consul, designated Emperors."

No. 8. A bronze coin; companion to Nos. 6 and 7.

OVERSE. As No. 7.

REVERSE. The two heirs of the crown, Titus and Domitian, on horseback to right. The attitude of steeds and riders is artistic, every attribution being well conceived. No saddles are used, which recalls Caesar's note of a century earlier concerning the Suevii, that "nothing is deemed more shameful by them than the use of saddles." The two are bareheaded, their cloaks and the tails of their horses fly in the wind. They look and point forward earnestly, as if to an enemy. INSCRIPTION (abbreviated): T ET DOMITIAN CAESARES PRIN IVVENT; (supplied) TITVS ET DOMITIANVS CAESARES PRINCIPES IVVENTATIS. "Titus and Domitian, Caesars, Princes of the young men." This title, "Prince of Youth," was often applied to the heirs of the crown.

No. 9. A bronze coin struck either at Nicomedia or Nicæa. The language is Greek. So much is erased that the reading is difficult.

OVERSE. The laureated head of Vespasian to the right; bust nude. INSCRIPTION (abbreviated):

ΑΥΤΟΚΡΑΤΟΡΙ ΚΑΙΣΑΡΙ ΣΕΒΑΣΤΩ ΟΥΕΣΗ ΑΣΙΑΝΩ ΝΕΙΚ;

(supplied) Autokratori Caesari Sebasto Vespasiano Neik, etc. (for Nicomedia, or Nicæa), "To the Emperor Caesar Augustus Vespasian (a coin) of the Nicomedians."

REVERSE. A tiger to the left keeping watch over an urn, or depositing something in it. INSCRIPTION (abbreviated):

ΚΟΥΗΛΑΝΚΙΟΥ ΟΥΑΡΟΥ;

(supplied) . . . Kou Plancion Varou; "of Plancius Varus." The missing letters perhaps give the name of the city of which Plancius Varus was prefect and which struck this elegant coin in honor of Vespasian.

No. 10. A bronze coin struck at Rome. This may be studied in connection with the next three.

OVERSE. Face of Vespasian to the right. General appearance as in the preceding coins, a rugged soldierly face, pinched with the frosts of Britain, bronzed with the suns of Africa. INSCRIPTION (abbreviated), IMP CAES VESPASIAN AVG COS III., "the Emperor Caesar Vespasian Augustus Consul 3." This sets the date A.D. 71.

REVERSE. As No. 11.

No. 11. A bronze coin struck at Rome.

OVERSE. As No. 10.

REVERSE. The weeping "daughter of Zion," seated to the left, under a palm tree, upon a confused heap of Roman shields, a helmet in the rear. The luxuriance of the tree in foliage and fruit is notable. The mourner rests her forehead upon her right hand in a pathetic attitude, her veil floating behind her. Her left arm droops in graceful wildness. INSCRIPTION (abbreviated), IVDEA CAPTA S. C.; (supplied) Judea Capta. Senatus Consulto: "Judea being conquered (this coin is struck) by decree of the Senate." The old numismatists read this attribution thus, *Provincia lugens inter arma juxta palmam*, "the province weeping, among arms, near a palm tree," so terse and expressive is the Latin tongue.

No. 12. A bronze coin struck at Rome.

OVERSE. Like that of No. 10. The inscription reads, "The Emperor Caesar Vespasian Augustus Consul 8, father of the country." This sets the date A.D. 77.

REVERSE. The "sorrowing female," as in No. 10, seated to the left upon the ground, her back to palm tree, which displays foliage only. Her forehead is supported by left hand. In the rear is an assemblage of Roman arms and banners. INSCRIPTION (abbreviated), VICISTI CAES S. C.; (supplied) Vicisti Caesari: Senatus Consulto, "to the conquering Caesar; by decree of the Senate."

No. 13. A bronze coin struck at Rome.

OVERSE. As No. 10.

REVERSE. The "symbol of Judea" to the right, seated upon a helmet, back to palm tree, shields and other arms near by. The attitude is even more pathetic than the preceding. The tree yields leaves and fruit (dates). INSCRIPTION as in No. 11, save that the S. C. is in the Exergue (space below and "out of" the field of the coin).

No. 14. A gold coin (aureus) struck at Rome. Value and weight as in No. 1.

OVERSE. Laureated head of Vespasian to right, bust nude. INSCRIPTION, IMP CAESAR VESPASIANVS AVG, "the Emperor Caesar Vespasian Augustus."

REVERSE. The "Jewish mourner" sitting to right on the ground, at her back a Roman trophy. INSCRIPTION, IVDEA, the word being spelled with the diphthong, which is not the case in the preceding.

The Roman trophy was a collection of spoils taken from an enemy, and fixed upon something as signs or monuments of victory, erected usually at the place where the success was gained, and consecrated with appropriate inscription to some deity. They were not much used by the Romans, who were sparing of insults to the vanquished.

No. 15. A silver coin (denarius) struck at Rome. Value as No. 3.

OVERSE. As No. 14.

REVERSE. The "symbolical mourner" to the right, seated upon the ground, at the foot of a fruitful palm. Her hands tied. Her attitude indicative of utter distress. INSCRIPTION as No. 14.

No. 16. A gold coin (aureus) struck at Rome. Value and weight as in No. 1.

OVERSE. Laureated head of Vespasian to the right, bust nude. Hair is notably thinned away from the forehead, and the profile sharp. INSCRIPTION: IMP CAESAR VESPASIANVS AVG TR P, "the Emperor Caesar Vespasian Augustus, exercising the Tribunitian power."

REVERSE. A triumphal chariot to the right (quadrigæ, four-horsed). In it stands Vespasian. Victory crowning him from the rear. In his left hand he bears an olive branch. (?) Trumpeter sounds a triumph. Two captives with hands bound behind their backs walk before. INSCRIPTION (abbreviated): TRIVMP AVG: (supplied) TRIVMPIVS AVGVSTI; "the triumph of the Emperor."

These captives are two of the seventy leaders in the Jewish war, viz., Simon Gioras and John of Gischala, who, after gracing the triumph decreed by the Roman Senate to Vespasian and Titus, were put to death in the Mamertine prison, according to the custom on such occasions. (Writers, however, differ as to the fate of John.)

No. 17. A bronze coin struck at Rome. The peculiar beauty is due not to the art of the moneyer, but the modern engraver.

OVERSE. The laureated head of Vespasian to the right, as in preceding specimens. The massive set of the features is strikingly marked. INSCRIPTION (abbreviated): IMP CAES VESPASIAN AVG PM TRP PP COS VII. "The Emperor Caesar Vespasian Augustus Pontifex Maxi-

mus (exercising) Tribunitian Power, Father of the Country, Consul the seventh time." This sets the date A.D. 76.

REVERSE. The front of a hexastyle (six-columned) temple approached by steps ranging the whole front of the building. Five statues appear, — three of deities in as many apartments, two at the wings. The seated figure in the center is probably Jupiter; that on the right, Minerva; on the left, Juno. On the sloping lines of the roof are many sculptured figures; and in the tympanum an assemblage of such, the central one being seated. The two on the left are probably smiths working at an anvil. Everything connected with this REVERSE is artistic and beautiful. The building itself is probably the Capitol rebuilt by Vespasian, though some writers account it as his Temple of Peace. INSCRIPTION: S. C.; Senatus consulto; "by decree of the Senate."

No. 18. A bronze coin struck in honor of Flavia Domitilla, the wife of Vespasian and mother of Titus and Domitian and their sister Domitilla. The letters are Greek. It is of the class entitled "Consecration Coins."

OVERSE. Face of Domitilla to the right, hair elegantly arranged, bust draped. The features are mild and maternal, the general expression pleasing. INSCRIPTION:

ΦΛΑΘΥΙΑ ΔΟΜΙΤΙΛΙΑΑ,

"Flavia Domitilla."

REVERSE. A serpent upon the back of a horse which is galloping to the right. This is an ancient Greek symbol suggesting the brevity of human life. Domitilla died before her husband reached the royal station, so the swiftness of time is here expressed by the serpent which runs into itself, and the galloping steed. The letters

ΑΣ are for ΑΥΚΑΒΑΣ 6,

"the sixth year of Vespasian," or A.D. 75.

Numismatists are divided in opinion upon this and other coins of Domitilla, some deeming them honors paid to the daughter of Domitilla, who bore the same name with herself. We base our conclusion, however, upon the mature and matronly expression of the face, and the term AVGVSTA, "Empress." They are, of course, Apotheosis, or Consecration Coins, struck after the decease of the person whom they commemorate. There are at least four others to our knowledge of this class whose OVERSES have the head of Domitilla and inscriptions, DIVA DOMITILLA AVGVSTA, "the deified Empress Domitilla." The REVERSES are: 1. The radiated head of Vespasian with "the Divine Augustus Vespasian," proving that this was coined after Vespasian's death; 2. The goddess Fortune standing with *temo* (carriage pole), *cornucopia*, and "the fortune of the Empress;" 3. The *stolated* (lady's robe) figure of a woman standing, holding in her right hand a flower, in her left a garment with "to the peace of the Empress;" 4. The figure of a woman sitting, with a boy at her feet, and "the piety of the Empress." This last refers to the fact that upon the apotheosis of this lady, temples were erected to her worship, and a special order of priests appointed, entitled *Sacerdos Divæ Domitillæ*, "the Priesthood of the deified Domitilla."

PRINCEPS JUVENTUTIS.

The title, "Chief of the Young Men," applied in these illustrations to the sons of the Emperor, was a frequent appellation upon coins. It has ever been the custom of hereditary rulers to honor their sons, especially oldest sons, with such titles as would give dignity to the royal heir, and ingratiate him in the favor of those over whom he might be called to reign. In the republican history of Rome, the expression meant simply "one of the most noble among the knights," but under the empire it was applied, exclusively, to the heir of the throne.

We find it upon many coins in our cabinet. COMMODUS, son of the emperor Marcus Aurelius, received this title at the conclusion of the first German war. His coin has the olive branch, the symbol of peace. DIADUMENIANUS, the "beautiful boy," son of the emperor Macrinus, received it at the age of nine years. Maximus Caesar, the "haughty lad," son of Maximinus I, bore it during his brief period. SALONINUS, son of the emperor Gallienus, enjoyed the title during his little stay upon earth, and he is seen, invested with the title, upon a denarius, wearing the paludamentum (general's military cloak), and having a standard in his right hand. PHILIP, JUNIOR, son of the emperor Philip Arabian, bore it during his term of five years, and exhibits it upon a gold coin (aureus), standing paludated, a globe in his right hand, a scipio (official staff) in his left, and two standards behind him. HERENNUS, son of the good emperor Trajan Decius, bore the title during his ephemeral stay of two years.

It is a sad story, that of these *Principes Juventutis*. Their elevation was a prelude to their fall. A succession of bright, beautiful boys upon a coin-series, from Antiochus VI (slain by his guardian Tryphon), down through all the centuries of coin-annals, is as sad a picture of humanity as history presents.

COINS OF VESPASIAN.



TITUS.

[Of the twelve Caesars who exercised imperial authority at Rome from B.C. 47 to A.D. 96, TITUS, A.D. 79-81, was the eleventh. The ten who preceded him, under this title were: JULIUS CAESAR, B.C. 47-44; AUGUSTUS, B.C. 31-A.D. 14; TIBERIUS, 14-37; CALIGULA, A.D. 37-41; CLAUDIUS, 41-54; NERO, 54-68; GALBA, 68-69; OTHO, 69; VITELLIUS, 69, and VESPASIAN, 69-79. The one who succeeded him was his brother, DOMITIAN, 81-96.]

Titus Flavius Sabinus Vespasianus, eleventh of the Caesars, Emperor of Rome, A.D. 69 to 71, was born at Rome December 30, A.D. 40, about three weeks prior to the murder of Caligula. The reigning Emperor was Caligula. "The mean house with the small chamber" in which this good prince first saw the light, was shown, as an object of popular curiosity, as late as the time of Suetonius, about A.D. 90. His father having precisely the same name, was the tenth of the Roman Emperors, and his immediate predecessor. His mother, Flavia Domitilla, was a lady of good family, and all that is recorded of her is favorable. His only brother, Domitian, succeeded him as Emperor.

From childhood Titus manifested a good disposition. His figure was well modeled, save that his stomach was somewhat protuberant; he was active and expert in all bodily exercises, possessed a great aptitude for learning, was an accomplished musician and a most expert short-hand writer, an accomplishment in which the Romans of that period excelled.

The youth of Titus was passed in the imperial household of Claudius, and in the same manner and with the same instructors as Britannicus, then heir-apparent to the throne. Upon the accession of Nero he received similar favors from the new Emperor, and was a guest at Nero's table when Britannicus drank from the envenomed cup and died.

While yet a young man Titus acted as tribune militum, both in Britain and Germany, and with much credit. Following this he was promoted quaestor. He then applied himself to the labors of the forum. He was twice married, first to Arpicidia, a lady of good family, and upon her death, to Marcia Furnina, a woman of high rank, by whom he had a daughter, Julia Sabina, to whose unhappy fate we refer in our sketch of Domitian. The frequency of divorces among the Romans of the period was so marked that it is useless to inquire why he divorced Marcia after the birth of her daughter.

But it was in the Jewish war of A.D. 66 to 70 that Titus acquired his principal renown. Having command of a legion he was made lieutenant-general by his father, Vespasian, and as such was chiefly instrumental in the siege and capture of the cities of Tarichaea and Gamala, described by Josephus. When Galba was proclaimed Emperor, A.D. 68, Titus was sent by his father to pay his respects to the new monarch, and probably to ask for that promotion to which his services entitled him. But arriving at Corinth he learned of the death of Galba and went no further.

He returned to Vespasian, who was already dreaming of the higher destiny before him. Titus reconciled Mucianus, governor of Syria, with his father, and thus contributed greatly to the result that followed. Vespasian was proclaimed Emperor by his soldiers, first at Alexandria, Egypt, July 1, 69, and two days later at the gates of Jerusalem. Titus accompanied his father as far as to Egypt, on the way to Rome, and then returned to Palestine to complete the work in progress there. All writers acknowledge that he displayed the talents of a general with the daring of a soldier. More than once his person was placed in imminent peril by the fury of the Jews, and rarely had the Roman legions encountered a people whose conquest cost them so dearly.

September 8, A.D. 70, Jerusalem was taken by storm, and Titus received from his soldiers the title of Imperator. During the next eight months he occupied himself in a conference at Zeugma, on the Euphrates, with the Parthian ambassadors, and in a visit to Egypt, where he assisted at the consecration of the bull Apis at Memphis. On his journey to Italy he had an interview with Apollonius, of Tyana, who gave him excellent counsel.

In the Judaean Triumph Titus was associated with his father and with his brother Domitian, the latter riding a horse in the procession. He also received the title of Caesar, and was associated with Vespasian in the government. They acted together as Censors, and Titus was made Praefectus Pretorio, an office which had hitherto only been held by Roman Knights.

Upon the death of Vespasian, June 24, 79, Titus succeeded peaceably to the throne, and has left a record truly enviable. During his brief reign of two years he displayed a sincere desire for the happiness of his people, and did all he could to relieve them in times of distress. Upon one occasion

remembering at the close of an evening that he had made no charitable gifts since he arose, he cried out to his friends, "I have lost a day!" Various conspiracies were formed against him, but Titus pardoned the plotters and endeavored to win them to him by kindness. Even his brother Domitian entertained designs against him, but was forgiven and taken into renewed confidence. He checked all prosecutions for *laesa majestas*, which, from the time of Tiberius had been a fruitful source of false accusation, and severely punished informers.

At the close of 79 Titus repaired one of the great Roman aqueducts. The success of Agricola in Britain justified the Emperor in assuming the title of Imperator for the second time. This year is memorable for the great eruption of Vesuvius, in which the elder Pliny lost his life, and Herculaneum and Pompeii were destroyed. Titus endeavored to repair the losses by sending two consuls with money to restore the ruined cities. He visited in person the site of the catastrophe. While absent a great fire occurred in Rome, destroying the Capitol, the Library of Augustus and other edifices and treasures. To repair and rebuild, the Emperor sold even the decorations of the royal residences. The eruption of Vesuvius was followed by a terrible pestilence, which called for fresh exertions on the part of the benevolent Emperor.

A.D. 80 he completed the Coliseum begun by his father; also the "Baths of Titus"; repaired several aqueducts, and paved the road to Rimini. A.D. 81 Agricola was employed in a campaign against the Scots.

This amiable monarch died September 13, A.D. 81, in the same villa in which his father had breathed his last but two years before. He was forty-one years of age and had reigned two years two months and twenty days. Whispers were indulged in at the time that his brother Domitian was instrumental in hastening his end.

In the coin-sheet of Caligula, near the lower left-hand corner, will be seen an engraving of the *Arch of Titus* at Rome, as it appears at the present day. This is the oldest triumphal arch now existing in that city, if we except the doubtful monument of Drusus; and as a proof and an illustration of the most important event in the Jewish History, there is not, perhaps, a more interesting monument of antiquity in the world. It was completed A.D. 80. Trajan erected one A.D. 114, and Constantine A.D. 312, which was made a pattern by the British in building their Marble Arch in Hyde Park, London. The view of this monument of Titus corroborates the opinion offered more than once in these sheets, that the Roman government set an extraordinary value upon their conquests in Judaea. Why this was so will demand some knowledge of the people and the history of the Jews. It was not that the fanaticism and desperate bravery of the people prolonged the war and cost their conquerors some adverses. This had occurred to even a greater extent in the subjugation of other countries scarcely named upon coins. But here we see the conquest of a small territory, insignificant in wealth, an agricultural and pastoral people, who had never come into competition, either in arts or arms, with Rome; we see their conquests recorded successively upon the coins of the father (*Vespasian*), who began the war of subjugation; of the son, *Titus*, who completed it in a manner almost unprecedented in Roman warfare, viz., by the utter destruction of the towns and general deportation of the people; and, finally, of his brother (*Domitian*), who had no share in the war. Not only was the conquest of Judaea stamped upon millions of the people's coinage (the bronze) for twenty-six years, so that every person in the Empire was impressed with the importance of the event, but Titus gave still greater eclat to the Jews by erecting the Arch at Rome, to which reference has already been had. No wonder that Josephus, residing at Rome for thirty years after these events occurred, and at a period when some of the best historians of Rome were at work, was importuned to relate, for the benefit of the learned, the history and character of a people whose subjugation gave such honor to the world's conquerors.

The goddess Concord makes a striking appearance upon the coins of Titus. This benign deity, together with Eirane (Pax) Victoria and others of the class, gave much pleasure to the people in the distribution of his money from hand to hand. One can imagine that in making a payment with money stamped with the attributions of Concordia, the parties would shake hands! Her symbols were two right hands joined, and a pomegranate. She was devoutly worshiped by the Romans. In her right hand appears the bowl, or sacred platter (*patera*), or sometimes the olive-branch; in her left, the Horn of Plenty. Several temples to Concord adorned and

honored the Queen City; one built as early as the time of Furius Camillus to commemorate the reconciliation between the plebeians and patricians. The Senate held meetings in that temple until Livia repaired and her son Tiberius consecrated it, A.D. 9. In the time of Constantine and Maxentius (A.D. 312) this temple was burnt, but again restored. Several other temples to Concord are known to have existed at Rome.

Of Victoria (Victory), whose attributions appear so frequently upon the coins of Titus, but little need be said. She was one of the deities of Rome, as well she might be, considering the warlike character of that people. The Greeks called her ΝΙΚΑ, and it is a common ascription upon Byzantine coins, IS KS ΝΙΚΑ, in Greek characters. She was reckoned the sister of Strength and Valor, and one of the attendants of Jupiter. Sylla raised a temple to her in Rome and instituted festivals in her honor. She was represented with wings, crowned with laurel and holding the branch of a palm tree in her hand. A golden statue of this goddess, weighing 320 pounds, was presented to the Romans by Hiero, King of the Syracusans, about B.C. 400, and deposited in the temple of Jupiter on the Capitoline Hill.

The arms of the Roman soldiers, so often seen upon these coins, were of two classes, offensive and defensive. The latter consisted of four pieces, viz.: 1. The Helmet (*galea*). This was of brass or iron, with projections at the base to protect the neck and shoulders, with a chin-piece, covered with scales of brass. 2. The Cuirass (*thorax vel pectorale*). A hollow plate of brass one foot square, adapted to the form of the chest and fastened with thongs of leather, protected by metallic scales. 3. The Greave (*ocrea*). A species of boot, fortified with iron, worn on the right leg to protect the right foot, which was always set foremost in a fight with swords. 4. The Shield or Buckler (*scutum*) attached to the left arm, in form a demi-cylinder, four by two and a half feet, of iron plates covered with bull hide.

The offensive armor consisted of four pieces: 1. The Sword (*gladium*); a straight, broad blade for cut and thrust, fastened by girdle (*cingulum*). 2. Javelin or Spear (*hasta vel lancea*). This was peculiar to the light infantry. It was a dart three feet long, shod with iron and furnished with a thong (*ausea*). 3. Heavy dart (*pilum*), six or seven feet long. The point was barbed like a fishhook, and each soldier had two. 4. Pike. This was the weapon of the triarii, or veterans of the third rank. It was longer and more solid than the pilum.

WHAT THE COINS TEACH CONCERNING TITUS.

READINGS

Of twenty-seven coins, silver and bronze, of the Emperor TITUS, from the illustrations on the fourth page.

[The student will observe in these READINGS: *First*, that the size of a Coin does not always agree with the size of the picture. *Second*, that the metal is distinguished by an abbreviation,—AV (*aurum*) standing for gold; AR (*argentum*) for silver; AE (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. *Third*, that there are few punctuation points on coins, though sometimes introduced by engravers to facilitate READINGS. *Fourth*, that we do not reproduce the old forms of Greek letters here, but substitute modern type; and, *Fifth*, that these READINGS are prepared as well for the use of *Learners as experts*.]

No. 1, AE.

To preserve the symmetry of the page the two faces of this cut are separated.

OBVERSE. Laureate head of Titus to the right. Resemblance between him and his father, like that of their names, is very close. Beardless; bust undraped. INSCRIPTION (abbreviated): IMP T CAES VESP AVG P M TR P P COS VIII; (supplied)—Imperator Titus Caesar Vespasianus Augustus Pontifex Maximus Tribunitia Potestate Pater Patriae Consul 8—"High Priest; Exercising the Tribunitian Power; Father of the Country; Consul the eighth time." This sets the date of the coin at A.D. 80. (An error of the engraver has made the IMP to read IMV.) The letters PP, in the time of Julius Caesar, were read Parens Patriae, but afterward Pater Patriae.

REVERSE. A palm tree, rich in foliage and fruit. "The daughter of Sion" at the base, on the right, weeping. A Roman soldier on the left, as if keeping guard. His right hand is supported by the *hasta pura*; in his left is a *parazonium*. His left foot is supported upon a low object; attitude graceful and commanding. LEGEND: IVDAEA CAPTA—"Judea Subdued." S. C. for Senatus Consulto—"By decree of the Senate."

As we have already remarked, it proves how highly the Roman government valued the conquest of this little territory of Palestine, to see these ascriptions of "Judea Captured," not only on the coins of Vespasian, under whose rule it was subdued, but also of Titus, who was the acting general in its conquest, and of his brother Domitian after him,

who had no more to do with it than to take a part in the triumph decreed by the Senate to Vespasian. Yet for twenty-six years this device was occasionally stamped upon the current money of Rome.

No. 2, AR.

The two faces of the cut are separated on the sheet to give proportion to the group.

OBVERSE. Laureate head of Titus to the right; beardless; bust undraped. INSCRIPTION: "Titus Caesar Vespasian." The reading of this passage is from right to left, as in some earlier coins.

REVERSE. The Emperor paludated, under guise of a horseman, galloping to the right, with a long spear vibrating in his right hand. Attitudes of steed and rider life-like. LEGEND: PONT MAX, for Pontifex Maximus—"High Priest."

The Emperors transferred to themselves this dignity of High Priest as perpetual; that is the P. M., unlike those of Consul and Tribunitian Power, were not renewable but *ad vitam*. Titus, wearing a general's cloak, refers to his preparation for that expedition into Britain for which he offered sacred rites as High Priest.

No. 3, AR.

OBVERSE. The laureate head of Titus to the right, as in preceding numbers. INSCRIPTION: "Titus Caesar Imperator Vespasian."

REVERSE. The Emperor as High Priest, seated to the right; right hand supported by a staff; in the left, an olive branch. LEGEND: PONTIF MAXIM, for Pontifex Maximus—"The High Priest." See remarks upon the Reverse of No. 2.

No. 4, AE. A Greek Imperial.

This coin may be studied in connection with the nine following, as they all have the same Obverse, with the head of Titus and inscription (*Anglicé*): "Titus Emperor Caesar Augustus Vespasian."

REVERSE. A palm tree. Victory, on the left side, holds a shield against the body of the tree, as if about to inscribe upon it the Judaean conquest. Her left foot is supported by a globe. LEGEND: IOYΔΑΙΑ ΕΒΛΟΚΥΙΑΣ—Judea Devicta—"Judea Subdued." This is the same group as upon the Reverse of No. 1, but less elaborate.

No. 5, AE. A Greek Imperial.

REVERSE. A Roman Trophy. Upon a strong post, or trunk of tree, are fixed the spoils of victory,—shields, helmet, body-armor, etc. At the foot, on the left, a miserable captive seated; his arms bound behind him; his attitude dejected in the extreme. On the right of the tree a shield. Legend as No. 4. These Judaean spoils arranged as a trophy show the avidity with which the Romans sought fame in the conquest of foreign peoples.

No. 6, AE.

REVERSE. A laurel wreath, within which is the INSCRIPTION (supplied): ΦΑΛΟΓΙΕΩΝ ΝΕΑΠΟΛΙΤΩΝ ΣΑΜΑΡΕΙΑΣ—"Of the people of Neapolis Flavia, of Samaria." The city of Neapolis, formerly Sichem, now Nablous, is in that beautiful locality between Mounts Ebal and Gerizim, where the great drama of "The Reading the Law" was enacted by Moses, as in *Joshua* viii, 30-35. The name Flavia, a family name of Titus, was given to the city in his honor. The crown denotes the one presented him by the Samaritans after his conquest of Judea, accomplished September, A.D. 70, in the destruction of Jerusalem. A coin with the same inscription was afterward struck by Domitian. The hereditary hatred entertained by the Jews against the Samaritans doubtless had something to do with these transactions.

No. 7, AE.

REVERSE. The figure of Sol (the sun) standing to the left, on the prow of a vessel; right hand supported by *hasta pura*; on left arm a long branch; on another branch that springs from the ground behind is perched a dove; in front of the figure an altar. LEGEND (mutilated): ΑΣΚΑΛΟΝ—"Of the people of Askalon." This was struck in honor of Titus at the close of his Judaean war, A.D. 70, by the citizens of Askalon, then a great city, now a pile of ruins. The execution of this coin displays a low state of art.

No. 8, AE.

REVERSE. The head of a female to the right; bust closely draped; her head decorated by an elephant's proboscis. LEGEND: "To Flavia, by the Cyrenians." This coin was struck in honor of Titus by the people of Cyrene, in Africa, at the close of the Judaean war, A.D. 70. Many Jews were slain here, after the destruction of Jerusalem, by Catullus, the governor, as Josephus painfully relates. The elephant's head is a common emblem upon coins struck in the various mints of northern Africa.

Cyrene was the locality so famous for its production of *laserpilium*, or laserwort, formerly called silphium. Professor Wood defines it as "the ancient name of some resinous plant;" *order* compositae, and names nine species, but says nothing of the qualities of the gum in medicine. So important was the trade in this plant to the interests of the Cyrenians that they placed a figure of it upon their coins.

No. 9, AE.

REVERSE. Victory gradient the left, with her usual attributes; wings, palm-branch in left hand, and crown of success in right. No legend.

No. 10, AE.

REVERSE. Victory, with the same attributions as in No. 9; gradient to the right. **LEGEND** (supplied): ΕΤΟΥΣ ΚΡ ΒΑΣΙΛΕΥΣ ΑΓΡΙΠΠΑΣ — "Of the 23d year of King Agrippa." This coin refers to the aid communicated by King Agrippa to Titus in the Jewish war, of which Josephus testifies. The wife of Agrippa, Berenice, had a *liaison* with Titus, and he would have married her but for the detestation of the Romans against the whole Jewish race. For some time she assumed publicly the part of a wife, and excited such feeling against the prince that finally he repudiated her. The date 23d year refers of course to the reign of Agrippa.

No. 11, AE.

REVERSE. The goddess of Peace to the left, standing in graceful attitude; her stola reaches to her feet; on left arm is the caduceus; in right hand are three heads of wheat. **LEGEND**: ΕΙΡΗΝΗ—"Peace." After the triumphs of Vespasian, and his firm establishment upon the throne of the Empire, he decreed the erection of a temple to Peace. Josephus affirms (*Wars of the Jews*, book vii, ch. 5,) that "Vespasian resolved to build a temple to Peace, which he finished in so short a time, and in so glorious a manner, as was beyond all human expectation and opinion. For he, having won, by Providence, a vast quantity of wealth, besides what he had formerly gained in his other exploits, had this temple adorned with pictures and statues. In this temple were collected and deposited all such rareties as men of olden times used to wander all over the habitable world to see one after another. He also laid up therein, as ensigns of his glory, those golden vessels and instruments that were taken out of the Jewish temple."

No. 12, AE.

REVERSE. Image of Diana, the huntress, goddess of the woods and the chase, to the right; her bow is hanging upon her left arm; with her right hand she draws an arrow from the quiver. But her attributes of the stag, attendant nymph, etc., are absent. No legend.

No. 13, AE.

REVERSE. The laureate head of Titus to the right. **LEGEND** (*Anglicè*): "Domitian Caesar; of the Samians." This coin was struck at Samos, a fertile island in the Aegean Sea, off the lower part of the coast of Ionia. The temple and worship of Juno contributed much to its fame and affluence, and the attributes of Juno are often seen upon Samian coins. Pythagoras was born here about B.C. 550. The Samians placed the brother of Titus upon this coin, thinking to please them both.

No. 14, AE.

The **OBVERSE** has the head of Titus, with the inscription: "The Emperor Titus Caesar Vespasian Augustus, the High Priest; Exercising the Tribunitian Power; Consul the 8th time." This gives the date A.D. 80.

REVERSE. A Meta (Metula) or Boundary Post, such as was used in public games, commonly in form of a cone or pyramid, as the one here figured. The pyramidal column at each end of the circus at Rome, around which the charioteers turned seven times, was particularly known by the term *Meta*. There are many of these yet standing in Rome, constructed at various periods. Upon a medal of Pope Innocent X (1644) is a Meta. The letters S. C. are for *Senatus Consulto*—"By Decree of the Senate," as often explained in our series.

No. 15, AE.

The **OBVERSE** has the head of Titus, with the inscription: "Titus Caesar, Emperor, Exercising the Tribunitian Power."

REVERSE. The symbol of Antioch in Syria, viz., a female head to the right, wearing a turreted crown; bust draped; hair elaborately dressed in ringlets; ANTIOXIA—"Antioch."

No. 16, AE.

This may be studied in connection with the two succeeding. The **Obverse** of each has the head of Julia to the right, with the inscription, "Julia Augusta, daughter of the Emperor Titus Augustus."

REVERSE. The goddess Vesta seated to the left, her left foot upon a low block; draped to the feet; in left hand a long, armed spear; in right, a gloriola. **LEGEND**: VESTA. S. C. is for *Senatus Consulto*—"By Decree of the Senate."

The fate of this unhappy woman is sad enough. She married Flavius Sabinus, nephew of her grandfather, Vespasian, lived in criminal intercourse with her uncle, Domitian, and died of abortion produced by the orders of that brutal and savage prince.

No. 17, AE.

REVERSE. The goddess Ceres, standing, in graceful attitude, to the left; left hand supported by hasta pura; in right, a parcel of wheat ears. **LEGEND**: CERES AVGVSTA—"The Augustan Ceres" (or "Ceres, tutelary of the Empress.") S. C. for *Senatus Consulto*—"By Decree of the Senate." All the hopes of bread among the people whose coins we are describing, were associated with Ceres, deity of the cornfield. The island of Sicily was styled by the ancients "The abode of Ceres," for its extraordinary abundance of grain.

No. 18, AE.

REVERSE. The goddess of Concord seated to the left; her left foot raised upon a low block; draped to the feet; on left arm an overflowing

cornucopiae; right hand holds out the patera. **LEGEND**: Concordia Augusta—"Concord, the Empress." S. C., for *Senatus Consulto*—"By Decree of the Senate."

No. 19, AE. A Greek Imperial.

This may be studied in connection with the three following, all struck in Egypt. The **Obverse** of each has the head of Titus, with the inscription, "Of Titus, Emperor, Caesar, Augustus, Vespasian."

REVERSE. A Harpy. These fabulous birds were rapacious monsters, half birds, half women, derived from a Greek word, "the Snatchers," "the Swift Robbers," etc. In Homer they seem only to be personified storm-winds. Their names were Aello and Ocypete, sisters of Isis. They had heads of maidens; long claws on their hands; their faces pale with hunger. Virgil describes them powerfully in the *Aeneid*. The Greek letters ΑΓ are for "Of the third year" of Titus, viz. A.D. 81.

No. 20, AE.

REVERSE. The goddess Isis, the most famed of Egyptian deities. Before her head is the Lotus, mystic emblem of the Nile. The Greek letters are read: ΑΥΚΑΒΑΝΤΟΣ 4—"Of the fourth year."

The Egyptians exhibited peculiar respect to Titus. It was in their city of Alexandria that his father was first nominated Emperor of Rome by the legions, July 1, A.D. 69.

No. 21, AE.

REVERSE. The head of Serapis, prime god of Egypt, whose worship extended throughout the Roman Empire. Abounding hair; bushy beard; venerable features. On his head a modius (grain measure), an Egyptian emblem of fertility. The Greek letters are read "Of the year 6," but as the reign of Titus extended only with the third year, the figures must refer to some other epoch.

No. 22, AE.

REVERSE. As No. 21, Serapis standing to the left; right hand rests upon a long, unarmed spear; undraped to the hips; upon his head the modius; right hand points to the Clava (club) of Hercules below.

This club is also attached to the legend of Perseus. He was first attacked by Periphetes, in Epidauria, whose weapon was a club, and who, on that account, was called Corynetes, or the club-bearer. He engaged with him and slew him. Delighted with this club, he took it for his weapon, and used it as Hercules did the lion's skin.

No. 23, AE.

This may be studied in connection with Nos. 24 and 26. The **Obverse** of each is No. 24.

REVERSE. A Triumph scene. Titus, with his father, Vespasian, enjoyed a memorable triumph after the destruction of Jerusalem. Titus driving a quadriga (four-horse chariot) to the right. No Legend. S. C. is for *Senatus Consulto*—"By Decree of the Senate."

No. 24, AE.

OBVERSE. Laureate head of Titus to the right; beardless; bust undraped. **INSCRIPTION** (abbreviated): T CAES IMP PONT TR P COS II CENS; (supplied)—Titus Caesar; Imperator; Pontifex; Tribunitia Potestate; Consul 2; Censor—"Titus Caesar; Emperor; Priest; Exercising Tribunitian Power; Consul the second time; Censor."

As early as B.C. 441, two magistrates, entitled Censores, were appointed for taking an account of the number of the people and the value of their fortunes (*censui agendo*). At first the office was conferred for five years, afterward for only one year and a half; but no one could be elected a second time. They had all the ensigns of Consuls except the lictors. The last Censors were Paulus and Plancus, under Augustus, when the office was abolished, and the chief duties of it were exercised by the Emperors themselves or by other magistrates.

One would think, seeing how willing the Emperors were to bear the honors of the Tribunate, the Consulate, etc., that this office of Censor would have had greater attractions. Not only were the duties weighty, such as taking the national census, reforming the Senate, inspecting the morals and estimating the fortunes of the people; but the honors and privileges of the post, like those of the other offices mentioned, were very great. In the coins we find the office indicated by the terms CENS, CENS II, CENS PERP, etc.

No. 25, AE.

REVERSE. Victory gradient, to the right, with her accustomed attributes, viz., palm-branch on left arm; wreath extended in her right. Beneath her is a vessel's prow, denoting that the victory was a naval one. **LEGEND**: VICTORIA NAVALIS—"Naval Victory." This victory upon the waters of the Sea of Galilee is fully described by Josephus.

No. 26, AE.

REVERSE. The same group as upon the Reverse of No. 1, with slight differences.

No. 27, AE. A Greek Imperial.

OBVERSE. The head of Julia, daughter of the Emperor Titus, to the right; hair elaborately worked; bust modestly draped. **INSCRIPTION**: ΙΟΥΛΙΑ ΣΕΒΑΣΤΗ—"Julia Augusta."

REVERSE. A Tripod (tripus), or three-footed seat.

COINS OF TITUS.



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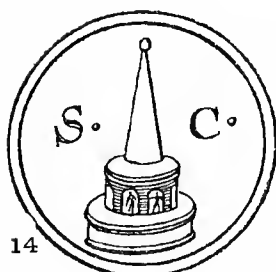
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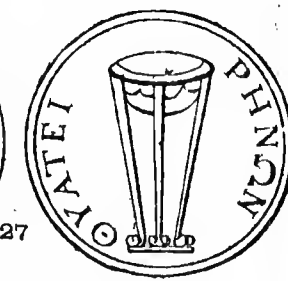
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DOMITIAN.

[Of the twelve Caesars who exercised imperial authority at Rome from B.C. 47 to A.D. 96, DOMITIAN, A.D. 81-96, was the last. The eleven who preceded him under this title were: JULIUS CAESAR, B.C. 47-44; AUGUSTUS, B.C. 31-A.D. 14; TIBERIUS, 14-37; CALIGULA, 37-41; CLAUDIUS, 41-54; NERO, 54-68; GALBA, 68-69; OTHO, 69; VITELLIUS, 69; VESPASIAN, 69-79; and TITUS, 79-81.]

Titus Flavius Domitianus Augustus, twelfth and last of the Caesars, Emperor of Rome A.D. 81 to 96, was born at Rome, October 24, A.D. 52. The reigning Emperor was Claudius. His father was Vespasian, tenth of the Roman Emperors; his brother Titus was his immediate predecessor upon the throne; his mother, Flavia Domitilla, was a lady of good family and worthy behavior. Like his brother Titus, Domitian had a taste for poetry, and spent much time in composing, and reading his productions to others. Pliny and Quintilian flattered him by placing his verses in the front rank of masters; and he proved his fondness for literature by establishing the five-years' contest in honor of Jupiter Capitolinus, one feature of which was a Musical Contest. He also instituted a pension for distinguished rhetoricians. Yet he was addicted to excessive licentiousness, seen in the seduction of Roman matrons, and the crowd of mistresses among whom he lived.

After the fall of Vitellius, December 18, A.D. 69, Domitian was proclaimed *Caesar*, and obtained the city-praetorship, with consular power. As his father did not arrive at Rome until January, A.D. 70, Domitian undertook, with Mucianus, to administer the government of Italy until his arrival, but so badly, that he pretended to his father that he had been insane. From that time forward Vespasian shut him out as much as possible from public affairs.

At the great Judæan triumph, Domitian followed his father and brother, riding a white war-steed, as Augustus had followed Julius upon a similar occasion a century before. Upon his father's death, June 24, 79, Domitian publicly declared that he had been deprived by Titus of his share in the government by a forgery in his father's will, for that it had been the wish of the latter that the two brothers should reign jointly.

The death of Titus, September, A.D. 81, after a brief reign of two years, excited popular suspicion against Domitian, and some writers plainly assert that he murdered his brother. Nevertheless he was proclaimed Emperor by the soldiers, and wore the purple for fifteen years with little opposition.

In the first period of his reign he manifested an equal mixture of vices and virtues. He kept a strict superintendence over the governors of the provinces; enacted various useful laws; endeavored to correct the frivolous and licentious conduct of the higher classes,—corrupted, we may conjecture, by his own pernicious example,—and showed great liberality and moderation upon many occasions.

But this was only for a *ruse*. Later, he became one of the most cruel tyrants that had disgraced the throne. "His very virtues," says a historian, "were turned to vices," and his name is indissolubly linked with those of Tiberius, Caligula and Nero.

A.D. 84 he undertook an expedition against the Chatti, and drove back those barbarians to their own country. Returning to Rome, he celebrated a triumph, and assumed the name of Germanicus, so popular with his predecessors. Wars were also carried on during his reign with the Dacians, Macromanni and Quadi. Various outbreaks and insurrections occurred, frequent in all the history of the Roman Empire.

From A.D. 90 the mind of Domitian seems to have been even more beclouded. He banished all philosophers from Rome, and the most distinguished men of the time, especially among the Senators, bled for their excellence. He tried to win the military and populace by donations of money, and the exhibition of the circus and amphitheatre, in which he himself took great delight.

In the year 88 he celebrated the *Secular Games*, corresponding to the modern idea of *Centennials*. We touched upon these under heads of Augustus and Claudius. In our coins of Domitian several will be found struck in commemoration of these.

Records concerning the *Saeculares* are scanty. Historians, even, differ as to the frequency with which such important celebrations were kept up. The following data are perhaps as reliable as any:

The first *Saeculares* were held B.C. 508 or 505.

The second *Saeculares* were held B.C. 448 or 345.

The third *Saeculares* were held B.C. 235.

The fourth *Saeculares* were held B.C. 148 or 145.

The fifth *Saeculares* were held B.C. 17, by Augustus.

The sixth *Saeculares* were held A.D. 47, by Claudius.

The seventh *Saeculares* were held A.D. 88, by Domitian.

The eighth *Saeculares* were held A.D. 204, by Septimius Severus.

The ninth (and last) *Saeculares* were held A.D. 248, by Philip.

"After a war of forty years," says Gibbon, "undertaken by the most stupid (Claudius), maintained by the most dissolute (Nero), and terminated by the most timid of all the Emperors (Domitian), the far greater part of Britain submitted to the Roman yoke."

The death of Domitian was a fit ending to such a life. A conspiracy was formed against him in his own palace, his wife, Domitia, being concerned in it, and he was assassinated in his bedchamber, September 18, 96, with seven wounds, being forty-four years of age.

We shall vainly look upon the coins of this imperial villain for evidences of his depravity. The head of the church, of the army, perpetual censor, having the tribunitian and proconsulate powers for life,—there was no daring in a mint-master to tell the world that the prince was a monster of villainy. On the contrary, we read upon the coins only the better hopes and aspirations of the nation.

The attributions of the Ephesian Diana upon the monuments of Domitian cannot fail to remind us that it was under the edict of Domitian that the old bishop of Ephesus, and the other six Christian churches of Asia Minor (St. John the Evangelist), was banished to the island of Patmos. Who shall say that the weird shapes of this image of Diana and other deities, of which that region was full, do not enter (but under a higher and nobler meaning) into the strange imagery of the Apocalypse!

Writers claim that Diana was an original Italian divinity, identified by the Romans with the Greek *Artemis*, by which name she is styled in *Acts* xix, 35 (Greek version). As early as B.C. 550, Servius Tullius dedicated a temple to her on the Aventine. She was the protectress of slaves; and the day of that temple's dedication was afterward celebrated annually by slaves, and styled *dies servorum* ("slaves' day"). She was said to dwell in groves, and in the neighborhood of wells. She was goddess of the Moon, as her twin brother, Apollo, was of the Sun; so that sudden deaths from sun-stroke and dementia from moonstroke were ascribed to them.

At Ephesus, she was identified with the goddess of nature, whose symbolical figure, as in many of the coins we are studying, was hung about with the heads of animals, and presented a multitude of breasts, denoting the fecundity of nature. Upon coins struck at Rome she is usually represented as a healthy, strong, active maiden, handsome, but with no gentleness of expression. She wears the Cretan hunting-shoes (*eudromides*), and has her garment tucked up for speed. On her back she bears a quiver, and in her hand a bow or hunting-spear. Her Greek name, *Artemis*, refers to her perpetual virginity. Her chief joy was to speed, like a Dorian maid, over the hills, followed by a train of nymphs, in pursuit of flying game.

It is pleasant to imagine a father, who has sold his package of fodder in the nearest town, and received payment in a new coinage, with the attributions of *Diana* on the obverse, upon his arrival home calling his children together, and giving them for their evening lesson the whole story of Diana with that earnestness which faith in the goddess and in her legends, and in her divine power, could impart!

The music of the Romans, as illustrated upon the coins of Domitian, was made both by stringed and wind instruments. In the army they used only the latter. The *tuba* was a straight brass instrument, like our trumpet; the *cornu* was bent almost round; the *buccina*, much like the horn; the *lituus* (clarion), bent a little at the end, like the lituus of the augur. Of these, the *tuba* was used for signals to the infantry; the *lituus* for the cavalry. In civil celebrations, domestic festivals and the like, the double pipe, as in the coins just cited, and the cithura, or lyre, were employed; but we know very little of the quality of music made by such a combination. Judging it by the music of the Orientals at the present day, which is probably changed but little from the earliest, it consisted of a few notes played in octaves upon different instruments, and with little regard to time or any sound rule of musical science.

The image of Minerva, finely drawn upon the denarius of Domitian, demands a few remarks concerning that warlike goddess, so great a favorite with Romans. To pay the legionaries their "penny a day" in coins presenting their own chosen deity was as good as doubling the stipend.

Homer's theory of Minerva (or Pallas-Athene) is finely expressed upon the coin. She was one of the great Roman divinities—the thinking, calculating and inventive power personified. Those who desired to excel in any art or craft implored her aid. She guided men through the dangers of war, where victory is gained by cunning, prudence, courage and perseverance. Hence she is represented with shield, helmet, coat of mail, etc., and the booty made in war was frequently dedicated to her. Her annual festival lasted five days—from the 19th to the 23d of March; for the number five was sacred to Minerva. Another festival was celebrated in June. She had several temples at Rome, one on the Capitoline, one on the Aventine Hills. As she was a perpetual virgin, her sacrifices consisted of calves that had not borne the yoke or felt the goad. Her festivals were styled *Minervalia*. She was the inventor of the pipe, made first from the bone of a stag. Her favorite plant was the *olive*, of which she was the author; the animals consecrated to her were the owl and the serpent.

Minerva is represented with a serious, thoughtful countenance; her eyes large and steady, like the owl's; her hair in ringlets, loose, flying over her shoulders. She wears a long tunic or mantle, and bears the aegis on her breast or on her arm, with the head of the Gorgon in the center. She was also the goddess of memory. Her attributions upon the early coins of Attica were the owl, the moon and the olive-branch. Her nicknames in Greek were three: by the farmers she was styled *ox-yoker*; by the citizens, *worker*; by the soldiers, *front-fighter*.

At the close of this sketch it will not be amiss to indulge our imagination and call up a scene, say of the time of Nerva (A.D. 96-98), when our first twelve Caesars were dead, and the most searching criticism upon their lives was safe. The scene is that of a *pedagogus* (schoolmaster) surrounded by his pupils. He is teaching history, the only history worth teaching, the history of the Roman nation. He is teaching it by objects, viz., *coins*. From a handful of these clear-tongued monuments he expatiates upon the generalship of Julius Caesar; the statesmanship of Augustus; the bigotry of Tiberius; the profligacy of Caligula; the cruelty of Claudius; the ephemeral but evil reigns of Galba, Otho and Vitellius; the excellent rule of Vespasian; the short but glorious career of Titus; the unmatched and crowning infamy of Domitian. What subjects! What aids in teaching! Nothing germane to the history, the religion, the progress of the Roman nation was wanting to the old pedagogue, skilled to interpret the coins!

WHAT THE COINS TEACH CONCERNING DOMITIAN.

READINGS

Of eighteen coins, silver and bronze, of the Emperor DOMITIAN, from the illustrations on the fourth page.

[The student will observe in these READINGS: *First*, that the size of a Coin does not always agree with the size of the picture. *Second*, that the metal is distinguished by an abbreviation,—AV (*aurum*) standing for gold, AR (*argentum*) for silver, AE (*aes*) for copper, bronze or brass, words indiscriminately used in Numismatics. *Third*, that there are few punctuation points on Coins, though sometimes introduced by engravers to facilitate READINGS. *Fourth*, that we do not reproduce the old forms of Greek letters here, but substitute modern type; and, *Fifth*, that these READINGS are prepared as well for the use of *Learners* as *experts*.]

No. 1, AE. A medallion. The two faces are separated to give a better appearance to the page.

OBVERSE. The laureate head of Domitian to the right. Features strong and commanding; artistic execution the very best; beardless; shoulders undraped. INSCRIPTION (abbreviated): IMP CAES DOMIT AVG GERM COS XV CENS PERP PP; (resolved)—Imperator Caesar Domitianus; Augustus; Germanicus; Consul 15; Censor Perpetuus; Pater Patriae,—“The Emperor Caesar Domitian; Augustus; Germanicus; Consul the fifteenth time; Perpetual Censor; Father of the Country.”

REVERSE. Jove, King of Heaven, seated, to the left, naked to the hips; his feet upon a *suppedaneus* (low block or support for the feet; foot-rest); his left hand is supported by the *hasta pura*; his right holds up a *Victorlola*, winged and with a crown. LEGEND: IOVI VICTORI—“To Jupiter the Victor.”

The appearance of Jove upon the Roman money had nothing to shock the reverence of a people whose religious ideas were so strangely made up. Indeed when we see the Italian painters at the present day introducing representations of God the Father, and the divine Nazarene in their works, the offense on the part of heathen-artists appears venial.

No. 2, AR.

OBVERSE. Laureate head of Domitian to the right. Features as in No. 1; beardless; bust not draped. INSCRIPTION (supplied): “Domitian Augustus Germanicus.”

REVERSE. A hexastyle (six-columned) Temple; order of architecture, Corinthian; approached by six steps; full front. There are three standing

figures in front representing Vespasian, Titus and Domitian. LEGEND: IMP CAESAR, for “The Emperor Caesar.”

This is the Temple which Titus erected to Vespasian, after his father's apotheosis, and in which the remains of the good old prince were deposited. Titus himself was deified by command of his brother, Domitian, and he has stationed himself as a god with the others. For he writes in one epistle: “Our lord and god commands it so to be done!”

No. 3, AR.

OBVERSE. The laureate head of Domitian to the right. Hair thick and curly; beardless; bust unclothed. INSCRIPTION (supplied): Imperator Caesar Domitianus Augustus Germanicus Pontifex Maximus Tribunitia Potestate 14—“The High Priest; exercising the Tribunitian Power the fourteenth time.”

REVERSE. The figure of Minerva *Jaculatrix* standing, to the right, upon the prow of a vessel. On her left arm a circular shield; her right hand raised as if to cast a dart; at her feet an urn. LEGEND (abbreviated): IMP XXII COS XVII CENS P P P; (supplied)—Imperator 22; Consul 17; Censor Perpetuus; Pater Patriae—“Imperator for the twenty-second time; Consul for the seventeenth time; Perpetual Censor; Father of the Country.”

No. 4, AE. This may be studied in connection with the four following. The five were struck to commemorate the *Ludos Saeculares*, or secular games,—one of the Centennials of Rome of which mention is made under Augustus and Claudius. The OBVERSE of each contains the head and titles of Domitian. The legend upon the REVERSE is the same throughout the five.

REVERSE. The Emperor, togated, stands on the right of the field looking to the left. Before him is an ornamented square altar, on which fire is burning. He holds in his right hand the patera, from which he is pouring an oblation upon the altar. Two musicians, one playing on the double pipes, a third upon the lyre, are making loud acclaim. A goat, prepared for sacrifice, is on the right of the scene, having an attendant upon one side and a dog upon the other. There is no *Victimarius*, or sacrificer. LEGEND, see No. 5.

No. 5, AE.

REVERSE. The Emperor, stolated, on the right of the field, looking to the left; before him a round altar, on which fire is burning. He holds in his right hand the patera, from which he is pouring an oblation upon the altar; two musicians play before him on harp and double pipe; an ox to the left, his head held down by an attendant, and the *Victimarius* (sacred butcher) is aiming the *coup-de-grace* with a heavy mallet upon the forehead. LEGEND (abbreviated): COS XIII LVD SAEC FEC—Consul 14; *Ludos Saeculares* Feceit—“Being Consul for the fourteenth time he accomplished the Secular Games”; S. C.—*Senatus Consulto*—“By Decree of the Senate.” This fourteenth Consulate, we know, began New Year's day, A.D. 88, and this sets the year in which the Centennial was observed.

No. 6, AE.

REVERSE. The grouping as the last, save that the altar is larger and more ornamented. There are three musicians, two playing the double pipe, the third, seated in the foreground, the lyre. LEGEND as in No. 5. There is neither victim nor *Victimarius*.

No. 7, AE.

REVERSE. Much the same as the last. The altar is smaller and not ornate; there are two musicians with the double pipe and lyre; no victim or *Victimarius*. LEGEND, the same as No. 6.

No. 8, AE.

REVERSE. Much the same as the last. The altar is large and is ornamented. LEGEND, the same as No. 7.

In the background of each of these Secular Coins (*Nummi Saeculares*) is a Temple. Each presents a shade of difference, but that in No. 6 offers a more elaborate front than the others.

The fact that the poet Horace wrote the *SECULAR HYMN* (*Carmen Saeculare*), has given more interest to the celebration of B.C. 17, under Augustus, than to any prior or subsequent proceeding of the sort. The city then had stood 737 years from its foundation. Heralds (*feciales*) were sent out to invite all people to a festival “which they never had seen and never could see again.” Torches, barley, beans and fumigating stuffs were freely distributed to all the people. The jurist Ateius Capito was made “chairman of the Committee of Arrangements.”

Three summer days and nights were given to worship and festivity, when the hymn of Horace wound up the great occasion.

No. 9, AE.

OBVERSE is common to Nos. 9 and 13.

REVERSE. An elegant collection of Roman arms fastened to the pole of a vexillum, surmounted by a laurel wreath. S. C.—*Senatus Consulto*—“By Decree of the Senate.”

No. 10, AE.

REVERSE. A collection of standards. In the center the legionary eagle, with extended wings, standing on *fulmina* (thunderbolts); on each side of the eagle a vexillum; below, the letters XXII refer to the 22d Legion,

whose soldiers had formed the Colony Patrens, in Achaia, under Augustus, a century before. **LEGEND** (abbreviated): COL A A PATR; (supplied)—Colonia Augusta Aroe (Vel Aroa) Patrensis—"The Colony Augusta Aroa at Patrens, Achaia."

"The 22d Legion," says the historian, "first enlisted by Augustus in Egypt, was led to Patras, or Patrens, in Achaia, and colonized there."

No. 11, A.E.

This may be studied in connection with No. 12, having the same **OBVERSE**.

REVERSE. Two youths to the left standing upon a suggestum, on which is seen the words DIVVS AVGVSTVS—"The deified Augustus." Each has his right hand raised and legs crossed; left hand rests on hip. **LEGEND**: "Colonia Augusta Philippi." Domitian founded numerous colonies during his fifteen years' reign, to which he showed great favors, acknowledged by their recipients in compliments like this. The two youths represent Titus and Domitian.

No. 12, A.E.

For **OBVERSE**, see No. 11.

REVERSE. A Colony-symbol, viz., a Colonist driving a yoke of oxen to the right; they are not yoked or fastened to the plow. **LEGEND** (abraded): COL IVL—Colonia Julia—"The Julian Colony." See No. 8 in the coin-sheet of Claudius for cut and description of this coin.

No. 13, A.E.

For **OBVERSE**, see No. 9.

REVERSE. Domitian triumphing in a quadriga (four-horse chariot) to the right. In his right hand, which also holds the reins, he bears a legionary eagle; in his left, a helmet upon a spear. The action of the horses is superb, and gives evidence of the highest style of art. S. C.—Senatus Consulto—"By Decree of the Senate."

We have described the occasion for which the Emperor claimed this public triumph.

No. 14, A.E. A Greek Imperial.

REVERSE. A Canopus to the right; upon his head a lotus-flower. The Lotus, like wheat-ears, is the type of abundance, and found as well upon coins of Sicily and Mauretania as Egypt. Its head is similar to that of the paper-plant, from which the flower springs. In the mysteries of the Egyptians it frequently appears and is seen upon a great number of their coins.

Canopus was a god of Egypt, named from CANE, referring to the measuring-rod of the Nile. In another sheet we have given the ancient story of the origin of this creature, whose body in a basket, and hideous face, excite the wonder of the beholder. It involved the inquiry, Which was more powerful, fire or water?—the corresponding objects of worship of Chaldea and Egypt.

No. 15, A.E. A Greek Imperial.

OBVERSE. The heads of Domitian and his wife, Domitia, facing each other. His head is laureate; hers is wrought by the art of the hairdresser, in marvelous fashion. Her bust is neatly draped; his face is beardless and bust undraped. **INSCRIPTION** (abbreviated): ΔΟΜΙΤΙΑΝΟΣ ΚΑΙΣ ΣΕΒ ΓΕΡΜΑΝΙΚΟΣ ΔΟΜΙΤΙΑ ΣΕΒΑΣΤΗ—"Domitian Caesar Augustus Germanicus; Domitia Augusta."

REVERSE. The figure of Hercules to the left. In his right hand an urceola; in his left, his club and lion-skin. **LEGEND** (abraded): ΕΠΙ ΔΙΜΟΣΤΡΑΤΟΥ ΣΤΡΑΤΗΓΟΥ - - - ΣΜΥΡ—"By Dimostrates, Praefect of the people of Smyrna."

This is the lady whose hand assisted in closing the career of her wretched husband. The coin was struck at Smyrna, where Hercules was a favored object of worship.

The exploits of Hercules form a charming series of types upon Greek and Roman Coins. This son of Jupiter and Alcmena being promised, as the reward of a faithful life, a place among the gods, resolved to bear with fortitude whatever the gods and men should impose upon him. His exploits are known as "the twelve labors of Hercules." The first, the destruction of the Nemean lion with his massive and knotty club, is that which is most frequently illustrated upon coins; where either the club alone is given, or, as in the present specimen, the figure itself. He carried the dead lion to Mycenae, and ever after clothed himself in the skin.

His second labor was to destroy the Lernaean hydra, a frequent coin illustration; the third, to bring alive a stag incredible for its swiftness and golden horns; the fourth, to kill the Erymanthian boar; the fifth, to cleanse the Augean stables. In many of his exploits the club and lion's skin play a part.

The frequency with which Hercules enters into the mythology of the ancients is seen in this passage from the poet Nonnius: "He is the same god whom different nations adore under a multitude of different names—*Belus*, on the banks of the Euphrates; *Ammon*, in Libya; *Apis*, at Memphis; *Saturn*, in Arabia; *Jupiter*, in Assyria; *Serapis*, in Egypt; *Helios*, among the Babylonians; *Apollo*, at Delphi; *Esculapius*, throughout Greece." The Orphic Hymn calls Hercules "the god who produced time, whose forms vary, the father of all things, and destroyer of all." His head is

represented as old, heavily bearded and covered with the lion's scalp. His limbs are figured as extraordinarily large; his constitution is robust; his body full of vigor.

Some of the numismatic titles applied to this demi-god are: To the Roman Hercules (Herculi Romano); To the health-giving god Hercules (Herculi Deo Salutari); To Hercules of Augustus; To Hercules, Founder of Rome (Herc. Rom. Cond.); To Hercules the Victor; To Hercules the Conservator of Augustus, etc.

No. 16, A.E. A Greek Imperial.

OBVERSE. The head of Domitia to the right. Bust modestly draped; hair wonderfully wrought. **INSCRIPTION**: "Domitia Augusta."

REVERSE. Diana of the Ephesians. Her body marked with numerous breasts, which gave her the appellation of Polymamma (the many breasted). **LEGEND**: ΟΜΟΝΟΙΑ ΑΝΘΥΚΑΙΣΕΝΗΑΙΤΟΥ ΣΜΥΡ ΕΦΕ—"The Covenant between the Ephesians and Smyrneans."

This coin was struck under joint authority of these two cities, neighbors within twenty-five miles, having much in common, and united for a long time by the strongest covenant (*Omonoia*).

No. 17, A.E. A medallion. The two faces are separated on the sheet to give symmetry to the page.

OBVERSE. The laureate head of Domitian to the right. Beardless; bust undraped. In the point of the bust is a countermark, a theatrical mask. **INSCRIPTION**: Imperator Caesar Domitianus Augustus Germanicus Consul 11; Censor Perpetuus; Pater Patriae—"The Emperor Caesar Domitian Augustus Germanicus; Consul for the eleventh time; Perpetual Censor." This eleventh Consulship sets the date of the coin as A.D. 85.

REVERSE. A trophy of arms captured in the successful campaigns which gave Domitian his favorite appellation of Germanicus. Upon a strong post or the trunk of a tree the shields, etc., are fastened; on the right a man is leaning upon a shield; on the left a woman with face covered sits on a pile of shields. **LEGEND**: GERMANIA CAPTA—"Germany subdued." S. C. in the exergue is for Senatus Consulto—"By Decree of the Senate."

No. 18, A.E. This coin may be studied in connection with Nos. 4, 5, 6, 7 and 8.

OBVERSE. Laureate head of Domitian to the right. **INSCRIPTION** (supplied): Imperator Caesar Domitianus Augustus Germanicus Pontifex Maximus Tribunitia Potestate 8; Censor Perpetuus; Pater Patriae—"The Emperor Caesar," etc.

REVERSE. The robed figure of the Emperor to the right, seated on a low tribunal (*suggestum*) supported by four balls. From two large vases in front he is dispensing donations to two men; upon the platform below him are the words FRVG(es) AVGVSTI—"The food-offerings of the Augustus." In the rear is a tetrastyle temple. **LEGEND** (*Anglicé*): "Consul the fourteenth time; the Secular Games of the People." S. C. in the exergue—Senatus Consulto—"By Decree of the Senate." This fourteenth consulate settles the date at A.D. 88.

Besides the seventeen coins figured upon the fourth page of this sheet we bring to our illustrations the testimony of a number of silver and bronze specimens. The French writers claim that Domitian imitated the example of his father and brother in striking a conquest-coin of Judaea, whose type is a Jewess seated on the ground, a soldier standing, and a Roman trophy near by. The legend is IVDAEA CAPTA SC, which we have described in the coins of Vespasian. (See Madden's *Jewish Coinage*, p. 197.)

Among the existing *denarii* of Domitian, which are very numerous,—for this class of coins was under the Emperor's direct control, and he could multiply them to any extent he chose,—we instance the following:

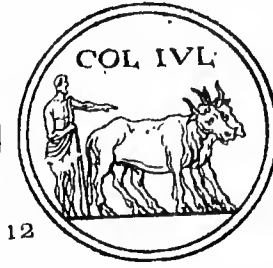
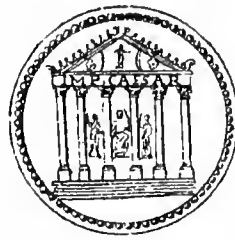
1. *Type*, Salus (Salus), the personification of health, prosperity and the public welfare among the Romans. A temple to Salus stood on one of the points of the Mount Quirinalis in Rome. In the coin she is depicted gradient to the left; her head helmeted; in her right hand the lictor's wand (*bacillum*) with its thick knots; in her left, a shield, in which is the head of Pallas, worshiped by Domitian above the other deities. **LEGEND**: "Consul the fourteenth time; he celebrated the Secular Games."

2. *Type*, an infant sitting on a globe, surrounded with seven stars. **LEGEND**: Divus Caesar, Imperatoris Domitiani Filius—"The deified Caesar, son of the Emperor Domitian." This affecting monument of parental grief was struck in honor of the son of the Emperor, who died at the age of eight or nine years. His name is not given upon coins. He was the first child *deified* (*Divus Caesar*). Great importance was attached at the time both to his birth and death. The seven stars are those of Arctos or Ursa Major, which were considered an emblem of eternity."

3. *Type*, the head of Domitia, the Empress. When she gave him a son he honored her with the title of *Augusta* (Empress).

4. *Type*, a shield under which are two wheat-stalks crossed. This is the votive shield which Domitian vowed on account of the war carried on by Titus against the Jews, and when the war was ended hung up in the temple of Jupiter Capitoline.

COINS OF DOMITIAN.



The American Association of Numismatists.

This Society was originally a branch organization of the AMERICAN HOLY LAND EXPLORATION, established in 1869, and had the same regulations, officers, etc., as the parent stem. In 1877 the Society was placed upon an independent footing, and a formal application is now (May, 1877,) ready to be made to the Legislature of Kentucky for an act of incorporation under the name in the caption.

In the meantime, all persons interested in numismatic pursuits are welcome, without fee, to membership with the society and to the issues, gratuitously, of our organ, the NUMISMATIC PILOT, published semi-monthly. The specific aims of the AMERICAN ASSOCIATION OF NUMISMATISTS are:

1. To collect in foreign countries, import, describe and distribute ancient coins, illustrating the history, religions and manners of ancient peoples.
2. To publish numismatic works, and to aid in a larger dissemination of such literature among our private and public libraries.
3. To supply colleges, public institutions and individuals with full collections of historical coins, arranged and described under the full light of the science.
4. To reproduce rare coins and medals of historic interest, of which the originals are unique and cannot be obtained in this country.

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