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5.6 The Image of the Dog on Ancient Coins in the Mediterranean Area

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Abstract

In ancient times, the dog image is very widespread in the coin typologies of the Mediterranean area and shows very varied iconographic patterns. From the fifth century BC, it appears in Segesta as a principal form coupled with the personification of the city, where it is the protagonist of the legend of the town's foundation. It is subsequently adopted by the Elymian towns in western Sicily to then spread to the eastern part of the island in the Hellenistic age. In the remaining Greek and Roman worlds, the animal is more often the companion of gods and mythical or historical figures, especially of the goddess Artemis as both goddess of the hunt and of the moon.

Keywords: dog, iconography, symbolism, coins.

1 Introduction

The study of coin documents enables the reconstruction of the meaning of the dog image, exceeding the mere depiction of the faunistic reality. In some cases explicit references to symbolic meanings can be recognised, which partly derive from the behavioural nature of the animal, but above all from the mythical-ritual traditions of the peoples who minted the coins. The image of the dog is characterised by a great variety of representations: the money *typoi* differ first of all based on the position the animal has within the flan, but also based on its stance. It can therefore represent the main isolated half-length (head, protome) or full-length figure in several positions (standing, standing while looking back, sniffing, crouched, seated, sleeping, moving, following a smell, raising a forepaw, jumping or running). It can be part of the main type as a companion of the gods (Artemis/Diana; Asklepios; Dionysos; Dioscuri; Lares; or Victoria) or of a mythical or historical figure (Androclus; archer; hunter; horseman; Krimisos; Kydon; Iolaus; or Ulixes). The dog may also appear with another animal (deer; fawn; dolphin; hare; sea-moth; or tuna). It can also represent a secondary element as a symbol (head or full-length, standing, raising a forepaw or running whilst looking back).

The great variety of representations and meanings, which characterise the dog, cannot be completely addressed here. Nonetheless, an overarching theme can be retrieved, which links the most widespread typologies and raises the most important values of this animal.

2 Main isolated dog type

2.1 Origin and spread in western Sicily

The role of the main isolated type firstly reveals an important link between the dog and the people who mint the coins, the area and sometimes with historical-political events. When observing the distribution map of the coins showing the image of a dog as a main isolated type (Figure 1), one can observe a concentration in the western Mediterranean area, especially in Sicily. The first evidence is dated at the beginning of the first quarter of the fifth century BC in Segesta. The dog is connected to this town and this is demonstrated by the legend of the town's foundation, as revealed by the literary texts (even if later in relation to the coins).[1] In accordance with these texts, the river Krimisos, in the resemblance of a dog, would have coupled with the nymph Egesta, who would have given birth to the *oikistes* hero Egestes. The importance of the dog on the coins and its presence in the legend of the foundation of Segesta have given rise to a question among scholars about the existence of a proper cult of the animal or the river as a god in zoomorphic appearance. Nonetheless, in 1991 A. Dubourdieu rejected this hypothesis and interpreted the legend of the coupling between Segesta and the dog as the mythical transposition of initial rituals characterised by an animal disguise. On the other hand this does not explain the several behaviours of the dog on the coins if they did make reference to a divine epiphany, it would not be possible to explain

[1] Cf. Serv. *Ad Aen*. I, 550, *Schol. Lycophr*. 952 and 964.

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Figure 1. Distribution map of the main isolated dog type (by A. Bottari).



Figure 2. Segesta, AR, didrachma 455–450 – 445–440 BC (Gerhard Hirsch Nachfolger. Auction 355. Lot number: 1608).

them (Marconi 1997: 1085–1087). The first coin typology minted by the mint of Segesta in the years between 475–470 and 455–450 BC shows a dog[2] sniffing the ground (Hurter 2008: table 1, 1–12.); between the years 455–450 and 445–440 BC the minted image of the dog is standing (Figure 2) (Hurter 2008: table 6, 63–96).[3] Both the images appear on the front of the didrachmas, on whose reverse is depicted the head of the eponymous nymph Egesta. These years are those immediately following the Battle of Himera, when the Greeks of Sicily lead by Syracuse and Agrigento prevailed on Carthage, which exerted its influence on the western area of the island. From 460 BC Erice[4] mints the same typologies of Segesta on didrachmas and that of the dog looking back on litrae. At the same time this last typology was also chosen by Segesta. This choice shows a clear link between these two Elymian towns.[5] According to S. Cataldi, the option of minting the dog type - Elymian symbol and possible reference to Punic cults - is justified by the will of Segesta to state its belonging to 'another' *ethnos* other than the Greek climate of Syracuse, which would imply a link with Carthage. On the contrary, in his research on the Elymian-Punic relationships[6] L. Gallo believes that

[2] Regarding the dog of Segesta, it is possible to speak of an exact breed which his unanimously recognised as the Cirneco dell'Etna (Manganaro 2004).

[3] The traditional repertoires give a higher chronology to this series of didrachmas with the standing dog, from 470 BC, which would be contemporary to the sniffing dog. Cf. e.g. Grose (1923: 2533–2541, table 86. 7–14).

[4] Earlier, the town showed typologies referring to Selinunte in 480 BC, in Agrigento after this date and until the fall of the tyranny of Phalaris (Cutroni Tusa 1997: 417).

[5] The divisional coins of Segesta and Erice in the middle of the fifth century show, as noted by A. Cutroni Tusa (1992; 1997) in two contributions to the International Days of Study on the Elymian Area, the close relationship between the two towns. In particular, the scholar underlines that these coins had to facilitate a common and undistinguished circulation of money in order to help the reciprocity of exchanges. These coins are distinguished as 'parallel' (i.e. characterised by the same type but with different *ethnos*) and 'common' (i.e. with double *ethnos*) (Cutroni Tusa 1997: 419).

[6] Cataldi (1992: 75) talks about the dog cult of Segesta and suggests a relationship between this animal and the Punic religiousness referring to an item of news from Pompey Trogue in Justin, XIX, 1, 10. In accordance with him, the Punic people were used to offering human beings as a sacrifice and eating dog meat.

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the Elymian town shows - in moments of Carthaginian weakness and disengagement, that is after 480 BC - the intention of freeing itself from the heavy influence of the African town.[7]

From 430 BC the dog image also appears in Panormos and Motya (Jenkins 1990: part. 1, table 2, 25–17). The dog of Motya is standing still and is in the act of sniffing the ground, while Panormos presents two dog typologies. One (Jenkins 1972: 35, Z 1) is similar to the dog of Motya, the other (Jenkins 1990: 50, table 6, 1) shows a dog that seems to follow a smell. At the same time this iconography also appears in Segesta. According to L. Gallo, Segesta would have again expanded its area of influence damaging the areas around Carthage (Gallo 1992: 322–323), and probably following an armed conflict against Motya[8].

The last fifteen years of the fifth century BC was a period of great development of the dog typologies in western Sicily. Once again in parallel Segesta and Erice, mint the first series in bronze showing the standing and the looking back types. These series continue until the first ten years of the fourth century BC. One of the three bronze series,[9] which L. Lazzarini first attributes to the mint of Alikai, seems to be dated from 415 BC. The iconography of the front is very particular, showing a nymph sacrificing what appears to be a dog or a wolf on an altar (the head of the animal is not clearly recognisable). A *tetras* (Hurter 2008: table 29, 3) belongs to the third series. This coin shows a dog following a scent on its reverse. From this period a Segestan litra (Hurter 2008: table 25, 29–30) shows a standing dog with the symbols of a shell and a *gorgoneion* (or solar head) on its back, while a three-quarter nymph's head within a laurel crown is represented on its front. The beautiful litrae of Erice are coeval. These coins show a dog proudly standing, which is paired with a full-length Aphrodite seated on a chair who holds a dove (Grose 1923: 2234, table 72. 7) in her right hand or stretches out her hand to Eros, who crowns her (Zodda 1989: 3–26, 15–16, table III, 35).

Between 412/410 and 400 BC Segesta chooses to represent a dog following a scent (Hurter 2008: table 16, 187–197), while Motya represents a standing dog (Jenkins 1990: part. 1 table 3, 20; 22; 24; 27; 29). In this period, other dog typologies appear. One typology is the attacking dog or carrying a prey, in particular the head of a deer on didrachms[10] of Segesta and Motya (Jenkins 1990: part. 1 table 4, 31), which is minted with perfectly corresponding typologies. The other typology represents a hare as a prey on smaller nominal value coins of Segesta[11] and Erice.[12] The hunting context referenced by the presence of a prey could represent an aggressive attitude of the towns of western Sicily, in particular of Segesta, which during this period is involved in a territorial dispute with Selinunte. This attitude is certainly also referred to on another typology minted in this period by Segesta: the typology of the hunter/Krimisos accompanied by the dog, which will be discussed below.

The cases described above do not represent true hunting scenes, but rather the end of the hunting act, when the dog displays and offers its prey. The hare (and overall the game) frequently appears offered as a love symbol on pottery with black figures, where the dog is sometimes also a gift to the *eromenos* by the *erastès* (Schnapp 1997: 247–257) The hare is also represented in different iconographic patterns on pottery with red figures (Schnapp 1997: 325–354) and on some *lekythoi* with a white background (Schnapp 1997: 320). The interpretation of the game as a love symbol could well connect with the female figure on the other side of the coin, which, if not identified in all cases as the goddess Aphrodite, certainly possesses her characteristics. The pairing with a female figure (head or full-length, eponymous nymph or Aphrodite) on the other side of the coin is almost exclusively a standard feature in the dog coin typologies of western Sicily. This fact is very important, because the mints in eastern Sicily change the dog type, but pair it with male gods and figures.

2.2 The dog type spreads to eastern Sicily

Two coins of AE in Piakos are dated between 420 and 400 BC. One is characterised by a dog jumping (Grose 1926: 4644, table 174. 12), while the other shows a beautiful *unicum* (Jenkins 1972: 410) of a dog attacking a fawn. Both the dogs are paired with a young head of a river god on the front of the coin.

[7] L. Gallo (1992: 315–323) through his reconstruction of the relationship between Carthage and Segesta demonstrates that the the shift to the Rome side by Segesta during the Punic Wars, justified by the Trojan common origins, was not a sudden U-turn to the historical ally Carthage, but rather a predictable choice. The Scholar recognises an imbalance of strength which from time to time gives to one or the other a position of supremacy.

[8] If one can interpret in his sense the passage of Diodorus (11, 86, 2) which recalls the conflict between Segestans and *Lilybaitai* (Gallo 1992: 322).

[9] With exception are the two litrae attributed to the second series from around 400 BC; the third series places itself between 390 and 370 BC. (Lazzarini 2005: 21–23).

[10] On the front the dog is depicted biting a deer head between its paws; the back of the coin shows the dog paired with a nymph head on the right with her hair gathered on the back of her neck (Hurter 2008: table 16, 185). The same typology can be found on uncias from between 390 and 380 BC (Hurter 2008: table 29, 16).

[11] Segesta chooses to represent the dog dragging along a hare on silver fractions: on litrae (Hurter 2008: table 25, 28) and on *hemiobolon* (SNG Cop. Sicily 2: 242); on bronze fractions the dog is depicted as still and sniffing the hare, which lies under the dog's paws (Hurter 2008: table 29, 15).

[12] The types of Erice are characterised by the dog looking back on a litra from 410–400 BC (SNG Cop. Sicily 2: 246) and on an uncia from between 400 and 380 BC (SNG ANS: 1328). In Piakos a coin shows a dog attacking a prey, which will be addressed later.

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The bronze coin (Grose 1923: 2125, table 68. 2) of Agyrion is dated between 345 and 300 BC, which shows a dog intent on following a scent, paired with the head of Apollo. This is followed on a *hemilitron* (Grose 1923: 2127–8, table 68. 4) dated after 241 BC by the dog accompanying the hero Iolaus crowned by Nike. During the age of Timoleon, the dog appears in Syracuse, where S. Cataldi thinks Timoleon could have chosen the animal as a symbol of his politics of liberation from the oppressor Hicetas (Cataldi 1992: 79–81). These types are new in relation to the ones considered above. One type is a dog with its right paw raised (later it will appear on a Roman bronze coin from the republican age),[13] and which will later appear on two bronze coins paired with Zeus Eleutherios (Calciati 1983: 84/2) or with Asklepios (Calciati 1986: 193, 84). Another type shows a crouched dog (SNG Cop. Sicily 2: 744) turned to the left, which looks back straining its ears and putting its rightforepaw on the ground, as if ready to stand up if necessary. The last mint to assume the dog type is Messana at the time of the Mamertines, who clearly refers to the Siculian god Adranus[14] given his esteem as a warrior. As a result, the god's head appears on the front of the coin (Särström 1940: 137–146). The Mamertines probably used this iconography to try to dampen the animosity of the Siculians, who suffered from their hegemony (Cataldi 1992: 82). Therefore, a symbol of 'other' origin could have been used in particular moments to bear witness to a new politics, or even a politics of liberation.

3 Main dog type with other subjects

3.1 The dog as a companion of several characters

The tetradrachms have been mentioned among the coins of Segesta. These coins were minted from 415 BC, during the period of some territorial disputes with Selinunte, and they refer to a cynegetic context. In particular, the tetradrachm dated 415 BC or between 415 (Marconi 1997: 1071) and 412–410 BC (Hurter 2008: 26, table 1) shows the typology of the moving quadriga on the front of the coin, turned to the right and ridden by Segesta, who is crowned by a flying Nike. The reverse of the coin shows a young naked hunter turned to the right, with a *pileus* on the back of his neck, his left foot on a rock, a *chlamys* on his left arm put on his knee and a javelin. This hunter is accompanied by a dog, which is sniffing the ground. Other tetradrachms are from 410 BC (Figure 3) (Marconi 1997: table CCXVII, 2). A character very similar to the hunter mentioned above appears on the front of the coin and little horns on his forehead make him a personification of the river Crimiso. This character has got two javelins with him and is in the company of a dog, which together with its owner scans the horizon. Also, in this case, the nymph Egesta is depicted on the back of the coin, while she is crowned by a flying Nike; but this time the nymph is in the act of making a sacrifice on an altar. The same hunter typology appears on the front of tetradrachms (Hurter 2008: table 26, 6, 7) from 405–400 BC, on whose reverse the head of the nymph Egesta is shown. In these two last cases, two dogs appear: one smells the ground, while the other looks ahead towards an ithyphallic herm. The previously mentioned in-depth analysis by C. Marconi (1997: 1081–1082) refers to the military interpretation of these typologies. The scholar has identified the male figure characterised by the javelin and the chlamys hanging from his arm with Egestos, explaining that the Segestans way of fighting would have been similar to hunters. It is important to underline the role of the dog, which accompanies the hunter and shares his patient and cautious behaviour in a land characterised by the presence of the herm as a boundary in relation to the *chora* of the town. Naturally, the dog plays the role of the land guardian and of man's faithful companion. Nonetheless, the setting of the scene in a boundary area brings to mind the relationship that this animal has with the gods of the places and the transition stages. In 2008, in his very interesting analysis on the dog sacrifices made among Greeks, Etruscans, Italic peoples and Romans, J.-C. Lacam (2008: 29–80) emphasised that the sacrifice is offered in all cases to both celestial and chthonian gods, although each ethnic group's rituals are totally independent. This setting is linked to the transitions and the contact between different worlds: the civil and the wild worlds, the world of the living and that of the dead. In accordance with the ancient sources, in the Hephaestus (Ael. *N. A.* XI, 3) and in the Sicilian sanctuaries of Adranus (Ael. N. A. XI, 20), Sicilian dogs played the role of guardians following the transition between the sacred and the profane.

In light of these considerations, in my opinion it is fundamental to reconsider the previously mentioned analysis by A. Dubourdieu concerning the rites of passage characterised by dog disguises. These refer to goddesses, to whom the characteristics of Artemis, Aphrodite and the Phoenician Astarte can be attributed. With regards to this point, J. C. Lacam (2008: 32–34) refers to the remains of eighty-five dogs found in a well north-east of the *Hephaisteion* in the Athens

[13] A dog with its forepaw raised appears on two bronze coins with nominal value from 230 BC: on a *quadrans* the dog is on the front of the coin, while it is paired with a six-spoked wheel on the reverse of the coin (Rutter 2001: 239); on a *hemilitron* the same dog appears on the back of the coin, while on the front it is paired with the head of Rome wearing an elm (Rutter 2001: 309).

[14] Adranus, war god of the Mamertines, is depicted (Canciani 1981: 229–230, s.v. *Adranos I,* LIMC) as a native Sicilian god. His origin is probably volcanic, and he is identified by the Greeks with Hephaistos. He is considered the father of Palikoi and a sanctuary on the slopes of Etna is dedicated to this god in the homonymous town. Another term within the Lexicon is dedicated to the river god Adranus, edited by Arnold-Biucchi (1981: 230), which underlines 'à ne pas confondre avec Adranos I', and where he comments on a coin showing on the front the head of the river god with small taurine horns. The author connects this head with the river Simeto, in which Adranus (if a river with this name exists) is a branch.

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Figure 3. Segesta, AR, tetradrachm; 410 BC (http://www.magnagraecia.nl/coins/).



Figure 4. Pandosia. AR, drachma; 400–336 BC (Numismatica Ars Classica. Auction 52. Lot number: 51).

agora. These remains accompanied the remains of one hundred and seventy-five infants, probably victims of an epidemic, together with a sword and a herm surmounted by a female head.[15] The remains of dog sacrifices and other animals have also been found in Locri, at Centocamere, in the sanctuary of Aphrodite.[16] In addition, a chthonian value is given to the remains of dog sacrifices found in a *bothroi* from the Lucanian age in the sanctuary at the mouth of the Sele (Ferrara 2008: 106) and to the remains found in the sanctuary of Lucania in Torre di Satriano (Osanna and Sica 2005: 137–138). This once again underlines the recurrence of rites of passage overseen by a patron goddess. In these last cases, the goddess belongs to suburban sanctuaries, of the *limen*. On the other hand, other gods are famously linked to places of transition, and are depicted in the company of a dog on coins.[17] Pan can be considered as a patron of rites of passage, who is identified on a series of silver coins of Pandosia dated between 400 and 336 BC as a young male figure seated on a rock in the company of a dog. This figure is paired with the head of Hera Lacinia on the other side of the coin (Figure 4). The god is characterised by a javelin; this tool refers to Pan as a god of hunting and war and alludes to the requirement that he should defend the *chora* from external attacks.[18] An iconographic typology comparable to Pan of Pandosia appears on Medma bronze coins (Rutter 2001: numbers 2427–2430), paired with a head which is attributed to Persephone; however, no weapons are represented on these coins. G. Salamone (2012: 98–103) does not exclude that the typology of Medma could be Dionysus in 'his definition as the god of life and death' connected to Persephone, with whom he shares the relationship with nature and with plant cyclicity. The scholar reconstructs, in relation to the analysis of the religious context of Medma, the function of this god as a male element in an ideal of a divine couple, who can assure fertility and prosperity to the *polis*. In this sense, exceeding the limit of an exact denomination of the gods in question, this reasoning can also be extended to the couple Hera Lacinia (god of the town) and Pan[19] on the Pandosia coins, for whom the reference to the area is more easily readable.[20] Moreover, the same reasoning can also be widened to the nymph couple Egesta and the personification of the river Krimisos (Caccamo Caltabiano 1992: 135–137), depicted first as a dog, then - on a tetradrachm from 410 BC - as a male figure in the company of one or more dogs comparable to the figure of a hunter, but identifiable as a river god thanks to the presence of two small horns. In the case of Segesta, it has already been emphasised that this divine couple is considered as the one giving birth to the founder of the town, and therefore to the town itself.

3.2 The dog as a companion of the gods

Among the gods depicted in the company of a dog, only Artemis/Diana is considerably widespread throughout time and civilisations. The dogs, as a feature of the hunter goddess, are described in poetry[21] and are shown with her on several materials, in particular in the scene showing the murder of Actaeon.[22] Nonetheless,

[15] It is not important for our reasoning if she is Aphrodite, as thought by Lacam (2008: 43) considering the indication of Paus. I, 14, 7, who mentions the temple of Aphrodite Ourania (or Artemis as read in Kahil 1984: 630) close to that of Hephaistos.

[16] According to Torelli (1987: 599), based on the inscription from the end of the seventh century-the beginning of the sixth century BC found in the sanctuary, the sacrifice was offered to the Asiatic and Lydian Cybele, to whom the dog sacrifice was traditional and who was identified by the Ionic tradition with Aphrodite.

[17] The *Lares* on Roman coins from the republican age dated at 112–110 BC can be defined as such (Crawford 1974: 298). According to Lacam (2008: 35–55), dog sacrifices are offered to these gods, who have an infernal value. At the same time, the horn of abundance characterises these gods, who are patrons of borders and boundaries, and of places of transition.

[18] From Dionisio and the Lucans (Taliercio Mensitieri 1998: 360).

[19] The pairing of the town god (in this case as charioteer of a biga of mules/Pan seated on a rock, with a hare in his hand) had already appeared on tetradrachms of Messana in 420 BC. Furthermore, Herakles seated on a rock appears paired with the head of Hera Lacinia in Crotone in around 390 BC (SNG ANS: 375, 383).

[20] According to Salamone (2012: 96). The figure of Pan would refer to the toponym of the town, whilst the typology of Hera Lacinia on the front of the coin would refer to a federal dimension.

[21] In Call. Hymn. In D. v. 87 ff., Pan gives two white and black dogs, and two reddish dogs to Artemis, which are even able to kill and bring lions. He also gives her a pack of seven Laconian dogs faster than the wind to chase fast preys (Bormann 1968: 45–49).

[22] Beautiful slim, quick, and muscular hounds appear in this scene, which is often depicted on pottery with red figures. An example is the bell crater by the Pan painter preserved in the Museum of Fine Arts, Boston, where the hounds are depicted savaging their owner, who collapses under the hounds' bites and raises his right arm to the sky, as if begging for a divine aid, while the goddess draws her bow to kill Actaeon. The same scene, characterised by the same dramatic force, appears on the famous metope in the E temple in Selinunte and on a small plate reconstructed from fragments, which belongs to the Melos reliefs and is preserved in the Museo Archeologico Nazionale of Naples. In certain craters of Italiot origin the scene appears less vivid, because of the almost distant attitude of Artemis. It is the hounds

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it is important to underline that the dog is not a fixed feature of the goddess and of the coins. The quiver and the bow can be considered as 'denoting' features which are necessary for a certain identification of this divine figure, because they generally appear behind Artemis's shoulder even when only her head is depicted. As a result, the presence of the dog next to the goddess on the coin typologies can be considered more significant. Artemis in the company of a dog first recurs in Greece. In Orchomenos, in Arcadia, the dog is depicted seated next to the kneeling goddess on the front of a bronze coin[23] dated between 370 and 340 BC, while on the reverse the dog appears paired with the figure of Callisto. In Kydonia, at the end of the third century BC, the dog is depicted seated next to Artemis on the back of a tetradrachm (Grose 1926: 7090). The goddess is standing and wearing a short tunic and *endromides*, holding a long lit torch in her right hand. The head of Apollo appears on the front of the coin. In Kabyle, in Thrace, the same pairing of Apollo's head/Artemis appears on a bronze coin dated between 270 and 230 BC. In this case, the goddess is depicted standing with a *patera* in her right hand and a torch in her left hand (SNG BM Black Sea, 193). During the Second Punic War, a certain diffusion of the type 'Artemis with dog' is recorded in the Italic area. In particular by the Brettians the dog accompanies a standing Artemis characterised by a torch and a *patera*. This scene is depicted on the back of a drachma (Grose 1923: 1508, table 47. 23; 1509) linked to a coin with a higher nominal value with the Hera/Zeus types, while on the back of the coin the goddess is paired with Apollo's head (Figure 5), but sometimes also with a young river god standing and in the act of crowning himself, together with the head of Nike (Grose 1923: 1496, table 47. 17 Arslan 1989: table X, 102). In the same years, in Rhegion the dog accompanies Artemis with a bow in her right hand and again with along torch in her left hand (Grose 1923: 1931, 1932, table 61. 12). In Syracuse, on the coins (SNG Cop. Sicily2, table 19, 876–879) attributed to the V Republic, the dog is depicted while dashing towards the goddess, who is going to shoot an arrow. Artemis appears to be going to the right with a torch brandished like a weapon and accompanied by a dog dashing to the right on a Mamertine bronze coin (Carroccio 2004: 13) of Messana minted between 215 and 212 BC.A bronze coin (Carroccio 2004: 2) with the same iconography of Abacaenum is dated after 212 BC. Finally, in Tauromenion (Carroccio 2004: 18) Artemis is depicted standing in the company of a dog on a bronze coin of uncertain dating.[24] On the other hand, also during



Figure 5. Bruttians, AR, drachm; 217–203 BC (http://www.magnagraecia.nl/coins/).



Figure 6. Syracusa, AR, litra, 215–212 BC (Classical Numismatic Group. Auction 114. Lot number: 81).

the Second Punic War the paring of Artemis's head/running dog recurs on a semuncia of Larinum (Grose 1923: 166) and on a bronze coin of Petelia (Grose 1923: 1846, table 58. 22). These towns are remembered by the sources for their constant fidelity (at least initially) to Rome. Nonetheless, it is possible to think that a split between pro-Romans and pro-Punics occurred within them. The research by M. Caccamo Caltabiano has demonstrated this fact (Caccamo Caltabiano 1977: 53–54). In Petelia, celebrated for its fidelity to Rome by Livy,[25] a division occurred between a small group of Optimates, who later escaped to Rome, and the people's party, which had the intention to agree with Hannibal from the beginning. A similar situation occurs in the events of Syracuse. Although there were those who had already plotted an alliance with Carthage,[26] when the old King Hiero II, who had been faithful to the alliance with the Roman power[27] died, the town suffered a moment of disorder leading to the murder of Hieronymus and the foundation of the V Republic, whose money sustained the expenses of the people of Syracuse (Burnett 1995: 397), and who intended to defend their autonomy from Rome. Also, in connection with Rhegion, Livy[28] talks about the resistance to every attempt of Carthaginian penetration, supported by the forces sent by Appius Claudius Pulcher the propraetor of Sicily. As for Larinum, it is known that in 217 BC, near the area of its territory, the Roman army tried to

which give life to the scene running from different points towards Actaeon, who tries to repel the attack with weaponry.

[23] In BCD Peloponnesos: 1575, the dog appears seated next to the kneeling goddess, paired with the figure of Callisto on the reverse of the coin.

[24] Carroccio (2004: 182) singles out another bronze coin, attributed to the mint of Paropos and dated after 211 or between 204 and 190 BC, where the god accompanied by a dog is not identifiable.

[25] Liv. XXIII, 20, 4–10.

[26] This refers to Gelon, son of Hiero (Liv. XXIII, 30, 10–12).

[27] Liv. XXIII, 21, 1–5.

[28] Liv. XXIII, 30, 9; 1, 11.

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oppose the Carthaginian troops, who had camped by the Gereonium.[29]

In all these cases, the recurrence of the dog stands out, in particular together with Artemis, on the Hannibalic coins of Southern Italy, and even in Syracuse during the years of the rebellion against the Roman power and of the alliance with Carthage. Rome chose this symbol, after regaining its power, for a series dated after 216–215 BC,[30] within typologies that were specific to the Italic mints, allied with Hannibal and then under Rome's command.[31] It is even more interesting to notice that the attitude of the dog changes on the basis that the value of the goddess assumes. It takes part in the, so to speak, cynegetic action on the coins of Syracuse, whose iconography transmits a message that fits perfectly with the war spirit of the town, which the exponents of the V Republic should have had, as they intended to keep the attained autonomy. In the other cases, the dog turns its muzzle and paw to the goddess - as if to make contact - in its salvific acceptation, which is expressed by the epithet of *Soteira*, connecting both the symbol of the eight-pointed star on some Bruttian drachmas with the pairing of the Apollo typologies of the front of the coin.[32]

The salvific and liminal value of the dog is well matched with its purifying properties. For example, the purifying role can refer to the presence of the dog next to Asklepios, the healing god of physical and spiritual infirmities. This animal is depicted next to Asklepios in Rhegion, where the cult of this god was very strongly felt, on tetradrachms (Franke-Hirmer 1964: table 99, 285) dated at 435–425 BC and in Epidauro on drachmas[33] dated between 350 and 325 BC. According to the literary sources, the dog played an active role in the temple of Asklepios in Epidauro, thanks to the curative proprieties of its saliva, and according to the testimony of Pausania, the animal was depicted crouched under the god's throne in the cult statue made by Thrasymedes.[34] The only iconographic evidence is the reproduction on the previously mentioned drachmas.

It is evident that, as previously noted, it is not possible to have a unique reading of the dog figure on coins, nor to examine all the received attestations.[35] However, this close examination has tried to rebuild the versatile meaning that the animal has, both as land guardian, and as man's companion in several situations: in the transitions characterising human life, and in the extreme passage from life to death. In this sense, it is possible to understand the many statements of dog sacrifices which were widespread among the Italic people and in Rome, but also in Greece. The liminal value of the dog also goes well with its purifying properties, which have been emphasised in relation to Asklepios and rivers. This value also explains the reference by literary sources (Mainoldi 1981) to purifying rituals, which are characterised by the passing of the Macedonian army across the two halves of a dog during lustral rites.

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Iustinus, *Epitoma Historiarum Philippicarum Pompeii Trogi.*
Pausanias, *Graeciae descriptio.*
Scholia in Lycophronis Alexandram.
Servius, *Commentarii in Vergilii Aeneidos libros.*

Abbreviations of classical works

Ael. N. A. = Aelianus, *De Natura Animalium libri XVII.*
Call. Hymn. In D. = Callimachus, *Hymnus in Dianam.*
Liv. = Livius, *Ab urbe condita libri.*

[29] Liv. XXIII, 18, 7; 23, 9.
[30] The series consists of a victoriatus (Crawford 1974: 122/1), where a little dog is at the feet of the personification of Victory, who crowns a trophy; of a didrachm (Crawford 1974: 122/2) showing Dioscuri, who rides galloping horses, and the standing dog; and of bronze coins where the dog is a small symbol on the bow of a ship (Crawford 1974: 219/2–6).
[31] Artemis in the company of a dog also appears on other later Roman coins: on a denarius from 71 BC three dogs accompany Artemis depicted on a deer biga; this iconography recurs in the provinces during the imperial age, but without dogs. In addition, the dog sometimes accompanies Artemis on aurei and denari of the series marked with the inscription SICIL to commemorate the victory of Augustus against Sextus Pompeius in Nauloco. During the imperial age Artemis typologies increase. Artemis Laphria recurs more frequently with the dog; this iconography appears in the mints of the Peloponnese, but also in several other mints of the eastern provinces.
[32] The Herakles's head paired with Artemis of Messana is an exception and appears on the bronze coin of Mamertines, to which the inscription of the back refers.
[33] Grose 1926: 6882, 6883, table 233. 8, 9.
[34] Paus. II, 27, 2.
[35] For a review of the coin typologies with the dog (Bottari 2011; Bottari, A., I tipi monetali del cane e del lupo. Iconografia e simbolismo, Unpublished Ph Ddissertation, Università di Messina 2009–2010.)

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Paus. = Pausanias, *Graeciae descriptio*
Schol. Lycophr. = Scholia in Lycophronis Alexandram.
Serv. Ad Aen. = Commentarii in Vergilii Aeneidos libros.

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