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- THE SIGNED BRONZES OF SYRACUSE
- INTRODUCTION TO BYZANTINE WEIGHTS
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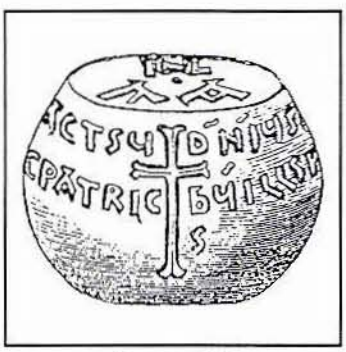
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Goddesses of medicine
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About the cover:
A magnified view of the signature on a bronze coin of Syracuse. This particular signature, "EY", is thought to be that of Euainetos or Eukleidas.

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The Celator's Point of View . . .

Commentary by Steven A. Sayles



Every so often, we receive a telephone call from a subscriber planning a trip to Europe or the Near East, and invariably the caller is interested in the rules and regulations regarding the purchase and/or export of ancient coins and artifacts from the particular country in question.

We have discussed this subject in various articles and editorials in the past, so we'll only present a brief overview here. The laws vary widely from country to country. In most countries in the eastern and southern Mediterranean region, including Italy, Greece, Bulgaria, and Turkey, it is technically illegal to export coins or antiquities. Coins can often be purchased from dealers, or from tourist bazaars and the like, but their exportation is illegal nonetheless.

Other countries do permit the exportation of coins and artifacts, and in some cases, hobbyists using metal detectors have been responsible for large numbers of finds. It is well known among the detectorist groups that Britain has one of the most reasonable policies regarding the finding and exportation of coins, the Treasure Trove law. Recently, the Treasure Bill has been proposed before the British legislature. This bill, supported by the government, introduces some interesting changes to the Treasure Trove policy, and warrants further discussion.

Under the current law of Treasure Trove, "objects made of gold or silver are required to be reported to the Coroner. If an object has been deliberately buried with the intention of recovery, and its owner is unknown, it can be declared Treasure Trove and becomes the property of the Crown. In practice, this means that museums are given the opportunity to acquire the find. If they choose to do so, the finder is paid full market value (assessed by the independent Treasure Trove Reviewing Committee); if not, the object is returned [to the finder]."

The current law, which is medieval in origin, has some shortcomings that concern the British government. Although it may seem that the purpose of the law is solely to offer British museums right of first refusal in acquiring finds, in actuality the recording of finds is of even greater concern. Failure to report finds often results in the irretrievable loss of valuable archaeological information.

"An atmosphere of cooperation . . . is a realistic, sensible approach to a complex issue."

Additionally, several gaps exist in the current law. For example, Treasure Trove only concerns itself with gold or silver items. Thus, base metal coins fall outside the scope of the legislation. One of the proposed changes would close this gap, extending protection to all coin hoards over 300 years old regardless of composition (except in cases of fewer than 10 base metal pieces), and also to all objects other than coins that are at least 300 years old and have a minimum precious metal content of 5%.

Other proposed changes involve eliminating the test of intentional concealment, simplifying the task of Coroners by giving them greater discretion in calling inquests, and empowering the Secretary of State to issue a Code of Practice relating to rewards for treasure (the code would still have to be approved by the British Parliament).

Two options exist for the establishment of a Code of Practice. The first would involve a voluntary code for the reporting of finds, while the second would constitue a statutory duty to report. The position of the British government is that "a voluntary Code of Practice, combined with limited reform of the law of Treasure Trove, represents the best and most practicable way forward."

A voluntary code does have several advantages. First, it would not require primary legislation to enact, and thus its implementation would be possible much more quickly than a statutory duty to report. Additionally, the costs of implementing a voluntary code would be lower.

A compulsory reporting system should make it easier to control the trade in objects which have come into the market illegally through being removed from the ground without the knowledge of the landowner. However, a compulsory system would be more difficult to enforce, and could possibly encourage the development of a black market in antiquities.

National Heritage Minister Lord Inglewood commented that "I am convinced the best way to encourage finders to report their discoveries is to ensure that they can be confident that they will receive full market value for the objects."

We wholeheartedly agree. An atmosphere of cooperation between finders and the government, with voluntary reporting encouraged by a responsible reward policy, is a realistic, sensible approach to a complex issue. Other nations would do well to consider the benefits of such a policy.

The Treasure Trove Reviewing Committee's annual report, which includes the locations and compositions of numerous finds, is available for £2.95. "Portable Antiquities: A discussion document" provides further information about the proposed changes to Treasure Trove, and is available free of charge. Both publications can be ordered from Heritage Division, Department of National Heritage, 2-4 Cockspur Street, London SW1Y 5DH.

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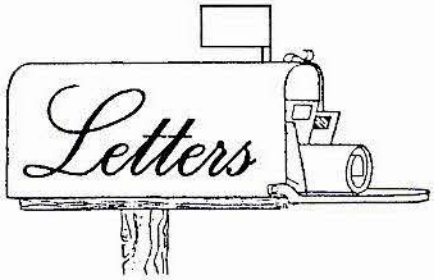
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Editing error

Thanks for printing my piece on the florin and for the year subscription. I studied in Florence in the eighties while pursuing degrees in art history and engineering, so it is quite gratifying to see my words in print pertaining to the city.

I would like to make one observation about the printed version of the article which may need some clarification. The end of a sentence was left out which I think changes its historical accuracy. Specifically, the "as players" was dropped from ". . . characterized by frequent warfare between the developing nation-states and the church as players." The final version gives the impression that the church, i.e. the Pope, was frequently at war with his neighbors, which I don't think is quite right. As you know, the church's role in the politics of the period also included diplomacy/mediation, instigation, manipulation, as well as that of puppet or pawn in its dealings with secular princes. The "as players" part of the sentence suggests this wider involvement versus a purely military opposition between church and state which was less often the case.

Actually, Christianity and the church were the main unifying forces in Western Europe after the fall of the empire which I think accounts in part for the conflict between church and state (competition).

One good example of a warrior-Pope was Julius II, who restored the Papal States to the church in the early 16th century. He was also a patron of Raphael and Michelangelo (famous ninja turtles). Anyway—I know my point is minor—it's interesting how a simple editing of the language changes meaning—however minor.

Again, I'm thrilled that you printed the piece—keep up the good work.

Don McKenzie
Indiana

(Yes, it is interesting how a simple language change can affect the meaning of an author's work. The editing was done at our discretion, and in this case it seems that we erred. Our apologies for the confusion.)

Not getting catalogues

For several years I have asked dealers to represent me at various European auctions versus submitting a written mail bid. However, by doing this the auction house does not know that I have placed a bid and made a purchase at the sale. What steps should I take to make them aware that I am an active bidder in order to remain on their lists? I also do not receive a list of prices realized, which would be handy.

Many dealers now charge for catalog subscriptions or have a minimum amount of purchase that is required for a free subscription. Again, if a dealer bids on behalf of a client, the client loses out because the auction house doesn't know who the real customer is; the client doesn't get "credit" for purchasing; and the client also doesn't get prices realized.

P.D.
Virginia

(Auction catalogues are usually quite expensive to produce, and many firms have justifiably adopted the practice of charging fees for them, or requiring minimum purchases. This practice tends to weed out the individuals who only collect nice catalogues, and don't actually buy any coins. The policy of each individual firm is different. If your purchases do not meet the minimum, then you have little choice; you must pay for the catalogues and prices realized. If you feel that your purchases meet the minimum, then you have two options. First, you can request the catalogues and prices realized through the dealer who represents you. Your auction representative should have enough information regarding your purchasing history to request that your name be added to the auction house's mailing list. Alternatively, you can contact the auction house directly. Explaining the situation to the auction house should bring satisfactory results, although you may be asked to provide examples of coins that you have purchased, along with the name of the dealer who represented you. You'll have to do this for each auction house that you purchase coins from. It all depends on the level of your purchases. An auction house must balance the expense of producing catalogues with the desirability of providing good service to a regular customer. If you are indeed a regular customer, getting cataogues and prices realized shouldn't be a major problem.)

Not a Basileus

Regarding Daniel Lieuwen's letter in the June *Celator,* Irene was not a Basileus but a Basilissa.

S. Bendall
England

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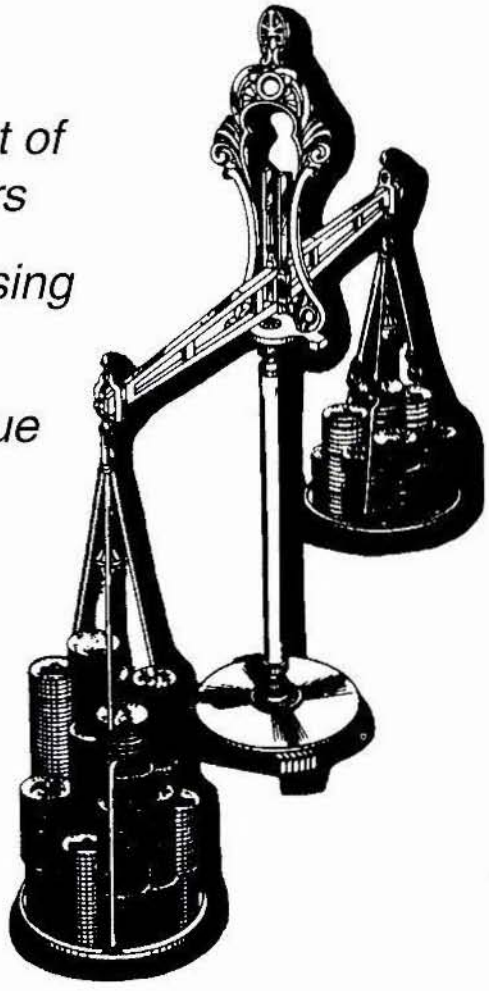
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The signed bronzes of Syracuse

by Emilio N. Favorito

Is there a masterwork signed by Kimon, Euainetos, Eukleidas, Phrygillos or Exakestidas hiding in your collection without your knowledge? "No way!", I would expect you'd say. And, your reaction would be entirely understandable. Let me suggest, however, that your response just *might* be wrong!

Coins from the hands of these master artists occupy a special place in the artistic legacy left to us by the ancient Greeks. They are among the most beautiful, sought after, and highly prized (not to mention—expensive) works of ancient numismatic art. It is *unimaginable,* you say, that signed coins by these masters could pass through the hands of experienced numismatists without identification!

Your incredulity—if such is your reaction—is also understandable. I know how I felt on the morning I was to give a presentation at the symposium organized by the American Numismatic Society and the Society Historia Numorum in conjunction with the first Boston International Numismatic Convention. It was about 5am that morning that I discovered the signature of Kimon on a coin which I had acquired over a year earlier!

My announcement of the discovery at the symposium was accompanied by a feeling of elation tempered by a concern that the combination of lack of sleep, the early hour, and the pending presentation had led my eyes to engage in an embarassing exercise in wish fulfillment. I am pleased (and relieved) to report that the signature which I believed I could see at 5am that fateful morning, was still there later that evening. More importantly, it has since been observed by numerous eyes other than mine. And at last year's symposium at the second Boston International Numismatic Convention, I was able to include photographic enlargements of the signature in my presentation on "The Art of the Ancient Die Masters".

The incident described above, however, was not the first time I had discovered an unidentified signature! Three years earlier, while still at the table of the very knowledgeable numismatist from whom I had just acquired a lovely little work of numismatic art, I spied the signature of Eukleidas (or Euainetos—discussed below) woven into the design of the coin.

What important feature do the two signed coins discussed above, and all the signed coins discussed below, have in common? They are all *bronze* coins. In addition, they were all minted at Syracuse.

If the existence of *bronze* coins signed by the same masters who executed the fabulous facing head of Arethusa on the Syracusan tetradrachms (Kimon), or the most imitated of all ancient coins—the Syracusan decadrachm of Euainetos with the head of Arethusa crowned with

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reeds—comes as news to you, you have plenty of company. Judging by—among other things—the reaction to my presentations at the two symposia, the existence of bronze coins signed by these masters is not widely appreciated.

For the reasons discussed below, that should probably not have come as a great surprise. This article will review the evidence for signed bronzes and provide the information you will need to determine if you too are harboring undiscovered masterworks. It will also solicit your assistance in answering the question—just how rare are these signed bronzes?

The Signed Types

The signed works we will consider are confined to the five coin types described below. All five were issued at Syracuse. Three of the five types are relatively common. The five types are:

1 Head of Arethusa, left / Quadripartite incuse square with star at center. Hereinafter "**Incuse Square**" (Sear[1] 1185, ANS[2] 394-402, Favorito[3] 74, Calciati[4] 16-18).

2 Head of Arethusa, left / Octopus. Hereinafter "**Arethusa left/Octopus**" (Sear 1188, ANS 389-392, Favorito 6, Calciati 14-15).

3 Head of Arethusa, left / Wheel of four spokes. Hereinafter "**Wheel**" (Sear 1186, ANS 403-414, Favorito 75, Calciati 19-23).

4 Head of Arethusa, left / Dolphin and scallop shell. Hereinafter "**Dolphin and Scallop Shell**" (Sear 1187, ANS 415-425, Favorito 15, Calciati 24-28).

5 Head of Arethusa, facing / Octopus. Hereinafter "**Facing Head**" (Sear —, ANS 385-388, Favorito 8, Calciati 29).

How Rare Are They?

As noted above, three of the types—the "Incuse Square", "Wheel", and "Dolphin and Scallop Shell"—are quite common. With one exception, however, signed specimens *appear* to be quite rare. Whether they are as scarce as the dirth of such coins in the numismatic literature, published collections, and the numismatic marketplace would seem to indicate, is a matter which I expect the responses to this article to begin to help resolve.

There are a number of reasons to suspect that there may be specimens, published and unpublished, in both public and private collections, whose identifications as signed bronzes have been overlooked.

1 The "signatures", which consist of the first one to three letters of the artist's name, are rarely conspicuous, and can be so well integrated into the design of the coin that they escape observation unless one knows a) *to* be on the look out, b) *what* to be on the look out for, and c) *where* to be looking.

2 Even modest wear, accumulation of patina, or chemical reaction by the surface metal of the coin is capable of obscuring the signature's existence, making detection difficult even to an alert observer. As is well known, bronze coins are much more prone to these kinds of difficulties than are coins of silver or gold. And since the particular coins involved are all small in size, typically have seen extensive circulation (and thus are considerably worn), and are frequently struck on "short" flans and/or off-center, the "detection" problem is often compounded.

3 In contrast to the coinage in silver and gold, remarkably little scholastic attention has been paid to the signed bronzes. Nothing remotely approaching a comprehensive analysis or a die study has been attempted. The limited number of specimens which have been published in scattered locations and various languages have typically been only summarily described, sometimes not even including the location of the signature.

4 Photographs of signed specimens in which the signature is discernable to the observer are quite difficult to come by. Very few exist.

Given the difficulties of detection and the overall lack of available information, a lack of awareness of the existence of such coins is understandable. And given that lack of awareness, I would not be surprised to learn of instances in which specimens have gone unrecognized. What is impossible to answer at this time, is to what extent—if at all—this lack of recogni-

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Figure 1
Signed bronze of the "Incuse Square" type. The signature is thought to be that of Euainetos. Author's collection. All photos enlarged.

tion has been a factor in the great apparent rarity of most of these coins.

We will now consider each of the five types, and review the evidence for signed coins of each type.

The Incuse Square Type

The "**Incuse Square**" type is the exception to the statement above that signed specimens appear to be rare. Not only is the type not uncommon, but probably half of the specimens I have examined bear traces of the single letter "**E**" in the right field behind the neck of Arethusa. Although there are a number of other known master artists with this initial, **Euainetos** is the master thought to be responsible for these coins. The conclusion is based both on stylistic considerations, and on the attribution to Euainetos of the only other coin type similarly signed—the 50 litrae Syracusan gold pieces depicting a young male head (frequently identified as the river-god Anapos).[5] Figure 1 is a signed specimen from the Favorito collection.

R. Calciati[6] has noted a correlation which can serve as a helpful diagnostic in identifying signed dies of this type. The star on the reverse occurs in two varieties—a star of eight rays and a star of sixteen rays. The signed obverse dies tend to correlate with the reverse dies with the eight-ray stars. The correlation is not as absolute as Calciati suggests—signed obverse dies paired with reverses with sixteen-ray stars *do* exist[7]—but the observation is useful nonetheless.

Euainetos is not the only master artist reported for this type, but the evidence for the other masters is less certain, and to a certain extent confused.

Both the catalogue of the British Museum and A. Mini's *Monete Antiche di Bronzo della Zecca di Siracusa* (Palermo 1977) describe coins/types purportedly bearing the signature of the master artist **Phrygillos**.

Two specimens in the British Museum (BMC 241 and 242) are reported to be signed "**ΦPY**" (both, incidently, are paired with reverses with *sixteen*-ray stars). From the descriptions, however, it is not entirely clear where the signature is to be sought. BMC 241 is described as follows: "Female head l., wearing earring and sphendone, ornamented behind with star of eight rays, and having *in front* **ΦPY**, indistinct" (emphasis added). BMC 242 is described as similar to BMC 241, except for the addition of the ethnic →

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"ΣYRA" on BMC 242. Does "in front" mean in front of the head or in the front of the sphendone? Mini only adds to the confusion. According to Mini the location of the signature on BMC 242 is *behind* the neck.[8] I am not certain, however, how reliable a source Mini is. The coin illustrated as his Type 3a is described as "con Φ (resto di **ΦPY**?)". The enlarged photograph of the coin, however, plainly shows nothing more than an ordinary "**E**" (not Φ) in the field *behind* the neck! The reverse of the Mini coin, by the way, is a star of *eight* rays.

Unfortunately, the British Museum catalogue provides no photographs. Although BMC 242 is photographed in Barclay Head's "On the Chronological Sequence of the Coins of Syracuse",[9] it is not possible to ascertain from the photograph whether or where such a signature is present. Unfortunately, Head does not describe the coin in the article.

As there are no other reported specimens of Phrygillos' signature on coins of the "Incuse Square" type, it is difficult to confirm that they actually exist. Any additional information or insights would be welcome by the author.

Although not reporting any "Incuse Square" type specimens signed by Phrygillos, Calciati does report single specimens purportedly signed "**EY**", "**Y(A?)**", and "**I**", in the right field behind the neck.[10]

If confirmed, the presence of the second letter in the "**EY**" signature could be relevant to the identity of the "EY" artist on the "Wheel" coinage, discussed below. Calciati's identification of the eight-ray star—which is present on the sphendone in this specimen—as "probably the mark of the signature of Euainetos" is, however, unwarranted. The eight-ray star on the sphendone worn by Arethusa is a detail definitely not exclusive to Euainetos.[11]

The single reported "**Y(A?)**" specimen does not appear convincing, although a photograph is no substitute for the ability to observe the coin itself.

The single identified "**I**" specimen does appear to be so signed. Whether or not this is an abbreviated form of the signature of the "**IM**" artist discussed below, it is not possible to say.

The Arethusa Left/Octopus Type

The denomination of the "Incuse Square" type is that of a hemilitron, i.e. half of a 12 "ounce" litra. The

three-ounce piece, or tetras (one-fourth litra) contemporaneous with the "Incuse Square" type is the "**Arethusa, left / Octopus**" type. In common with its associated hemilitron, these pieces also may bear the single letter "**E**", for **Euainetos**, in the right field behind the neck of Arethusa. The letter is clearly visible in the specimen published by Mini.[12] On several of the specimens published in Calciati traces of the letter are also evident. And I have very recently come into possession of a very clearly signed specimen (Figure 2).

Calciati implies that *all* specimens of the type are signed. It is more likely that the type consists of signed and unsigned dies—as is the case with the Incuse Square hemilitron with which it is associated. The specimen from the Virzi collection,[13] is but one which appears to betray no trace of a signature, despite being in a high state of preservation and beautifully photographed. I have also examined several other specimens which appear to lack any trace of a signature.

On the other hand, important specimens of the type *with* a signature have been published in which the signature has gone unnoted. Although the cataloguer of the Laffaille collection noted the presence of the signature on the hemilitron (#213), its presence on the tetras (#211) appears to have been overlooked![14] If you have a copy of the sale catalogue, examine the photograph of #211 through a 5x lens. In the field behind the neck there appears to be an "**E**". In common with the Mini and several of the Calciati specimens, the "**E**" is tilted at approximately a 45 degree angle.

No other artists are alleged for this coin type. I have, however, examined a specimen with a star of eight rays in the right field. No specimen fitting this description has been published to my knowledge.

The Wheel Type

In many respects, the "**Wheel**" type coinage is the most important of the signed types. Dies signed by at least three master artists—**Phrygillos**, **Kimon**, and **Eukleidas** or **Euainetos** (see discussion below)—are known.

The dies executed by **Phrygillos** are all signed "**ΦPY**". Placement of the signature varies. In the absence of a dolphin, the signature occurs in the field behind the neck of Arethusa. On specimens with a dolphin in the field, the signature occurs on the sphendone



Figure 2
Signed bronze of the "Arethusa, left / Octopus" type. The signature is thought to be that of Euainetos. Author's collection. All photos enlarged.

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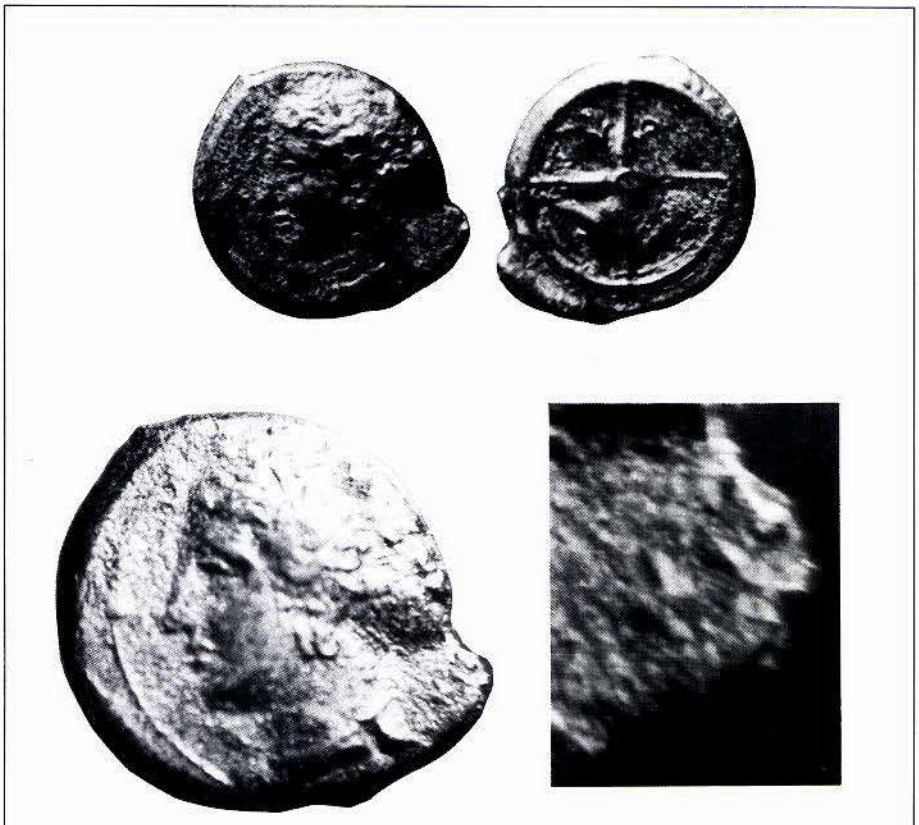


Figure 3
Signed bronze of the "Wheel" type. The signature is thought to be that of Kimon. Author's collection. All photos enlarged.



Figure 4
Signed bronze of the "Wheel" type. The signature is thought to be that of Euainetos or Eukleidas. Author's collection. All photos enlarged.

confining the hair at the back of the head.

The best specimen of the former variety (**signature in field / no dolphin**) is that published by G.E. Rizzo in *Monete Greche Della Sicilia.*[15] Mini[16] also references specimens published by Giesecke[17] and Forrer,[18] as well as the two specimens in the Fitzwilliam Museum/Leake Collection.[19] As for Calciati, of the five specimens without dolphin alleged to be signed,[20] it is not possible to discern the signature on any of them. Specimen /2 does, however, appear to be a die match with the Rizzo specimen.

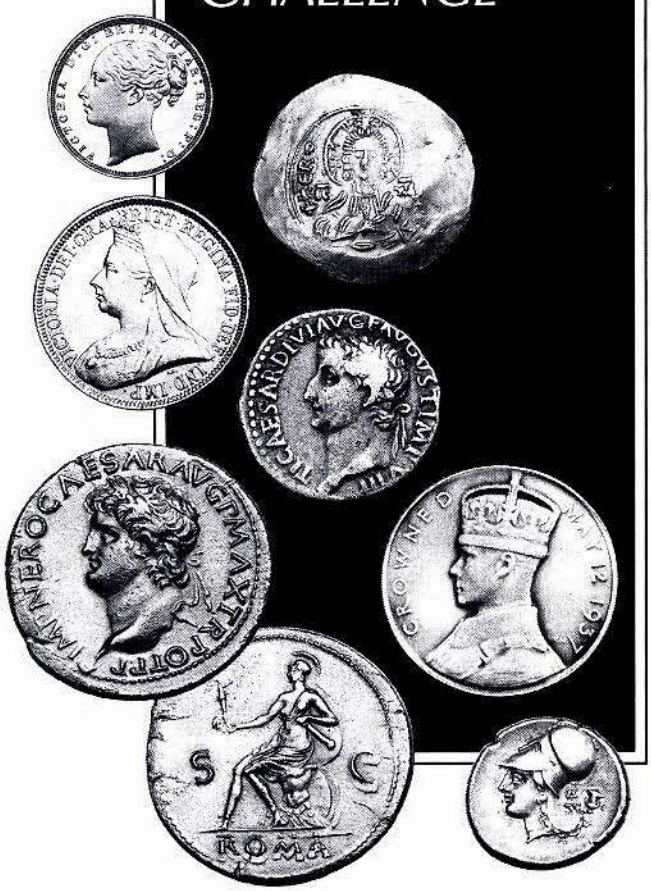
The second variety (**signature on sphendone / dolphin in field**) is represented by the following specimens: Rizzo 43, 19; C. Boehringer[21] 39, 36; ANS[22] #412; and Fitzwilliam #1286. Of the four specimens listed in Calciati,[23] the signature is clearly discernable only on the Cammarata specimen (19 fr 4).

The rarest of the signed coins of the "Wheel" type are those by **Kimon**. Figure 3 is the coin, referred to at the outset of this article, on which I "discovered" the signature of Kimon on the morning of my symposium presentation. I was advised at that symposium by Dr. Leo Mildenberg that a second specimen resides in a private European collection. These two, however, are the only specimens for which I can vouch! Although I have seen dozens of coins which give the appearance of being from the same hand, I have not seen, nor do I know, of any others with a verified signature![24]

On the Favorito specimen the letters "**KI**" can be read counterclockwise in the right field behind the neck of Arethusa. Portions of a possible third letter—presumably "**M**"—occur right at the edge of the flan tab. The style is reminiscent of the gold 100 litrae by Kimon, such as #87 in the Hunt sale (signed "**KI**", counterclockwise, in the field).

The third of the major artists whose signature occurs on the Wheel coinage signed his name "**EY**". The signature is located on the ampyx which Arethusa wears on her forehead. Figure 4 is the Favorito specimen. The signature is also clearly visible on the Cammarata specimen published in Calciati (19 fr 2). The signature is not apparent on any of the other three specimens in Calciati. Of the three, one (2/3) is badly beaten, one (2/2) appears to be stylistically out of place, and one (2/1) looks to be the work of the mas- →

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ter. Additional citations include Headlam,[25] Weil,[26] Forrer,[27] Basel,[28] Rizzo,[29] and Boehringer.[30] The only specimen I know to have been auctioned since 1907 was sold in March by Classical Numismatic Group (Auction #37, lot #131).

The traditional attribution for these coins is **Eukleidas**. This is the attribution favored by Headlam, Weil, Rizzo, Boehringer, and Calciati. Although the stylistic and other evidence is by no means decisive, in my view it points as much to **Euainetos** as Eukleidas. This is also apparently the view of the Basel cataloguer, as the attribution given therein is Euainetos. A detailed discussion of the "Eukleidas or Euainetos" question is on my list of future projects.

In addition to the signatures noted above, "Wheel" type specimens reportedly signed "**IΛ**" in the field, "**E**" in the field, and "...**ΛI**...?" have been published.[31]

The Dolphin and Scallop Shell Type

The "**Dolphin and Scallop Shell**" type is signed by an artist whose name we can only surmise from its first two letters—and there is a question concerning the proper order in which they should be read. I know of three specimens signed "**MI**" in the *left* field in front of the neck of Arethusa: Basel #490; Boehringer Plate 39, #39;[32] and Calciati 24fr2. The artist is presumed to be the same person known from a single tetradrachm die, rendered in a quite unique style (see Kraay and Hirmer 113). On the tetradrachm the signature occurs as "**IM**", and the artist's name, both on the bronze and the silver, is usually characterized as "**IM**...". The issue is—which of the renderings is retrograde? Given that the name of the city on the tetradrachm is retrograde, one would think that the safer assumption would be that the signature is likewise, and that the name should thus be read "**MI**...".

Specimens have also been identified in which there are apparently traces of a signature read variously as "**ΦPY**" or "**EY**" on the bands of the sphendone at the top or front of the head.[33]

The Facing Head Type

The tetras of the "**Facing Head**" type is clearly modelled on the famous tetradrachms of Kimon. Although Calciati declares that exemplars signed by Kimon are known, he doesn't cite any, and I do not know of any. There is a considerable amount of stylistic variability among the known dies, and we are almost certainly dealing with the work of more than one artist. One of the artists appears to be the **Exakestidas** so well known from his work on the silver coinage of Kamarina. Specimens have been published in which the letters "**EΞ**" are visible. The letters occur in the left field adjacent to the cheek of Arethusa, and are positioned to appear as locks of hair framing her face. The clearest specimen is that published by Mini.[34]

Specimens with traces of signature not consistent with "**EΞ**" have been noted. Calciati publishes one denoted "**IM ?**".[35] It would not be surprising if this proved to be so.

Dating

There has been considerable discussion and analysis concerning the proper dating of the work of the master artists discussed above. Not surprisingly, however, the discussions have entirely ignored the evidence provided by the signed bronzes. It is not possible to deal here with the nature of the evidence and the potentially important

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ramifications of that evidence (such as the apparent close relationship with the signed gold coinage!). I hope to treat that topic also in a future article. For now, suffice it to say that all of the bronze coins discussed above were minted no later than 405 B.C. The "Incuse Square" and the "Arethusa, left / Octopus" types were issued contemporaneously at some point after circa 425 B.C., although possibly as late as circa 410. The "Incuse Square" type was followed first by the "Wheel" type and then by the "Dolphin and Scallop Shell" type as the hemilitron. The "Facing Head" type tetras is later than the "Arethusa, left / Octopus" type tetras, and contemporaneous with either or both the "Wheel" type and the "Dolphin and Scallop Shell" type hemilitrae. The presence of Syracusan bronze coins of the subsequent "Athena/Hippocamp" type in an archaeological context at Naxos, associated with the fall of that city to the Carthaginians in 405 B.C.,[36] provides a firm terminus for the preceeding Syracusan bronze types.

(The author would be happy to receive comments or observations relative to this article, and/or leads on any additional potential specimens of signed bronzes. Please write c/o The Celator.)

Footnotes:

1 D. Sear, *Greek Coins and Their Values*, Volume I (1978).
2 *Sylloge Nummorum Graecorum, the Collection of the American Numismatic Society*, Part 5 (1988).
3 E. Favorito, *The Bronze Coinage of Ancient Syracuse* (1990).
4 R. Calciati, *Corpus Nummorum Siculorum*, Volume 2 (1986).
5 Kraay and Hirmer, *Greek Coins*, 126.
6 R. Calciati, p. 39.
7 Fitzwilliam Museum/Leake Collection, #1285.
8 See Mini's description of his Type 3, citing BMC 242.
9 *Numismatic Chronicle*, 1874, pp. 1-80.
10 R. Calciati, 16fr1, 18fr1 and 18fr2.
11 For tetradrachms signed by **Eukleidas** see Kraay and Hirmer, 110; Sotheby's 27 October 1993 Zurich auction of NFA's inventory, #245. For tetradrachms signed by **Eumenes** see Kraay and Hirmer, 102; NFA XXII, 210; NFA XXX, 19. For a tetradrachm signed by **Parmenides**, see NFA XXVII, 28. For a tetradrachm signed by **Phrygillos** see Kraay and Hirmer, 108 (NFA XII, 23). Note also BMC 241, the "Incuse Square" specimen reportedly signed by Phrygillos, discussed above.
12 A. Mini, p. 34.
13 Bank Leu, Auktion 6, 8 May 1973 (Zurich), #217.
14 Münzen und Medaillen, Vente Publique 76, (Basel), 19 September 1991, #213 (hemilitron) and #211 (tetras).
15 G.E. Rizzo, *Monete Greche Della Sicilia*, (Rome), 1945/46, Plate 43, 18; enlargement at Plate 49, 3.
16 A. Mini, p. 20.
17 W. Giesecke, *Sicilia Numismatica*, Leipzig, 1923, 10/15.
18 Forrer, *Signatures de Graveurs sur les monnaies grecques*, Bruxelles, 1906, p. 367.
19 #1287 and #1288.
20 19 fr 4/1, /2, /3, /4 and /5; (note of caution: the enlarged photos of /1 and /2 are mixed up with one another).
21 C. Boehringer, "Zu Finanzpolitik und Münzpragung des Dionysios von Syrakus", in *Essays in Honor of Margaret Thompson* (1979).
22 *Sylloge Nummorum Graecorum, the Collection of the American Numismatic Society*, Part V, New York (1988).
23 19 fr 4, 4/6, 4/7, and 4/8.
24 The only specimen by Kimon cited by Boehringer (note 44; Plate 39, #38) is ex. Schweizerischer Bankverein, 27 Oct. 1977, 195. It is described by Boehringer as being of Kimon but with the signature off the flan! Of the four specimens listed by Calciati under 19 fr 1, not one shows any evidence of a signature!
25 Arthur C. Headlam, *NC*, 1906, p. 16, in a footnote mentions his recent acquisition of a specimen from a Dec. 19-21, 1907 Paris auction. This would appear to be the "Vend. Sambon 1907, n.447" specimen referenced by Gabrici (*La Monetazione Del Bronzo Nella Sicilia Antica*) at p. 41.
26 Both Boehringer (at note 44) and Rizzo (p. 228) refer to R. Weil, *Die Kunstlerinschriften der Sizilischen Münzen*, Taf.3,8. I have, however, not been able to consult this source.
27 Forrer, per Mini, p. 20.
28 *Antikenmuseum Basel + Sammlung Ludwig* (1988), #487.
29 G.E. Rizzo, 48, 22.
30 C. Boehringer, 39, 37.
31 Basel #486, Calciati 19fr3, and Basel #488, respectively.
32 The specimen is ex. Schweizerischer Bankverein, 27 Oct. 1977, 199.
33 Calciati 24fr1 and fr1; Boehringer note 45, discussing Mini 12.
34 Mini 18/ enlargement at p. 51.
35 Calciati, 29fr2.
36 R. Ross Holloway, "Further Notes on the Early Bronze Coinage of Syracuse" in *Studies in Honor of Elvira and Vladimir Clain-Stefanelli*.



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Just for Beginners

Hoard coins can bring risks and rewards

by Wayne G. Sayles

The price of any particular coin in a supply and demand market should theoretically be controlled by the number of collectors seeking that item and the number of like items available. This tenet is understood by most collectors who were raised in a capitalist system, and it is relatively easy to justify.

When a hoard of ancient coins appears on the market the rules often change. One problem is that the actual number of coins contained in a hoard is often a closely held secret. In fact, suppliers offering a hoard to one of the major dealers in today's market will often misrepresent the total number of coins found in order to prop up their asking price. Some recent hoards have supposedly been offered "intact" to single buyers, but down the road these same coins have appeared mysteriously from other sources. Obviously, it is not possible to measure supply and demand in this kind of situation. All that can really be measured is demand.

Therefore, asking price is often determined by the price history of a specific type. If a coin has typically sold for $1,000 in EF prior to the discovery of a hoard, the first specimens from the hoard will probably bring something close to that established price—usually at auction. Suppliers of hoard coins have discovered that they too can consign coins to auction and establish a base price for future negotiations. If there is sufficient demand for the coin, it will continue to sell at that price until the hoard is exhausted. If the demand falls short, prices will inevitably drop. Sometimes the drop in price occurs quickly and dramatically—especially if there is a second wave of material from the hoard and dealers are unable to "manage" the dispersal of the hoard. A good example of this phenomenon is Baktrian silver, where the market was saturated and prices for EF tetradrachms fell by nearly 50% over a two year period.

At this point, the supply and demand market begins to take over as both of the elements become more clear. If this were a typical pattern, it would seem that all collectors, before buying hoard coins, should wait to let the market stabilize. The problem is that few hoards are full of perfect specimens. For every choice specimen in a typical hoard, there are dozens or even hundreds of lesser quality specimens. Consequently, the choicest pieces may well be sold before a market for the remaining pieces becomes established.

Sometimes, the stabilized market price is much lower than the introductory price. This can cause a great deal of consternation to the collector who bought a specimen early, especially if there are more choice specimens than the market can absorb. Unfortunately, this is a risk that the buyer of hoard coins must assume.

Hoards have a life cycle of their own. Once a hoard is dispersed, prices often return to something near the pre-hoard market price. This should be some consolation to the collector who bought into a hoard early, only to see prices fall.

On the other hand, hoards are not always huge, and small hoards offer a very short window of opportunity. There have been countless examples of this in the past ten years, with types that have not been seen again. Buying hoard coins is more of a risk than, for example, buying single pedigreed coins. But don't forget that every pedigreed coin was new to the market at one time. A wonderful coin stands on its own merits, regardless of its provenance.

Buying hoard coins can provide opportunities that seldom appear in the regular course of trading, but it also requires some forethought and the acceptance of a certain degree of risk.

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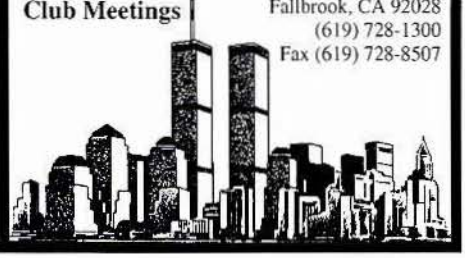
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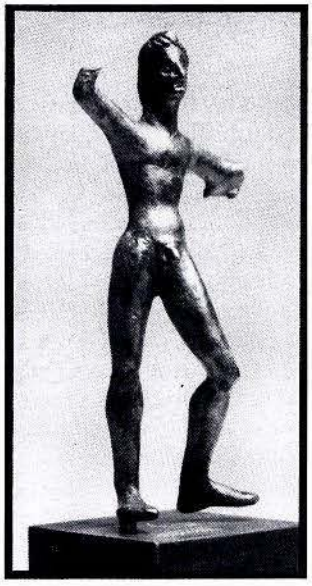
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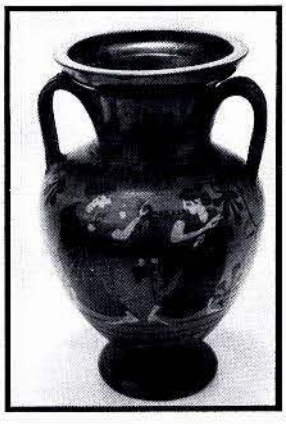
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An introduction to Byzantine weights

by Simon Bendall

Although the Byzantines used weights throughout the thousand years of their empire's history, the bulk of the existing weights date only from the sixth and seventh centuries A.D. These weights are either commercial weights denominated in ounces, or coin weights denominated in nomismata, and all have the design engraved upon them, often inlaid in silver.

There were, however, three periods when weights were struck. These were from ca. 363 to ca. 474; from the late tenth to early twelfth centuries; and, finally, during the joint reign of Andronicus II and Michael IX (1295-1320). All were produced to weigh specific single coins, and all are rare.

The earliest struck weights were for weighing gold solidi, and many specifically announce this with a reverse legend reading EXAGIVM SOLIDI: "The weight of a solidus". The earliest was struck by Julian II, who promulgated a law in 363 which set up state weighers in each city so the public could check that their gold coins were full weight. There are some 16 different types of these struck coin weights, although only three specifically identify the issuing Emperor. These bear the name of Honorius and the monograms of Marcian and Leo I. Another type, though anonymous, clearly depicts the bearded Julian II. It may be no coincidence that these were all struck in the name of a single ruler. A further eleven anonymous types depict either two or three rulers, and since there are many combinations of rulers in the late fourth and early fifth centuries, exact identification of these is problematic (Fig. 1).



Figure 1
Late 4th to early 5th century solidus weight issued by John, the Comes Sacrarum Largitionum.

As can be seen from one of the types (Fig. 1), the issuer was the *Comes Sacrarum Largitionum*, who was not only the official in charge of weights and measures in this period, but also in charge of the mint where the weights were no doubt struck.

The second group of struck weights was introduced specifically to deal with the problems that must have arisen as a result of the introduction of the tetarteron, a coin lighter than the standard histamenon by a twelfth, making a coin weighing 22 carats as opposed to the 24 carats of the full weight coin. Thus one type merely has the word TETAP-TEPON divided equally between both faces of the weight. Another type reads "two tetartera", which Michael Hendy considers as the weight for a short-lived issue of 23 carats under Basil II and Constantine VIII (976-1025). Another type reads "Helioselenaton: a [coin] lighter than this [weight] is not valid" (Fig. 2). The Helioselenaton was the term given to the last issue of histamena of Basil II and Constantine VIII, so this weight can be closely dated.

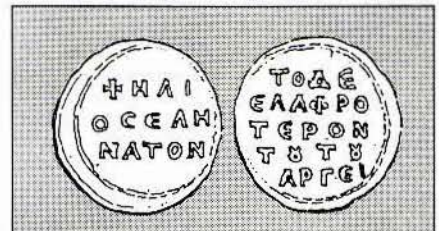


Figure 2
Early 11th century weight for the Helioselenaton.

The Palaeologan struck weight, of which about half a dozen specimens are known, is of silver, with the obverse imitating that of the silver basiliakon of the reign but with, on the reverse, an inscription in five lines in the form of an iambic triameter which loosely translates as "Money from the Sacred Mint discredits false coin" (Fig. 3). Strangely, their weights are generally higher than that of the basiliakon.

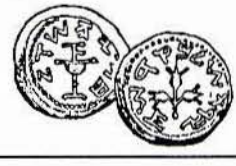
Weight System

Various weights, generally ranging between ca. 315 grams and 348 grams, have been put forward as the weight of the Roman, and later the Byzantine

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Figure 3
Palaeologan silver weight of the reign of Andronicus II & Michael IX.

pound, but this is not the place to go into the subject in detail. Suffice it to say that there was a simple relationship between the coin weight and the commercial weight, so that they could, to a certain extent, be interchangable.

A pound equalled 72 solidi or nomismata, and thus each ounce comprised six solidi; a three nomismata weight therefore was the equivalent of half an ounce.

The bulk of the engraved weights of the sixth and seventh centuries fall into four basic shapes: truncated spheres, octagonal, square, and round weights. Let us take them in this order.

Spherical Weights

As far as the writer is aware, these are only commercial weights, denominated in pounds and ounces on the flattened top. The Greek word for ounce is almost always abbreviated ϒ, and not Γ, which occurs more frequently on the square and round weights.

Occasionally the name of the issuing official is found around the side, such as "of Alexander" or, as on one splendid weight in the Bibliotheque Nationale, Paris: "Our Lord Justinian, Perpetual Augustus: [This] weight made under Phocas, Vir Illustris, Praetorian Prefect, ex Consul and Patrician" (Fig. 4). This weight can be closely dated, since Phocas was promoted to Prefect during the Nika riots, and only held office between January and October 532. Often the inscriptions are inlaid in silver.

Why this form of weight did not use the Γ abbreviation for ounce is uncertain. While the particular shape is descended from the predominant form of the Roman empire, it must have continued unchanged since the shape is commonly used in the early Arab empire. On the other forms of weights, scholars consider that Γ succeeds ϒ in the mid-sixth century.

Octagonal Weights

This shape of weight is quite rare, and most specimens are commercial weights with the ounce abbreviated Γ (Fig. 5). It is rare to find the other form of abbreviation. Fewer still are the number of weights of this shape for weighing nomismata.

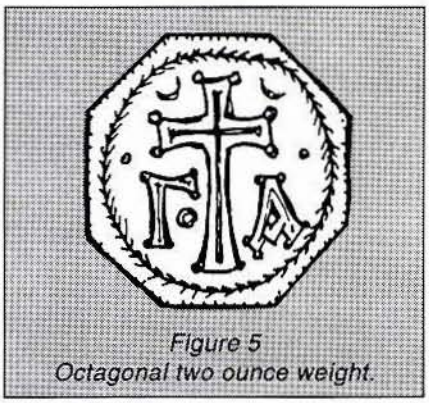


Figure 5
Octagonal two ounce weight.

The engraving and design of this form of weight is always simple and, for some reason, they are never very large. The writer has not noted any larger than three ounces (81.90 g.) or twelve nomismata (54.60 g.).

Square Weights

The flans for this form of weight were obviously the easiest to produce. Adjustment of the exact weight could easily be done by filing, the marks of which are often seen on the backs of the weights. The square shape often inspired the makers to produce complex designs, many with both silver and copper inlay in the bronze.

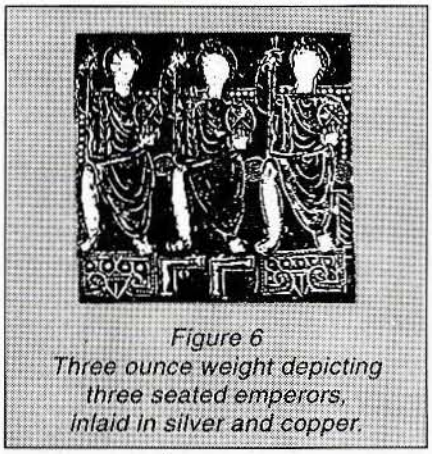


Figure 6
Three ounce weight depicting three seated emperors, inlaid in silver and copper.

Splendid designs show Emperors—generally two and occasionally three (Fig. 6), but never a single ruler—standing in armor thrusting spears at a lion or leopard (Fig. 7), seated on thrones, or standing under arches or a



Figure 7
One pound weight depicting two emperors thrusting spears at a leopard, inlaid in silver and copper.

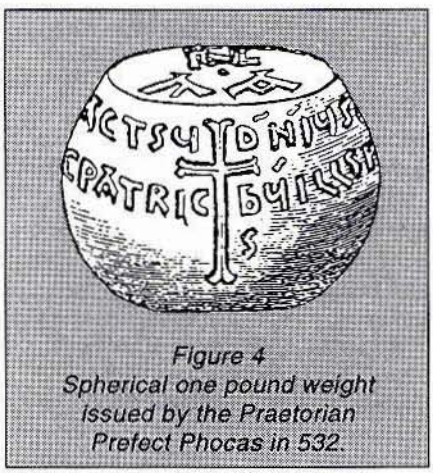


Figure 4
Spherical one pound weight issued by the Praetorian Prefect Phocas in 532.

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colonnade. On these the flesh—i.e. faces, hands, and those parts of the legs not encased in armor—are inlaid in silver. Parts of the armor or decorative architectural elements might be inlaid in copper. Most authorities consider that these forms of weights date to the late fourth century.

It is interesting that almost all the very complex pictorial designs only occur on commercial weights denominated in pounds and ounces. With a very few exceptions square coin weights have simpler designs, with often only the denomination enclosed in a wreath, very occasionally with an invocation to a saint around. Some have the denomination flanked by two columns, surmounted by either an arch or a pediment. Many examples of this type of weight have merely the denomination surmounted by, or flanking, a cross. Surprisingly, even the weights of the simplest design can be inlaid in silver.

The only imperial effigies found on square coin weights belong to a series of small anonymous weights depicting the busts of two Emperors. Usually the features are inlaid in silver, but occasionally the figures are only engraved. They bear no denomination, only the two busts, but all weigh, or are meant to weigh, one solidus.

Round Weights

Round weights were turned on a lathe, producing extremely fine flans. It is therefore extraordinary to find that the designs on these weights, whether commercial or coin weights, are not only generally of very simple design, but are often very crudely executed (Fig. 8). Coin weights are usually simpler than the commercial weights, which occasionally bear short inscriptions or other devices such as the depiction of a modius (corn measure). Coin weights, on the other hand, generally only bear the denomination, with or without a cross (Fig. 9).

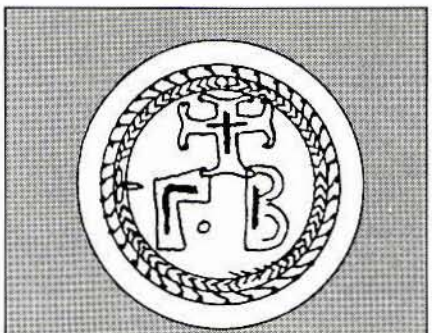


Figure 8
Circular two ounce weight.

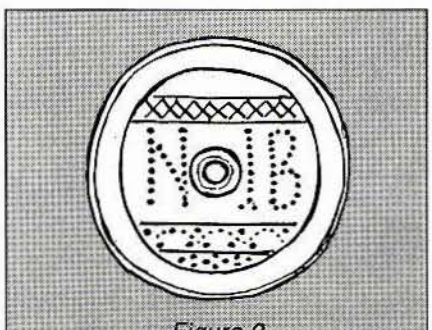


Figure 9
Circular twelve nomismata weight.

While commercial weights are generally engraved, coin weights often have the denomination punched in with a series of dots. This is the method of production of someone who is incapable of even the simplest engraving.

The one exception to the rather standard designs of round coin weights is a unique series of weights issued by Zemarchus, the Eparch of Constantinople in the reign of Justinian I. ➔

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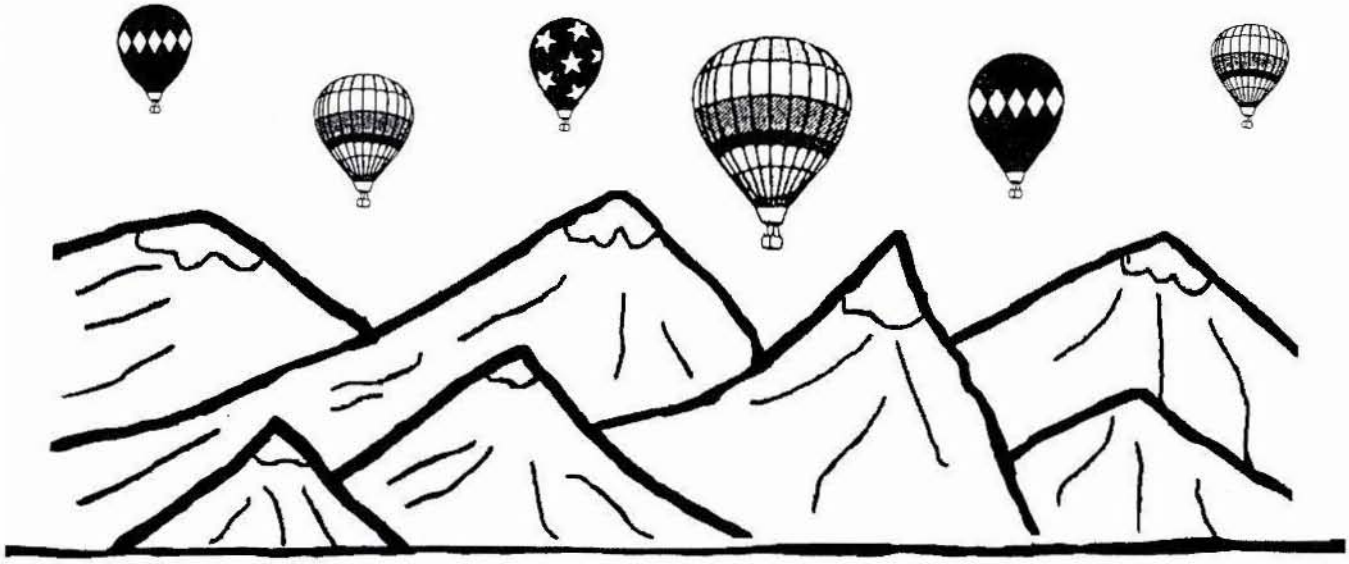


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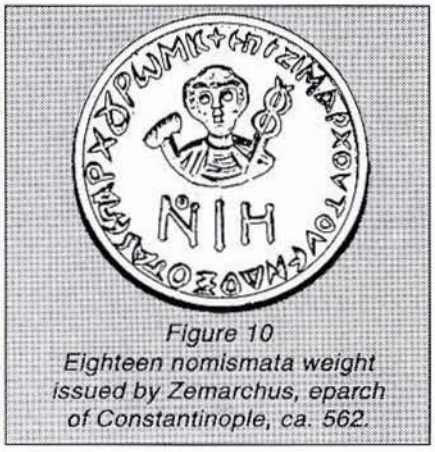


Figure 10
Eighteen nomismata weight issued by Zemarchus, eparch of Constantinople, ca. 562.

These weigh 72, 36, 18 (Fig. 10), and 3 nomismata, and depict Zemarchus wearing a loros and holding a sceptre and a mappa, with an inscription, varying according to the size of weight, reading "In the time of Zemarchus, Gloriosus, Eparch of [New] Rome and ex-Consul".

Western Weights

Most weights of this category are coin weights which can easily be identified by the fact that they are denominated in solidi rather than nomismata. It is not unusual to find the weight in ounces given on the same weight, so

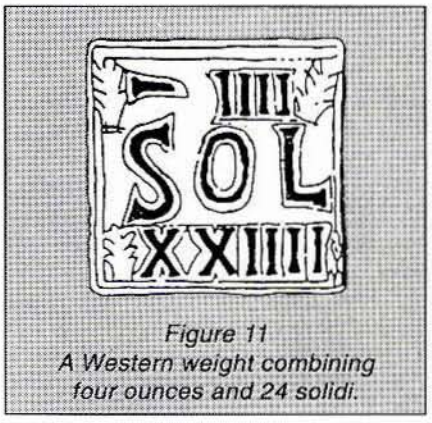


Figure 11
A Western weight combining four ounces and 24 solidi.

that, for example, a weight (Fig. 11) might carry the inscription —IIII (four ounces) and SOL XXIIII (24 solidi). It is extremely rare to find a Western weight that is denominated only in ounces. Occasionally weights list the number of coins in both the Eastern and Western form, with, for example, SOL XXX on one side and NΛ on the other.

There is a rare series of small square or rectangular pieces, varying between ca. 3.32 g. and 4.38 g., with personal monograms, or names and titles, such as SECVNDVS/VC (Vir Clarissimus), which have been thought to be Western weights (Fig. 12). Their weights

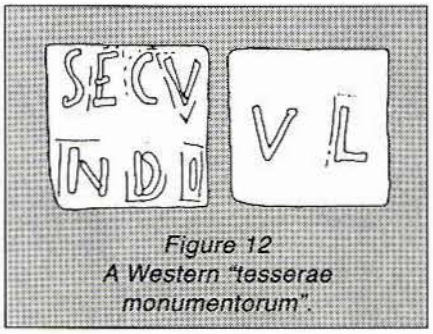


Figure 12
A Western "tesserae monumentorum".

are rather erratic, and Dressel considered them to be "tesserae monumentorum", or plaquettes intended to mark dedications, reconstructions, or repairs to buildings.

Glass Weights

Glass weights are, with one exception, coin weights, and are almost entirely for either solidi, semisses, or tremisses. The bulk of them depict a simple monogram, the earlier being box monograms and the later cruciform monograms (Fig. 13) — the change of form occurring on the coinage in the reign of Justin II (565-578).

Over 450 monograms are so far known. These cannot all be Eparchs or Prefects of Constantinople. There were other Prefects—those of Rome,

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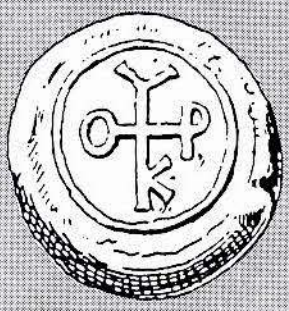


Figure 13
A solidus weight in glass with cruciform monogram.

Italy, Illyria, the East, and Egypt—many of whom would no doubt have authorized the issuing of glass weights.

A number of weights bear a bust, very rarely of the Emperor but more usually the Eparch, usually shown holding a mappa, surrounded by a legend giving his name, preceded by "In the time of", and sometimes followed by an abbreviation of his title (Fig. 14).

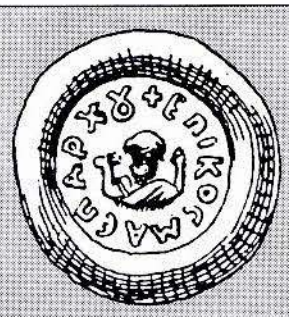


Figure 14
A solidus weight in glass issued by the eparch Cosmas.

The advantage of glass weights, of course, is that they are difficult to tamper with, unlike bronze weights, which can be filed down.

(Simon Bendall's book* Byzantine Coin Weights: An Introduction, *fully illustrated, will be published by Lennox Gallery in the Fall of 1996. It is the only concise guide to the subject in English. Retail price will be $20 including postage. Please address orders to: Lennox Gallery, Greybrook House, 28 Brook Street, London W1Y 1AG, England).

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Through the Looking Glass

Developing art forms evident on Greek coinage

by David L. Vagi

During the course of its thousand year history, ancient Greek coinage underwent many developments. From its origin as crude lumps of alloyed gold and silver to the full bloom of Archaic and Classical art, the coinage of the Greeks contains some memorable works of art.

Thereafter, most Greek coinage falls under the auspices of Greek kings and Roman emperors. This lessened the artistic freedom of the engraver, but resulted in some human portraits of great power.

The birth, development, and decline of Greek coinage was a lengthy process that consumed a millennium, and involved people from the British Isles to the borders of India. The legacy they left is enduring, as coins accomplished in miniature what the marble statues and temples did in larger-than-life proportions.

Coinage came late in the history of Greece and the Near East. The Bronze Age had long since passed, and the "Golden Age" of Homer's Trojan War was but a distant memory. In fact, coinage came into use about a century into the recovery from a prolonged "Dark Age", wherein the population of Greece was drastically reduced and trade virtually halted. What few people were left resorted to agriculture rather than city life.

By about 750 B.C., the Greeks had regained some of their former glory. By 700-650 B.C., when the first coins were probably struck, their art had risen to a new high in the Archaic period. Had coinage been invented much later, it would have entirely missed the charms of Archaic art. Luckily, however, the first coins in the Western world were struck early enough to benefit from more than 150 years of Archaic influence.



Greek coinage underwent a thousand-year evolution, beginning with the vigorous art of the Archaic Period. An example from this time frame is a stater of the island of Thasos, struck ca. 500 B.C. (photo enlarged).

These earliest coins were barely what we would today consider coinage. They were crude lumps of electrum, a naturally occurring alloy of gold and silver found in the river beds of Lydia and Ionia. These two regions, located in modern Turkey, are the most likely candidates as the birthplace of coinage.

The Lydian or Ionian coins slowly developed their blank surfaces and crude striations into artistic designs. From the very beginning, they maintained an accurate weight standard with many denominations. About a century later, the invention took root on the Greek mainland, probably due to trade between Greece and its colonies in Ionia.

The first European coins were probably struck on the central Greek



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island of Aegina in about 550 B.C. Athens followed shortly with its "Wappenmunzen" series, beginning about 545 B.C., and other major cities in central Greece soon followed suit. It is Athens which we must credit as the first mint to transform the reverse "punch" into a die with a design, thus giving us coins with artistic designs on both the obverse and reverse.

After its acceptance in central Greece, it took only two decades for the invention to reach the far-flung Greek colonies in Italy and Sicily. Here, however, the earliest coins took an unusual form: the principal design was identical on both the obverse and reverse.

The obverse was struck in relief, and the reverse was incuse to follow the contours of the raised obverse. This experiment lasted only a few decades, and was abandoned in favor of a more practical coinage struck on a smaller, thicker fabric that had raised designs on both sides.

The first two decades of the 5th century B.C. saw intense conflict between the Greeks and the Persians. In 500 B.C., this conflict resulted in an unsuccessful revolt of the Ionian Greek cities under Persian rule, as well as two failed Persian invasions of Greece. The first invasion occurred under Darius in 490 B.C.; the second, under Xerxes in 480 B.C.

The Archaic period of Greek art ended about the time of Xerxes' invasion, followed by a brief period of transition to the Classical period. In this short window of time, many great masterpieces of numismatic art were created.

Greek art of the Classical period is often considered to be the most accomplished, as greater attention is paid to proportion and detail. The charm of the Archaic period and its robust and energetic style gave way to a more refined and delicate art that has a much broader appeal.

At the height of the Classical period, about 450 B.C., a new concept in coinage was introduced. The Sicilian Greeks had grown tired of producing ever-smaller silver coins for low value transactions, such as buying a loaf of bread, so they made a fiduciary coinage out of copper and its alloys.

Whereas people had traditionally relied on a large portion of a coin's value being secured by its bullion content, they now had to work on faith that the local government would back the coin's worth. In return, they got large, impressive bronzes that were more convenient in commerce and less likely to be misplaced.



The refined art of the Classical Period can be observed on this drachm of Catana in Sicily, by the artist Euainetos, struck ca. 410 B.C. (photo enlarged).

The next phase in Greek coinage was a byproduct of sweeping political change. Philip II, king of a northern Greek region called Macedon, became quite powerful and took measures to control all of Greece. A united Greece, Philip believed, would be powerful enough to exact revenge on the Persians for the atrocities they had committed on Greek soil during their invasions nearly 150 years before.

Philip was not able to achieve his Panhellenic vision before his death in 336 B.C. However, his son Alexander III ("the Great") rose to the occasion and brought all of Greece under his yoke. With this, he turned his attention eastward, and conquered most of the Near East to create a kingdom of unimaginable size.

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With this dramatic change from hundreds of independent Greek cities to a single empire, so changed the coinage, from diverse local issues to large issues of standardized types. Alexander's coins were struck at a vast network of mints, each with a slightly different style of engraving. Even after Alexander's death in 323 B.C., this form of coinage continued in the smaller kingdoms carved up by Alexander's successors.

Beginning with king Philip II, and continuing for centuries thereafter, gold coins were struck with regularity as an integral part of the Greek monetary system. Prior to this, the Greeks had struck gold only when at war or when an emergency demanded.

Aside from the uniformity of coin design and the centralization of mint authority, the other major development of the Hellenistic period was the use of the human portrait. Before Alexander's time, only a handful of issues had portrayed people instead of gods. Portraits of living beings became the norm, and would continue to be so into Roman and Byzantine times.

While these developments were unfolding in the Greek east, the humble village of Rome in central Italy was quietly becoming powerful. The Romans did not use precious metal coinage until about 300 B.C., but by about 250 B.C. had begun to issue coinage with some regularity. Rome's earliest coinage closely followed the pattern set by its Greek neighbors in the south of Italy.

By the end of the 3rd century B.C., the Romans had defeated their age-old rival Carthage in the Second Punic War. As a result, Rome became master of the western Mediterranean Sea. The Greeks in the east became nervous about the Roman upstarts, who began actively meddling in Greek affairs.

As the fortunes of the Romans rose, those of the Greek kingdoms in the east declined. The ruling families became increasingly interbred, and the open hostilities and shaky alliances among the ruling elite occurred with greater frequency. As a result of their own internal feuding, the meddling of the Romans, and the desire of cities to become free, the Greek kingdoms suffered in the 2nd century B.C.

Time also took its toll on the artistry of coins in the Hellenistic period. The last issues of the 1st century B.C. were mere shadows of the masterpieces of the early Hellenistic period. The brief freedom enjoyed by powerful Greek cities (and the lesser cities which formed protective leagues and confederacies) was eventually taken away by the Romans, who filled the empty shoes of Greek monarchs.

The surrender of Egypt to the Romans in 30 B.C. ushered in a new period for Greek coinage—one in which most all Greeks required Roman permission to strike coins. Generally the Roman influence is quite strong, but not to the point of overshadowing all Greek character.

The Greek coinage of this period is variously called "Roman Provincial", "Greek Imperial", or "Roman Colonial" by specialists. The first term is probably the most appropriate. Recently, these issues have been viewed not as the dying ember of a once-proud Greek coinage, but rather as a fascinating branch of Roman coinage that preserves and celebrates the artistic, religious, and social traditions of the Greeks.

This coinage lasted more than three centuries under the Roman emperors. Late in the 3rd century A.D., provincial Greek issues were discontinued in favor of a more comprehensive Roman monetary system.

The result was a tremendous number of coin types of seemingly infinite variety. It would be fair to say that more types of coins were created in the three centuries that the Greeks were under Roman rule than were created in the more than six centuries that the Greeks ruled themselves. In that respect, the legacy of ancient Greek coinage was greatly enriched by the Romans.

(All photos are from NFA Auction XII, March 23-24, 1983.)



The indulgent idealism of the Hellenistic Period produced such coins as this tetradrachm of Lebedus in Ionia, struck ca. 160 B.C. (photo enlarged).



Greek coinage ended under Roman rule. This is one of the last Greek colonial coins, a hexadrachm of Alexandria, Egypt, struck by the Roman rebel Domitius Domitianus in A.D. 297 (photo enlarged).

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People in the News

Berkeley conference well received by attendees

by Wayne G. Sayles

A Classical numismatic conference, titled "Western Asia Minor in Graeco-Roman Times", was held at the University of California, Berkeley, on May 4th under the joint sponsorship of the American Numismatic Society, the U.C. Berkeley Classics Department, and the San Francisco Ancient Numismatic Society. The very well attended conference featured eight speakers, representing each of the diverse groups which sponsored the event. Presentations included a range of topics dealing primarily with ancient Greek and Roman coins of Asia Minor. Lunch was served at the site, and opportunities for informal discussion were scheduled into the program.

This conference was one of a continuing series of cooperative ventures which are intended to provide opportunities for interaction between collecting and academic interests. Larry Reppeteau, President of the SFANS, opened the conference with a warm welcoming address, and introduced the main organizers, Ben Damsky and Gerald Borrmann. This was the second effort for Damsky and Borrmann, who also organized a successful conference of the same type at Berkeley in the Spring of 1995. Program speakers included Carmen Arnold-Biucchi, Wayne G. Sayles, Isabelle Pafford, Dr. Robert Knapp, William E. Metcalf, Dr. Michael Ierardi, Ben Damsky, and Curtis L. Clay. Borrmann hosted an enjoyable speaker's reception and dinner the evening prior to the conference.

Comments voiced by conference attendees were very positive and universally supportive of the venue. In the program's concluding remarks, William E. Metcalf (Chief Curator of the American Numismatic Society) expressed a commitment to continue supporting these interactive conferences, and recognized the educational value as well as the mutual benefits to be derived from cooperative efforts by collectors and academics. Similar conferences have been held in Boston, Chicago, and Washington D.C.. Others will be announced in the future.

45th IAPN Assembly convenes in Berlin

A total of 101 people, representing 52 member firms, participated in the 45th General Assembly of the International Association of Professional Numismatists. The congress, which took place at the Grand Hotel in Berlin, was opened during a ceremony at the Bode-Museum by Prof. Dr. Schaade, Deputy Director of the Museums of Berlin. Also present was the Director of the Coin Cabinet, Dr. Kluge.

After the various Committee Chairmen presented their reports, the Assembly appointed two new Auditors, Mr. van der Schueren and Mr. Crinon. Five new members were admitted into the association: Italio Vecchi of London, Herb Kreindler of New York, Eiichi Ishii of Tokyo, Dr. R. Milcarek of Greenfield, and Ernst Neumann of Günzburg.

The General Assembly named two honorary members, Catherine Bullowa-Moore and Silvia Hurter. Both had served on the committee for many years, and had given the association a number of services. Silvia Hurter was responsible for the associations forgery bureau, the International Bureau for the Suppression of Counterfeit Coins, and served as Editor of the IBSCC Bulletin for 15 years.

The 46th General Assembly is scheduled to take place in Whitsun, Tunisia. For further information or a membership roster, contact the IAPN Secretary, Löwenstrasse 55, CH-8001 Zurich, Switzerland.

Profiles in Numismatics



Piero de' Medici
d. 1469

Piero, "the gouty", was the son of Cosimo de' Medici and ruled Florence from 1464 to 1469. He not only inherited a powerful throne, but also a taste for Classical art. The Medici court was in the forefront of Humanist activity and was patron to many Classically inspired artists of the day. Adding significantly to the collections of his father, Piero left to his son Lorenzo one of the most impressive art collections in Renaissance Europe. The ancient coins and gems in this collection numbered in the thousands, and included works of great rarity. Piero assembled a magnificent library of Classical literature, and was personally dedicated to the study of Classical history. Although suffering great pain and being crippled by the gout (which eventually killed him), he had himself carried into his library each day to read. He was a consummate collector.

This feature is provided courtesy of George Frederick Kolbe Fine Numismatic Books, Crestline, CA 92325

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Jun. 28-30	Mid-America Coin Convention *MECCA Conv. Ctr., 4th and Kilbourn, Milwaukee, WI*
Jul. 8	Sotheby's Auction *34-35 New Bond Street, London, England*
Jul. 9	Spink & Son Auction *Ryder St. Rooms, 5-15 Ryder St., London, England*
Jul. 18-20	Greater Chicago Coin Expo *"Navy Pier" Convention Center, Chicago, IL*
Jul. 24-28	Canadian Numismatic Association Convention *Centre Sheraton Montreal,* *1201 Rene Levesque Blvd., Montreal, Canada*
Aug. 12	PNG Day *Colorado Conv. Ctr., 700 14th St., Denver, CO*
Aug. 14-18	American Numismatic Association Convention *Colorado Conv. Ctr., 700 14th St., Denver, CO*
Sep. 6-8	Boston International Numismatic Convention *Swissotel Boston, Boston, MA*
Sep. 19-22	Long Beach Coin & Collectible Expo *Long Beach Convention Center, Long Beach, CA*
Oct. 11-12	COINEX *Marriott Hotel, London, England*
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Spink sale includes interesting multiple aurei of Maxentius

Spink & Son, Ltd. will be conducting Coin Auction No. 114, a public sale of ancient, British, and world coins, on July 9th. The sale will be held in the Ryder Street Rooms, at 5-15 Ryder Street in London.

A run of beautifully patinated Greek bronzes are featured in the sale. This group of top quality coins is primarily from Sicily, but also includes some eastern issues, notably a marvellous bronze of Seleukos I from Apamea with an elephant depicted on the obverse (EF, est. £500-600).

Also prominent is a collection of superb Greek silver, with several important pedigrees. Among the offerings are an Akragas tetradrachm (ex Jameson and Bryn Mawr, VF, est. £6,000-8,000); a tetradrachm of Abdera (ex de Sartiges and Washburn King, virtually EF, est. £3,500-4,500); and a signed drachm of Larissa of remarkable style (EF, est. £2,000-3,000). Also highlighting the Greek silver is a magnificent portrait tetradrachm of Bagadates of Persis (EF, est. £8,000-10,000), a tetradrachm of Mithradates I of Parthia (virtually EF, est. £3,500-4,000), and a tetradrachm of Agathokles of Bactria with the head of Herakles and the legend "Alexander son of Philip" (good VF, est. £9,000-12,000).

Several examples of Roman gold are worthy of mention, including aurei of Didius Julianus (EF, est. £16,000-20,000), Manlia Scantilla (EF, est. £16,000-20,000), and Claudius (EF, est. £5,000-6,000). An aureus of Mark and Lucius Antony (almost VF, est. £12,000-15,000) is followed by an issue of Commodus (EF, est. £4,000-5,000), as well as a unique aureus of Gallienus with the reverse design of a doe walking (EF, £4,000-5,000). An aureus of Caracalla (good VF, est. £5,000-6,000) shows a sacrificial scene before the temple of Vesta. Multiple aurei include a 4-aureus piece of Maxentius (EF, est. £30,000-35,000) and a double aureus of the same emperor (EF, est. £16,000-20,000).

Catalogues for Coin Auction No. 114 are available at $15 postpaid from Spink & Son, Ltd. 5 King Street, St. James's, London SW1Y 6QS, England; phone (171) 930-7888; fax (171) 839-4853.





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Goddesses of medicine:

Women healers on ancient coinage

by Marvin Tameanko

Physicians in North America ceremoniously enter the profession of medicine by reciting the venerable and traditional Hippocratic Oath. Hippocrates, 460-370 B.C., the most famous Greek healer in ancient days, was considered to be the "Father of Medicine" and the founder of scientific healing as we know it today. He established a medical school at the temple of Asclepius (Aesclepios in Greek, Aesculapius in Latin) in the city of Cos. Hippocrates appears on some of the ancient coins struck at this city, where the temple/hospital, called an Asclepion, was world famous for its healing care. A bronze coin of the 2nd-3rd century A.D., which can be seen in the catalog *Greek Imperial Coins* by David R. Sear, as number 4994, shows the great doctor seated and holding a scroll of his writings. Hippocrates wrote several medical text books, and he also devised a code of ethics governing the behavior of doctors. This code is the substance of his oath. The opening lines are usually voiced in English as: "I swear by Apollo Physician and Asclepius and Hygieia and Panaceia and all the other gods and goddesses . . ." There are two conspicuous ironies in this beginning sentence. The first is that the oath is sworn in the name of pagan deities, while the majority of the physicians being inducted are believers in a strict monotheistic creed that forbids the acknowledgement of other gods. The second irony is that the female divinities of healing, Hygieia and Panaceia, are invoked in the oath, yet the North American medical profession excluded women from medical practice and schools up until 1879, when they admitted them, but with great reluctance.



This discrimination against females obviously has its roots in history, but women healers were well known and fully accepted in ancient days. The earliest record of a woman doctor appears on a wall painting, dating from 2700 B.C., found in a tomb in the Valley of the Kings in Egypt. In this painting a female healer named Merit Ptah is shown practicing her profession.[1] The queens of Egypt, right up to the last one, the famous Cleopatra VII, are mentioned by historians as being serious students of medicine, perhaps only because of their need to know all about lethal poisons and the antidotes that could be used to reverse them. A medical school at Heliopolis in Egypt was attended by women as early as 1500 B.C.[2] The Bible hinted at this early tradition of women serving as surgeons when it related how Zippora, the Midian wife of Moses, circumcised their son during the Exodus, around 1200 B.C.[3] Livy, the Roman historian, recorded an event that illustrated how Roman patrician women practiced medicine in the 6th century B.C. He reported that Tarquinius Priscus, 616-579 B.C., the fifth Etruscan king of Rome, was assassinated by an axe blow to the head, and his wife, Tanaquil, prepared remedies and treatments in an attempt to heal the wound.[4]

Ancient women naturally specialized in midwifery, and then extended their activities into gynecology and obstetrics to treat the illnesses affecting women. According to an ancient Egyptian inscription, a medical school for healers was set up very early in the city of Sais, where all the professors were women.[4] In *The Iliad,* written about 650 B.C., Homer describes Asclepius, the ancient god of medicine, as a man he calls the "blameless physician". Homer also mentions a famous female healer named Agamede, the wife of Mulios, who he says "knew all the herbs on ground that grew".[5]

Outright discrimination against women healers may have begun in Greece around 350 B.C., when they were falsely accused of performing abortions, and then were prohibited from working as doctors.[6] This phoney denunciation of abortionists came from a society where unwanted or sick newborn children were customarily ex-

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posed to the elements and left in the fields to die. The ban against female doctors was broken in about 300 B.C. by a woman named Agnodice, a pupil of the famous physician Herophilus of Chalcedon. Herophilus was the first doctor to dissect bodies and give names to the parts of the human anatomy. Agnodice disguised herself as a man and practiced medicine among the women of Athens. A rival male physician, jealous of her success and thinking she was a man, accused Agnodice of seducing the female patients. To disprove this serious charge, Agnodice revealed the fact that she was a woman. At her trial, she was defended by the women of the city, who told the magistrates "You are not our husbands but our enemies if you condemn our Agnodice, who saves our lives."[7] She was exonerated by the court and thereafter permitted to practice as a female physician.

The ancient Romans, like the Greeks, considered women to be inferior to men in many ways, but they usually treated female healers with respect, and legally equated them to male physicians. In Roman jurisprudence, the description for a person practicing medicine was "Medicus, sive masculus, sive femina", that is, Medicus or Doctor whether masculine or whether feminine. In 146 B.C. Rome conquered the city-state of Rhodes, famous for its healing institutions, and hundreds of Greek women were taken as prisoners. Among them were many healers, who brought the best prices when they were sold in the slave markets. They were purchased by the aristocrats of Rome, who believed it was fashionable to have an in-house family doctor as a slave. Two of the Roman historians, Seneca and Pliny the Elder, were very hostile to doctors in all their writings. They considered them to be quacks and incompetents. However, both writers highly praise the female physicians they encountered, and there is no mention of any policy of discrimination against women healers in official Roman documents.

From the myths in Greek theology it appears that women participated in health care from very early times. The ancient goddesses Hera, Aphrodite, and Isis were known as healing deities. Asclepius, the Greek and Roman god of healing, had a wife named Epione, who assisted him in his work, and two daughters, named Hygieia and Panaceia, who were also famous healers. His daughters eventually were made into goddesses. Hygieia became the deity of health, and gave her name to our modern word hygiene, the employment of cleanliness to promote good health. Panaceia was the goddess of remedies and the herbal preparations that relieved pain or cured ills. She could be regarded as the patron goddess of ancient apothecaries. Her name has given us the word panacea, meaning a cure-all or a solution to all problems. Epione was not made into a deity, but as the wife of Asclepius she supposedly assisted him, and thereby shared in his divinity. She is often overlooked in studies of mythology, but she could be thought of as the first nurse in recorded history.

Asclepius is portrayed on hundreds of Greek and Roman coins, and is a popular figure on the currency struck in the cities that contained his temples of healing. The most famous cultic center of Asclepius was located in the Greek city of Epidaurus in Argolis, but more than 200 temples were dedicated to him throughout the ancient world. These temples served as health care centers, hospitals, and clinics. History mentions the cities of Trikka (in Thessaly) and Epidaurus as the earliest locations for Asclepian temples, but the first coinage showing Asclepius as a deity was struck at Larissa in 460-400 B.C. (see *Greek Coins and Their Values*, Vol. I, by David R. Sear, hereafter cited as Sear, coin number 2116). Later, Trikka did show Asclepius on its coins (struck in 400-344 B.C., Sear 2230), while Epidaurus began to use the god of medicine on coins in 350-330 B.C. (Sear 2808).

The priests and priestesses serving in the Asclepian sanctuaries promoted healing by using herbal preparations, rest, diets, baths, exercises, massage, and sacred cultic animals such as snakes. They also interpreted the dreams of their patients in order to diagnose the illness and prescribe the proper remedies. Modern psychiatry has its origins in these Asclepian dream techniques. Famous temples to Asclepius were also located in the cities of Syracuse, Selinus, Agrigentum, Dyrrhachium, Pergamum, Cos, Metapontum, and on the Tiber island in Rome. This temple in Rome was founded in 293 B.C., when a terrible plague broke out and the Romans appealed to the Asclepian temple at Epidaurus for help. As the ship carry-

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ing the doctors and medicines from Epidaurus sailed up the Tiber, one of the sacred snakes escaped and swam to the small island in the middle of the river. This was taken as a divine omen, and the temple/hospital was built on the very spot where the snake landed. This legend is very charming, but neglects the fact that there was an earlier hospital on the Tiber island that served as a quarantine facility for the city of Rome.

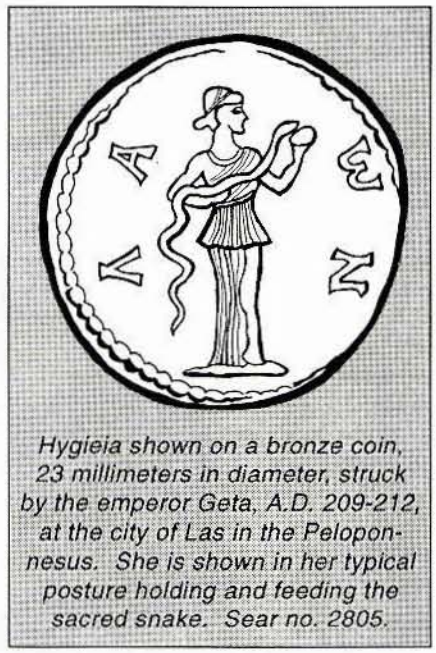
The goddess Hygieia was almost as famous as her father Asclepius. Cults devoted to her were established in many countries and cities in the ancient world, and were particularly prominent in Metapontum, Corinth, and Argos. In later Roman mythology, Hygieia became Salus, the goddess of good health. Salus is often seen on coinage feeding a sacred snake, in imitation of Hygieia's traditional pose. Hygieia was not neglected in numismatics, and she is shown on numerous coins of the cities that embraced her cult and sanctuaries. A coin struck at Metapontum in 400-350 B.C. shows a beautiful bust of a youthful, divine Hygieia (Sear 406).

The city of Pergamum became the site for a later and important temple to Asclepius, and this hospital may have employed women healers. A coin struck in Pergamum under Antoninus Pius, A.D. 138-161, bears the name of a female city magistrate called Prytanis (see *Greek Imperial Coins*, by David R. Sear, no. 1401). The appearance of a female city magistrate is a rare occurrence on ancient coinage. The reverse of this coin shows Asclepius holding a serpent staff and standing beside his father, the god Apollo. Because of the reference to health deities on this coin, the female magistrate responsible for striking the coin may have been a famous doctor at the Asclepian temple. This would have been her best, and perhaps only, possible career path to prominence in the politics of the city.



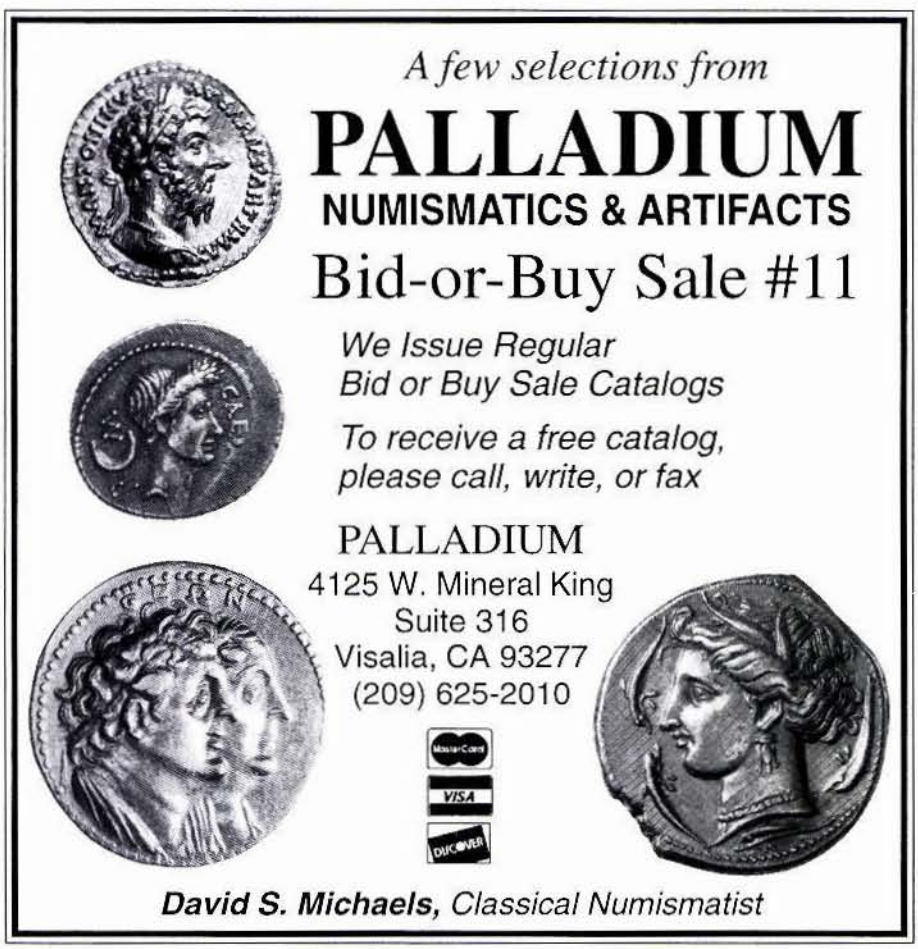
The bust of Hygieia on a coin of Metapontum in Lucania, Italy, struck in 400-350 B.C. Some of these coins carry the inscription HYGIEIA on the truncation of the neck. Greek Coins and Their Values, *Vol. I, by David R. Sear, no. 406.*

Hygieia's official position in mythology is described as the guardian of the sacred snakes used in the temples of Asclepius. Apparently, trained snakes licked the wounds of people to heal them. This is not so bizarre an idea when one considers that scientists today claim that a dog licking his wounds is cleansing and curing the injury by natural means. Also today, the venom of snakes is collected for use in many medicines. These ancient snakes, considered to be sacred and symbols of good health, were probably also used for psychological healing. If a snake approached a person in the temple, it was an omen that their illness would be successfully cured. The many Greek and Roman coins struck with Hygieia's image usually show her as a beautiful young woman, holding a large sacred snake and feeding it from a bowl or patera.



Hygieia shown on a bronze coin, 23 millimeters in diameter, struck by the emperor Geta, A.D. 209-212, at the city of Las in the Peloponnesus. She is shown in her typical posture holding and feeding the sacred snake. Sear no. 2805.

The reverence given to Hygieia and her cult can be seen in the many statues made in her image, and in the coins which carry her likeness. She is often shown on coins accompanying Asclepius. As she does not occupy an inferior position in the coin's field, and as her figure is the same size as her





A very rare medallion-like bronze coin of Nikaea, 33.5 millimeters in diameter, struck by the emperor Gordian III, A.D. 238-244, showing Hygieia and Asclepius. She holds the sacred snake and he holds his serpent staff. The coin is unpublished, but can be found as coin no. 115 in the catalog of Auction 1 held by Edward J. Waddell, Ltd., Dec. 9, 1982. Other unpublished coins showing almost the same scene appear in this catalog as no. 91, of Julianopolis in Bithynia, and 269, of Hypaepa in Lydia.



A bronze coin, 18 millimeters in diameter, struck at Epidaurus in the 4th to 3rd century B.C. The reverse shows Epione or perhaps her daughter Panaciea. The monogram of the Greek letters EP on the left stands for EPIDAURUS, not Epione. The reverse portrays the head of Asclepius. Sear no. 2813.

father's, there can be no doubt that she was considered to be his equal and his full associate in the practice of medicine.

From these coins, we can see that Hygieia was more than just the guardian of the sacred snake, and, very likely, she functioned as an expert doctor. She is often shown on coins and in sculpture examining patients or treating them. One coin shows her examining a naked man who holds his hand to his head, explaining his symptoms, or perhaps showing the doctor "where it hurts". The small animal at his feet may be an Asclepian cult object substituting for the healing sacred snake.

Epione is first described as the wife of Asclepius by Pausanias, the Greek writer of the 2nd century A.D. (*Description of Greece*, Book II, Chapter 29). She was revered by the Greeks as the assistant to Asclepius and the mother of Hygieia and Panaceia. Epione is supposedly shown on a coin of Epidaurus, struck in 323-240 B.C., on which she is portrayed as a young woman pouring a potion from a phiale into a bowl or patera. No portrayal of the goddess Panaceia has ever been identified on coinage, and the figure on this coin may actually be of her, and not of her mother, Epione. Panaceia was credited with the invention of



A bronze coin 32 millimeters in diameter struck under Septimius Severus, 193-211, at the city of Etenna in Pisidia. Hygieia is seen examining a patient. This coin is a mule, with the reverse of a coin of Elagabalus and Julia Maesa. Unpublished, coin no. 454 from the Auction 1 catalog of Edward J. Waddell, Ltd., Dec. 9, 1982.

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herbal preparations or remedies, and her normal attributes would be the phiale and patera, as shown on this coin. The reverse of this coin shows the head of Asclepius, and this refers to the famous school and cult of healing located in Epidaurus.

According to legend, Asclepius and Epione actually had four daughters. The lesser two, named Iaso and Oegle, were probably not involved in medicine, and very little is known about them. Also, in *The Iliad,* Homer mentioned that the "sons of Asclepius", named Machaon and Podaleirios, were competent and skillful physicians who tended the wounds of the Greek warriors at Troy. They led the Thessalian contingent from Trikka, where an early temple to Asclepius was located. These two physicians may have been early disciples of Asclepius, and not his natural sons. They are described in literature as mortal men who died in battle, but the two daughters of Asclepius are listed as goddesses. This undoubtedly indicates that his daughters were more important than any of Asclepius' sons or disciples.

From the numismatic evidence, it should be concluded that Hygieia and Panaceia were brilliant and innovative healers, who worked very closely with their father and fully deserved the honor of becoming divine. Today, women choosing to enter the medical profession are walking in the ancient footsteps of Hygieia and Panaceia. By choosing a career as healers, they are following a grand tradition that predated recorded history, and existed long before the establishment of the gods on Mount Olympus.

Notes and Bibliography:

1 *Womanlist,* by M. Weiser and J. Arbeiter, Atheneum, New York, 1981, page 137.
2 *Women in White, Their Role as Doctors Through the Ages,* by G. Marks and W. Beatty, Charles Scribners Sons, New York, 1972, page 41.
3 Exodus 4:24-26.
4 *History of Rome from its Foundations,* by Livy, Book I, Chapter 41, Penguin Classics, translated by A. De Selincourt, London, 1967, page 63.
5 *A History of Women in Medicine,* by Kate Campbell Hurd-Mead, Haddam, Connecticut, 1938, page 16.
6 *The Iliad,* by Homer, Book XI, 740.
7 *Women in White,* as above, page 42.

Choice material is focus of Antiqua catalogue

Antiqua Inc. has published their latest offering of ancient coins and art, Catalogue III. This offering has something for all levels of collectors. A special focus has been to appeal to the collector of discriminating tastes and to offer choice material at affordable market prices.

With every lot illustrated in a 48-page format, Catalogue III begins with a choice selection of Greek coins in all precious metals. From early incuse coinage of Magna Graeca to the eastern empires of Bactria and Ptolemaic Egypt, many examples are offered for sale. Some of the highlights are an extremely rare didrachm of Tarentum with the rider and Taras encircled by waves; early examples of northern Greek coinage from seldom offered cities such as Lete, Thasos, Olynthus, and Scion; splendid examples from commercially powerful cities such as Athens, Corinth, and Rhodes; and a mint state gold octodrachm of Ptolemy VI depicting Queen Arsinöe.

The Roman coinage features 220 select denarii, antoniniani, argenti, and siliquae from the Republic, Imperatorial, and Imperial periods. The ever-popular first century A.D. features examples from practically all of the Twelve Caesars. The adoptive or "good" emperors Nerva, Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, and Lucius Verus are represented with over 100 specimens of choice examples, with many rare and seldom offered reverse types. The Severan dynasty is highlighted by several rare issues, such as the multiple family portrait coinage and the Four Seasons reverse of Caracalla. Rarities offered include choice Extremely Fine and superb examples of Didius Julianus, Gordian I, Gordian III as Caesar, Orbiana, Paulina, and a flawless argentius of Diocletian.

The catalogue concludes with a selection of fine antiquities. Quality antiquities from the Near Eastern, Egyptian, Greek, and Roman civilizations are offered. Among the highlights of this section are two choice cylinder seals from Old Babylonia; two Egyptian heart scarabs inscribed with spells from the "Book of the Dead"; figurines in bronze, gold, and silver from the Classical period; a choice intaglio; two cameos and a carnelian bust of Cupid; pottery from Greece and Rome; terracotta figures; and a fine selection of choice oil lamps depicting seldom offered scenes of Roman life.

Catalogues can be requested free of charge by writing to Antiqua Inc., 20969 Ventura Blvd., Suite 11, Woodland Hills, CA 91364; phone (818) 887-0011; fax (818) 887-0069.

Hoover receives top Ferguson award

The J.D. Ferguson Historical Research Foundation recently announced the winners of the university student essay awards for 1995. The post graduate award, which carries with it a cash payment of $1,000, was won by Oliver Hoover of Hamilton, Ontario, for his paper "Preemptive Strike: The Image of Authority on the Dated Coins of Herod the Great". The two undergraduate awards were won by Martin Beckmann of Pembroke, Ontario and Jean-Luc Gauville of Montreal, Quebec. Beckmann's paper is entitled "The Palaeography of Early Byzantine Coin Inscriptions: A Geographical Analysis", while Gauville wrote on "The Introduction of the Solidus and Its Economic and Monetary Implication".

In making the announcement, the Chairman of the Foundation, William H. McDonald, commented on the high quality of all the papers submitted and the promising outlook for this important program in the future. The winning papers, since they are on subjects related to ancient coinage, will be published shortly in *The Picus,* the annual journal of the Classical & Medieval Numismatic Society. Some other papers which were runners-up to the winning papers will also be published in numismatic journals as selected by the Foundation.

The University Awards Program is designed to encourage research and writing at the university level in Canada on numismatic oriented subjects. All papers achieving awards are published in a Canadian numismatic journal or publication of the Ferguson Foundation's choice. For further information, contact Dr. E.B. Banning, J.D. Ferguson Historical Research Foundation, 58 Boultbee Ave., Toronto, Ontario M4J 1B1, Canada; phone (416) 463-0399; e-mail banning@epas.utoronto.ca

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New venue for NYINC brings mixed responses and new challenges for show management

by Wayne G. Sayles

The New York International Numismatic Convention's shift in venue, from the Sheraton Hotel in Mid-town Manhattan to the World Trade Center in New York's financial district, received mixed reviews from dealers and collectors in attendance. The Spring convention, which was held June 6-9, was the first event in the new location. The move was prompted by a long history of contract problems at the former site.

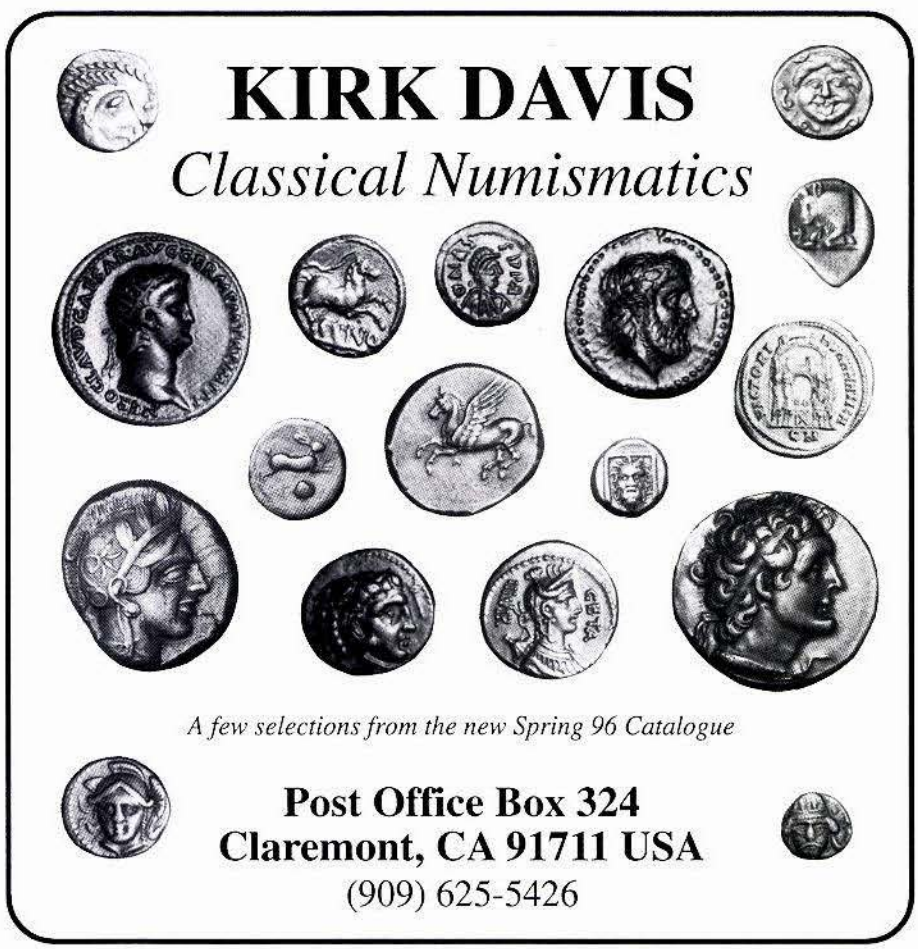
In contrast to the facilities at the Sheraton, the World Trade Center is very open and "airy". The bourse, set up on the mezzanine of building One, overlooked the reception floor of the center and surrounded the inner core of the structure. A very tall ceiling and exterior glass walls further enhanced the effect of spaciousness. One incidental benefit was the existence of strong natural lighting, which is a plus when examining ancient coins. The World Trade Center is easily accessible, and the surrounding area is noticeably cleaner than Mid-town.

Because of the extremely wide aisle for transit around the floor, which is an anomally at coin shows in general, some visitors felt a little awed by the immensity of the space. Aside from this, most comments were positive. Certainly, there was much less jostling, tripping over chairs, and clattering of fallen lamps.

One area of concern, ironically spurred by this unusual openness, was security. The ease of entrance to the bourse floor, although a convenience to visitors, created problems for dealers. On set-up day, one visiting dealer's bag was reportedly stolen as he was being photographed for a badge. Again, as the show ended and dealer's were packing to leave, a cart with coins belonging to Tamco Numismatics of Sweden was stolen from the bourse floor. In both of these cases, the bags were briefly left unattended. Reports from witnesses seem to indicate that several thieves were involved in the snatch and run hits. In the latter case, a suspect ID, along with a license plate number, was reported to police. Fortunately, on Tuesday following the show, it was reported that all of the Tamco merchandise had been recovered. Further details were not available. As a result of the incidents, entry controls at future shows will undoubtedly be reinforced.

The bourse was very active on Friday, the first day of the show, but attendance seemed to fall off somewhat on Saturday. Sunday was a relatively slow day, as usual. Overall, reports from dealers indicated only moderate activity in ancients.

Auctions held in conjunction with the convention were also moderately successful. On Thursday and Friday evenings, Classical Numismatic Group featured just under 2,000 lots of ancient, medieval and modern world coinage. Greek coinage was weak overall, but coins of significant rarity or extremely high grade sold well. A nice VF and rare bronze hexas from Himera, with facing gorgon head, brought $1,400 against an estimate of $1,000. A rare silver stater from Lete, with satyr and nymph, drew a winning bid of $3,200, and a superb Alexander tetradrachm from Memphis climbed 25% above the estimate to a hammer



price of $4,000. Conversely, several attractive and desirable specimens in the Greek silver category sold at only 60-70% of estimate.

The highly publicized silver tetradrachm from Kos with the diskobolos (discus thrower) obverse sold slightly under estimate at $14,000. A rare Lycian stater of the dynast Zagaba opened at $8,000 and sold for $11,500 in active floor bidding. Perhaps the highlight of the Greek section was an historically important silver tetradrachm of Seleukos I (312-280 B.C.) with a horned horse on the obverse and elephant on the reverse. Estimated at $15,000, the VF specimen was hammered down at $20,500.

Results in the Roman section were mixed as well. An exceptional sestertius of Domitian sold at $5,600, but a rare antoninianus of Pacatian—estimated at $10,000 and opened at $7,500—did not sell. Byzantine gold was actively bid to somewhat better prices than typical for recent sales. Turkoman figural coins from the Spengler/Sayles reference collections largely went unsold, with only the most visually attractive pieces receiving successful bids. Overall receipts for the CNG sale were approximately $919,000.

On Saturday evening, Pegasi Numismatics held Auction II, also in conjunction with the NYINC. The sale consisted of 618 lots of ancient, medieval and world coinage. Overall results were similar to those experienced earlier by CNG, with a noticeable weakness in the Greek area. The Pegasi auction was bouyed by a relatively strong book, but unsold lots were to be found nonetheless.

A silver tetradrachm from Ainos (474-449 B.C.) brought $3,400 in VF+ condition, while a Lydian gold stater of Croesus managed $4,000 against a $4,750 estimate. A pair of aEF to EF Judaean Revolt shekels, one from the First Revolt, and one from the Bar Kochba Revolt, brought $1,400 and $1,750 respectively.

In the Roman section, a tetradrachm from Antioch with busts of Cleopatra and Marc Antony sold for $4,500 in aEF condition. The highlight of the Roman coins was a denarius of Clodius Macer, which opened at $18,000 and sold for $21,000 against a $22,000 estimate.

An auction of world coins and medals by Paul Bosco on Sunday afternoon rounded out the schedule of auctions held in conjunction with the show.

An auction of ancient, world, and U.S. coins was held by Stack's in Midtown Manhattan on Monday following the show. The ancients session contained over 600 lots, with a nice representation of ancient gold, as well as Greek silver and bronze. Bidding was spirited throughout the sale, but what attracted particular attention were groups of interesting hoard coins—Gallic gold staters, Roman Republican 60 As pieces, gold staters of Koson, silver drachms and didrachms of Larissa, Nagidos staters, Severan denarii, and bronze folles of Galeria Valeria. Heavy mail bidding and strong floor action combined to produce results generally at high estimate and over.

Individual rarities also sold extremely well. For example, a choice gold octodrachm of Ptolemy II realized $5,500, while a lovely silver dodekadrachm of Ptolemy fetched $17,000 against an estimate of $12,500-$17,500. An exceptional collection of Judaic silver coins was also offered, highlighted by a Year 2 and Year 3 First Revolt half shekel, both of which realized $3,000, and a superb Year 3 Second Revolt tetradrachm which fetched $3,500.

An educational program was scheduled as usual, with speakers and meetings of several organizations. Chris Connell spoke to the Classical Numismatic Society of the Delaware Valley about Byzantine fractional coinage, while the ANS Medieval Department presented a lecture titled "The English Sterling on the Continent, 1150-1250 A.D.", by Bradley McLain. William F. Spengler and Wayne G. Sayles spoke to Oriental Numismatic Society members about coinage of the Zengids, a 12th century Turkoman tribe, and Larry Gentile led a meeting of the Young Numismatists, a regular highlight of this convention. The Professional Numismatists Guild also participated in the Young Numismatists program by donating a supply of their popular "Penny Boards".

Overall, aside from the incidents of theft, the new venue seems to be an improvement over the old. The December show will be an acid test of acceptance by collectors and European dealers, but armed with the experiences of this Spring convention, the outcome should be positive.

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EDXRF: Fun with ancient coins

by Ronald T. Kneusel

Energy Dispersive X-Ray Fluorescence, or EDXRF, is a non-destructive method for determining the elemental composition of a sample. It is also fun, especially when applied to ancient coins. Basically, EDXRF amounts to bombarding a sample with a shower of x-rays and measuring the energy of the x-rays the sample emits. EDXRF works nicely with metals, especially copper, silver, and gold, which just happen to be the most common coinage metals.

In this article we'll look at how EDXRF works, how we interpret what it tells us (and doesn't tell us), and give some examples of EDXRF as applied to ancient coins. This is certainly not new territory, but it is a useful technique and a nice combination of ancient and modern.

How It Works

X-rays consist of photons with energies just above those of ultraviolet light. Think of x-rays as ultra-ultraviolet light. While there are several ways to produce x-rays, the simplest source is radioactive material, where x-rays are produced as part of the natural decay process. For the coins analyzed here, a fairly energetic americium (Am) source was used. The x-rays emitted by the americium were in turn used to "excite" a molybdenum target. "Excite" here means ejecting the inner shell electrons in the molybdenum target, thereby causing outer shell electrons to take their place by falling from a higher energy level to a lower energy level. This "falling" process emits x-rays. These secondary x-rays, then, are used to analyze the sample. When they hit the sample the same thing happened as happened in the molybdenum: the elements in the sample have their inner shell electrons ejected and outer shell electrons take their place. This time, the x-rays emitted from the sample are measured and their energy recorded.

The key concept here is that the elements in the sample emit x-rays of discrete energies, energies that corresponded to the configuration of the electrons in the element itself. Each element has a different configuration of electrons, so each element emits a characteristic spectrum of x-rays: an elemental "fingerprint". This fingerprint allows the element to be clearly identified as present in the sample.

What Does It Tell Us?

The x-rays leaving the sample were captured by a detector which, along with some electronics, generated a voltage that was proportional to the energy of the x-ray detected. This voltage was in turn measured electronically by a multichannel pulse height analyzer (MCA), which acts very much like a CD player in reverse. The CD player takes a series of ones and zeros, sixteen at a time, and outputs a voltage that is proportional to that series of ones and zeros. Do this

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44,100 times a second and you get CD quality sound. Now, think about going backwards, which is what was done in order to record the CD. This time the voltage is changed into a number. This is what an MCA does. The number corresponds to a bin, of which the MCA has 1024. When it gets the number it looks at that bin and adds one to whatever number it finds there. If the MCA runs long enough, it will count all the x-rays and place the counts in the bins that correspond to the x-ray energy. This builds a spectrum of the x-ray energies emitted by the sample, and can be used to determine the elements those x-rays came from. What we see is an x-y plot of channel number (x-ray energy) and the number of x-rays of that energy counted. Over time peaks will appear. Match these peaks to a table of x-ray energies to identify the elements.

One might wonder if the number of x-rays counted for each peak tells us something about the amount of that element in the sample. It does, and it doesn't. While there is a relationship between the amount of an element in the sample and the number of x-rays counted, there are also other factors present that can enhance or inhibit x-ray emission. Therefore, it is dangerous to attempt to make a quantitative statement about the amount of an element without careful analysis. However, if one sample is very much like another in size and shape, and if the elements are mixed evenly throughout the samples, then it is possible to compare the ratios of peaks from different elements to get an idea of the relative abundance between samples. So, while one cannot, with this setup, say that the coin is 2% silver and 98% copper, one can say that there is less silver in this coin than in a similar coin. Still, it is a qualitative statement, and not a quantitative one.

Some Examples

And now for some examples. Here I present the x-ray spectra for six coins: AR tetradrachm, Alexander the Great; billon stater, Durotriges, Britain; AE dupondius, Nerva; billon antoninianus, Valerian; AE3, Constantine the Great; and AE4, Theodosius II (Figures 1a-f). When viewing these spectra, keep in mind that the horizontal axis corresponds to the energy of the x-ray, and that the vertical axis is the natural log of the number of counts in each channel (bin). Using the natural log makes small peaks more visible. In each spectrum the peaks have been identified by element. The unlabeled group of four peaks, two narrow and two broad, are caused by the molybdenum in the EDXRF setup and are not present in the coins.

Figure 1a is from a silver tetradrachm of Alexander the Great. The Greeks did a nice job when it came to purifying silver (Ag), although there is almost always some lead (Pb) present as the two elements occur together naturally.[1] Figure 1b is a billon stater from the Durotriges in southwestern Britain. This is a very crude coin, and was less than sterling due to the copper (Cu) present. Figure 1c belongs to a bronze dupondius of the Roman emperor Nerva. Minted from 'orichalcum' (brass), these coins owe their yellowish color to the presence of zinc (Zn).[2] Figure 1d represents a billon antoninianus of Valerian. This coin is similar to the billon stater mentioned above. Figure 1e shows an AE3 of Constantine the Great. Even though it is not at all visible,

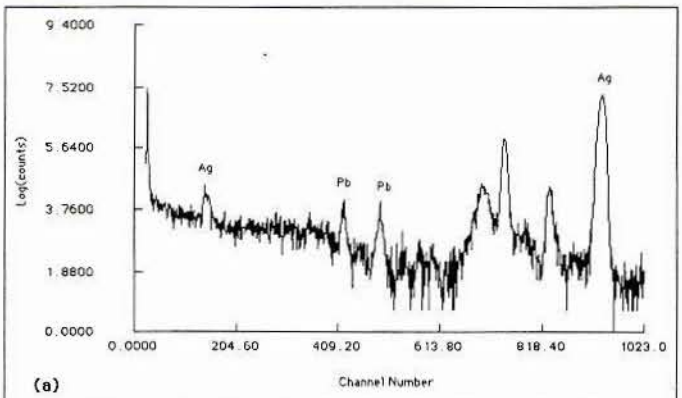


***Figure 1a**, Macedonian Empire, Alexander III (the Great, ca. 330 B.C., silver tetradrachm.*

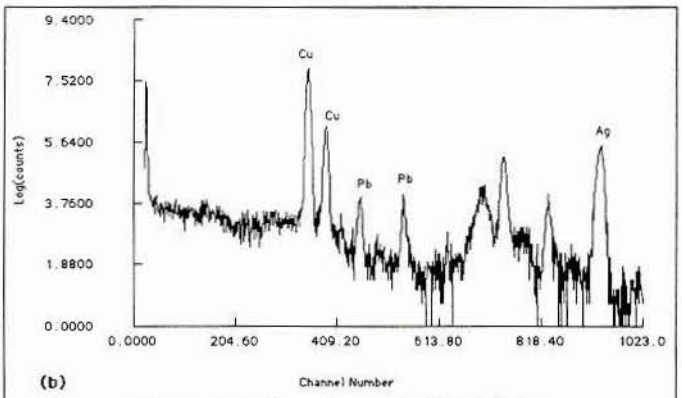


***Figure 1b**, Durotriges, Celtic Britain, ca. 50 B.C., billon stater.*

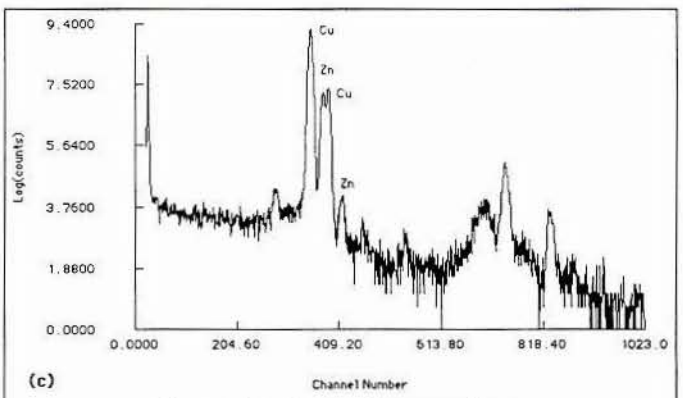


***Figure 1c**, Roman Emperor Nero, ca. A.D. 98, AE dupondius.*

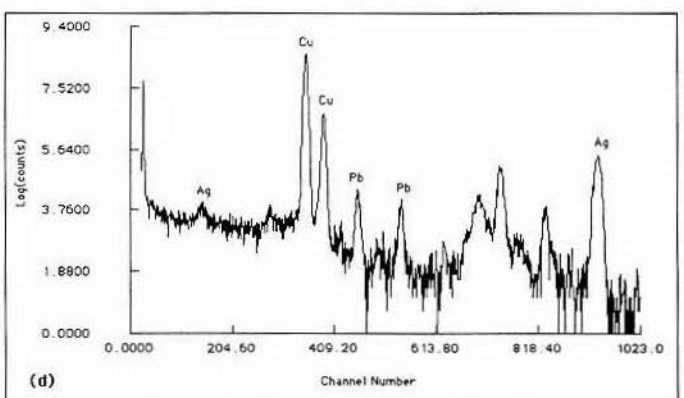


***Figure 1d**, Roman Emperor Valerian, ca. A.D. 250, billon antoninianus*

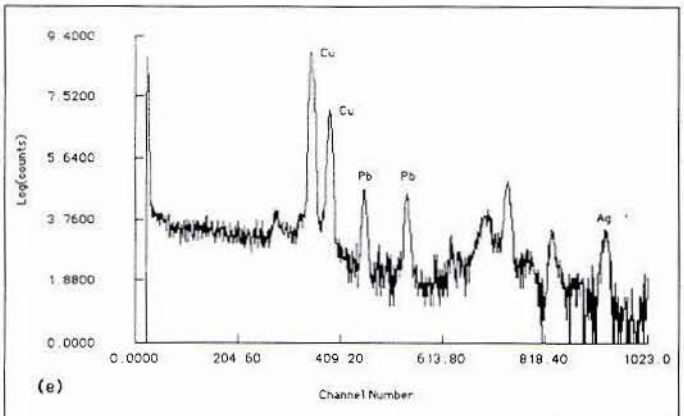


***Figure 1e**, Constantine the Great, ca. A.D. 315, AE3.*

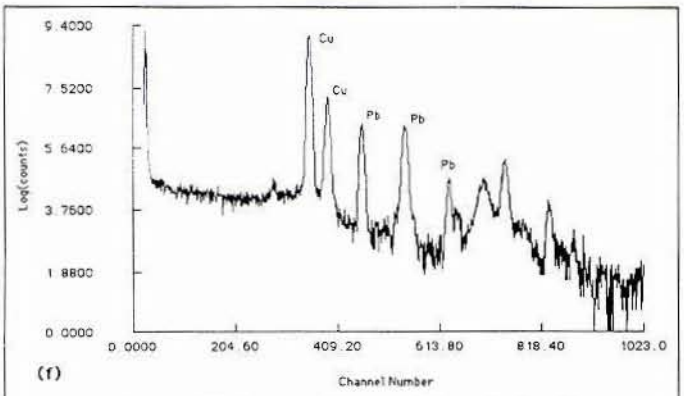


***Figure 1f**, Roman Emperor Theodosius II, ca. A.D. 425, bronze AE4.*

this coin actually does contain some silver. This is consistent with what is known about the debasement of Roman silver up to the time of Constantine.[3] Lastly, Figure 1f is of an AE4 of Theodosius II. The presence of lead (Pb) was not expected in this coin, and is perhaps intentional? Were things really so bad in the later empire that even the bronze coins were debased?

Conclusion

EDXRF is a useful tool for analyzing ancient coins. It is non-destructive and does not require the use of high grade specimens. The examples above serve as an introduction only. With some effort, this technique can be used to determine the absolute quantities of each element in the coins, though this requires the creation of targets of known composition as a reference for comparison. It has been suggested that it might be possible to use modern coins, with well known compositions, as the basis for comparison.

The data presented above was collected in October of 1994 at Valparaiso University, Valparaiso, Indiana. I wish to thank the Department of Physics and Astronomy for the use of the EDXRF lab and equipment, in particular, Dr. Donald Koetke for his guidance, both then and in years past.

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Several selections from hoards are included in with the Greek silver: Athenian tetradrachms of the late 5th century in EF at £645, second century hemidrachms of Sicyon in good VF at £65, and a specialized collection of drachms of the Parthian king Orodes II in good VF at £27.50. Following the Greek silver are short runs of Greek and Greek Imperial bronze, along with a group of Jewish coins.

The Roman section leads off with a diverse group of Republican denarii, with examples ranging in price from £39.50 to £975. Roman Imperial coinage features a special offer from a recent hoard. The hoard contained 110 plated silver denarii of Claudius. The firm has grouped the best 12 pieces from the hoard, and offers them in EF condition at £495. Another interesting highlight is a group of Divva denarii of Antoninus Pius through Lucilla in mint states of preservation. A group of antoniniani of Gordian III and the Gallic empire, as well as a run of coins of the Tetrachy and the family of Constantine complete the Roman grouping.

Concluding the list is an assortment of British coins with Anglo Saxon sceattas, Anglo Saxon and Norman silver pennies, and a variety of later issues.

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by David Hendin

We are often asked about coins that are referred to as "barbaric", or those that are said to have "retrograde" inscriptions. Barbaric coins are those that are unusually crude in the alloy, the striking, the design and cutting of the dies, or a combination of all these factors. Retrograde inscriptions are those that appear in "mirror writing" instead of the normal form.

There is lively discussion among numismatists concerning the coins in these categories. We are especially interested in them because they frequently occur in most of the types of ancient Jewish coins. We are not sure why.

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It has been said, for example, that the very barbaric coins of the First Revolt (66-70 C.E.), as well as those of the Bar Kochba War (132-135 C.E.), were struck by Jewish soldiers hiding out in the Judaean Hills. This is a rather fascinating possibility, since collectors would no doubt favor these coins if this exciting historical possibility could be proved.

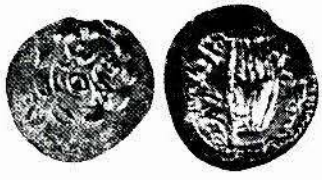
To our knowledge there has been no metalurgical analyses of this series. Such tests could determine whether the alloy of the barbaric coins differed significantly from the alloy of the normal series. If it did so on a fairly frequent basis, it might be probable that the barbaric coins were indeed minted under "field" rather than "mint" conditions. (We have contemplated doing just such a study. However, the necessary metalurgical tests are prohibitively expensive—running into many thousands of dollars.)

On the other hand, it is equally possible that the barbaric Judaean coins were struck in the central mint by either poor craftsmen or apprentices who made errors. This theory has some support in the fact that, in addition to barbaric coins of both revolts, there also exist barbaric coins of the Hasmoneans, the Herodians, and the Procurators of Judaea.

Retrograde inscriptions cannot be used to support either theory specifically. The retrograde inscriptions probably occurred because the individual cutting the die was inexperienced. He did not understand the principle of die-making that necessitates the cutting of the die in reverse. When the "negative" die strikes the metal, a true image is formed.

The beginner engravers worked by copying. Thus, they probably cut their first dies by copying prototype coins, and not other dies. When coins were stamped from those dies, the inscriptions appeared in retrograde. We don't know if the dies for the retrograde coins were engraved by beginning diemakers in the mint, or with rebel bands of Jews in hiding in the hills.

Another interesting irregularity that occurs, especially on the Hasmonean coins, is the misspelling of the words in the ancient Hebrew inscriptions. Scholars account for the errors in the following way.



Was this coin made by apprentices in the mint or struck by Jewish rebels hiding out in the Judaean Hills? Extremely rare barbaric and retrograde denarius of the Bar Kochba War (132-135 C.E.). Obv: "Shimon" retrograde within wreath. Rev: 3-string lyre (kithara) with blundered inscription "For the freedom of Jerusalem".

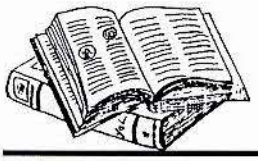
The ancient Hebrew script was already out of use at the time the Hasmonean coins were issued (beginning about 100 B.C.E.). Many of the people never learned it. People had to go to libraries to look at old manuscripts to see what the letters looked like.

Many people in those days were not literate. It is very possible that skilled craftsmen such as die engravers were not literate anyway, and certainly not in ancient Hebrew. The primitive form of writing had already been replaced by the currently used Aramaic alphabet.

Thus, craftsmen engraved the inscriptions by copying letters that meant nothing to them from a design onto a die. If you don't think that's difficult, try copying a few words in Chinese without making significant errors. Thus, the frequent misspellings on the Hasmonean coins are also explained.

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Book News

***Law, Violence and Community in Classical Athens,* by David Cohen, (Cambridge University Press, 1995). 9-1/4" x 6-1/4", 214 pages, with bibliography and index. Hardback $54.95, paperback $18.95. Available directly from the publisher, Cambridge University Press, 40 West 20th Street, New York, NY 10011-4211.**

Law, Violence and Community in Classical Athens provides an insightful and informative look at the legal regulation of violence in Classical Athenian society and the system of litigation employed by its members. Unlike most examinations of the Athenian legal process, which are primarily based on statutes and a discussion of the development of the various institutional structures, Cohen examines the subject from a different point of view. His aim is to explore the relationship between the legal system and various social and ideological factors.

The work is divided into two main parts: "The Realm of Theory" and "The Realm of the Courts". Following a brief general discussion of law and order, the author examines the theoretical problems of stability and the rule of law, and the theoretical relationship of these factors as they were viewed by Athenian Society. Interestingly, Cohen uses the Athenian discussion to critique several modern theoretical positions and to offer some alternative perspectives.

The second part presents topics such as "Litigation as a feud" and "Rhetoric, litigation, and the values of an agonistic society". Using background information and specific examples of actual litigation. The Athenian legal system is explored from the perspective of a competitive arena. A detailed discussion of the subject of hubris is also included.

Cohen describes the relationship of the legal system to the values of honor, competition, hierarchy, and equality held by Athenian society by using

The author's method of addressing the subject of society and legal issues is refreshing. The work is thought provoking in the way it looks at the Athenian legal system, but is also enlightening when considering Athenian society as a whole.

Although this book is not numismatic in nature, it does provide a valuable look at the society and mindsets of the ancient Athenians, and would be an asset to any collector who has in interest in understanding the people who produced and used the coins of antiquity.

Steven A. Sayles

Dictionary of Roman Coins Inscriptions reprinted by Durst

Out-of-print for some time, the *Dictionary of Roman Coin Inscriptions,* by Stuart J. Westdal, has been reprinted by Sanford J. Durst, New York publisher and bookseller. The 144 page volume lists several thousand inscriptions in alphabetical order, and offers the Classical numismatist the opportunity of quickly identifying the ruler, time period, and location of coinage of the Roman world.

The book includes sections on Roman Republican, Roman Imperial, and Roman Colonial and Provincial coins. Also featured are an index to Imperial coin issuers, an extensive bibliograpy, and a geographical index of colonial and provincial mints.

A related book, *Dictionary of Greek Coin Inscriptions,* by Severin Icard, a 450-page hardbound edition, is also available at $45. Both the Roman and Greek dictionaries are available as a package for $55.00.

Dictionary of Roman Coin Inscriptions is availabe alone for $15.00 postpaid. A full list of 500 Classical numismatic titles for sale by Durst is also available for $1.50 postage. Orders and inquiries may be directed to Sanford J. Durst, 11 Clinton Avenue, Rockville Centre, NY 11570; phone (516) 766-4444; fax (516) 766-4520.

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Long Before Columbus

"Dickering" as a selling tool

by Joe Rose

Previous "Long Before Columbus" articles have discussed many aspects of the financial side of being a collector, including the broad spectrum of both acquisition and deacquisition of one's prize property. But vital to both processes is the ability to strike the best deal, to know how to give a little and take a little in order to realize maximum dollars in return for your collection. Among other terms, this is also known as dickering.

Obviously, some people are better at this than others. With some it's an inborn skill; with others it's acquired at the workplace. But with the dealer it's a vital part of his job, a cornerstone of his ability to make a living, and if he isn't good at it, he usually does not last long. And the typical amateur is usually at a great disadvantage when entering the arena with one of these old warriors.

So, how do we go about evening the odds a little bit, leveling the playing field? This can be accomplished in many ways, some of which we shall enumerate in this column.

First and foremost is knowing, even approximately, what your holdings are worth. Knowing how much you paid for an object is helpful, but is only part of the story. Where and when you got the piece can have a great effect on current value, but can also be misleading, as pieces bought during an up market might have settled at another level today. Or the discovery of a hoard may have dropped both demand and price (recall the Paeonia tetradrachm hoard of a few decades ago?).

Equally, both dealers' price lists and auction prices realized are not true indications of what you might sell something for, as buy price and sell price are seldom if ever the same. And if you were not the collector, but are disposing of an inherited property, you are at an even greater disadvantage. So, what to do?

Your best bet is to get an appraisal, and this can be accomplished in two ways. The most effective is to find an experienced appraiser with no axe to grind, that is, one who is not interested in buying the collection. This will cost money, but in the case of a fairly large holding the cost will be a fraction of what you might gain by entering the commercial arena well-armed. It will be necessary to tell the appraiser that you will be selling, as the purpose of an appraisal does have an affect on the final figure. For instance, an appraisal for insurance purposes will be based on the replacement cost (higher), while an estate appraisal is based on the (lower) selling price.

If you don't want to go to this expense, however, as in the case of smaller collections, or lack of cash to pay for the appraisal, the next best method is to get a dealer's price by offering him the collection. Once you have his price, you then proceed to another dealer to get a second opinion. Under no circumstances should you inform the second dealer of the first dealer's price, although it is not a bad idea to let him know that you are "shopping" the collection, this being a courtesy that the dealer will appreciate. Since most honest dealers buy about the same way, you may not find much difference in the offers. But since most dealers know how their competition buys, it's an easy matter to top the bid if it is disclosed, thus the secrecy.

It is not of much use to take the collection to an auction house for a "free" appraisal for several reasons. Some will give you a high estimate, as this may be the policy of the particular house, while others may traditionally value things at the lower end. Either way, if they give you an honest guess as to what the objects will realize, it should be remembered that some will be bought at auction by collectors, and that dealers will not pay that high a price. So the accuracy of such an "appraisal" is suspect, regardless of the best intentions of the auction house. What it comes back to is that an outside appraisal remains your best option. But if for some reason this is not feasible, you must get some valid idea of what your material is worth. To attempt to sell anything without this knowledge is obviously foolish!

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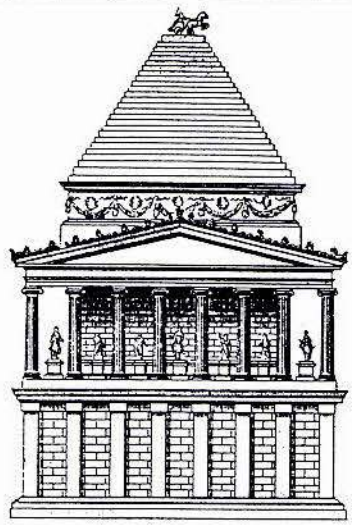
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The Celator

Antiquities

The column in the ancient world

by David Liebert

Perhaps no other architectural element of antiquity is so synonymous with grandeur and majesty as the noble free-standing column. Although other elements popular in antiquity have appeared from time to time in later architecture, particularly those of Egyptian origin such as the pyramid and the obelisk, the free-standing column has remained a staple of public and private architecture from antiquity to modern times. It is, in fact, hard to imagine a monumental public building in the modern Western world without them. From the British Museum in London to the portico of the White House in Washington D.C., the free-standing column is the very symbol of architectural elegance.

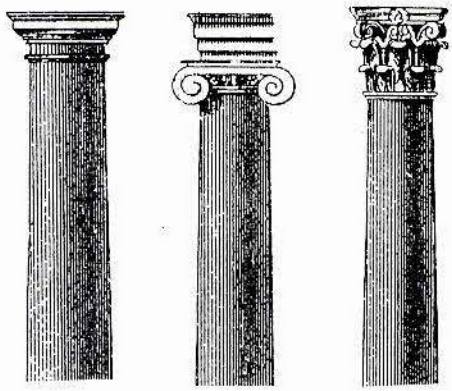


The mausoleum at Halicarnassus.

Despite its widespread use in the modern world, it is interesting that, with a few notable exceptions (such as the two pillars which the Bible tells us stood at the entrance to Solomon's Temple in Jerusalem), the free-standing column was in extensive use in only three cultures in the ancient world, those of Egypt, Greece, and the Roman empire (including its Byzantine descendant). Later use in the Post-Classical and Medieval periods, whether in the East or the West, was a direct derivation from Classical practice, just as it is to this day.

In the great wonders of the ancient world, from the mausoleum at Halicarnassus to more modest temples and palaces, the column was an important element in architecture in the cultures in which it was found. The earliest known columns come from Old Kingdom Egypt, and examples of fluted columns can be seen in the step pyramid complex at Saqqara. The early Egyptian column was based, like much of Egyptian architecture, on vegetative prototypes. These included the palm tree, the papyrus reed, and the lotus plant. All of these were commonly found in the Nile valley. These columns were built by placing stone drums one atop the other, with a capital or finial at the top. Many other varieties were developed during the long period of Egyptian history. As a result of its extensive use in Egypt, the Greeks and Romans undoubtedly adopted the idea of the column from the Egyptian examples they came in contact with.

It was the Greeks, however, who standardized the column into three main types: Doric, Ionic, and Corinthian. These columns lent their architecture, and that of the Roman architecture which followed, a uniform grace which is so much admired to this day.



The three types of Greek columns: Doric (left), Ionic (center) and Corinthian (right).

Although whole columns from antiquity are usually reserved for spacious museum displays, the decorative capitals are often found in private collections. A fine Corinthian capital, though not exactly inexpensive, can add grace and beauty to any collectors abode.

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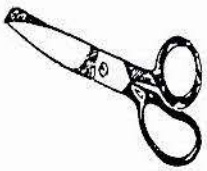
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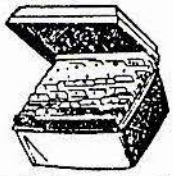
This mythical figure, thought to be from Athens, was responsible for the early development of the sculptor's art. He later moved to Crete, where he constructed the labyrinth to house the Minotaur. He also fathered a son, Icarus. What was the name of this famous mythological figure?

(Answer on page 56)



Clip & Save

Coin File



Aelius Caesar

AE-Sestertius

A.D. 137

RIC (Hadrian) 1055



In A.D. 136, the emperor Hadrian adopted as his heir the "elegant and luxurious" senator Lucius Ceionius Commodus, who assumed the name Lucius Aelius Verus Caesar. Named governor of the province of Pannonia, he ruled with wisdom and courage. Aelius received the first of his two consulships in A.D. 137. The brother of Annius Verus and Faustina the Elder, he took Domitia Lucilla as his wife. Aelius died of tuberculosis in A.D. 138, whereupon Hadrian named the future emperor Antoninus Pius as his successor. The coins of Aelius are relatively scarce.

MARKET CAPSULE

Personality	Aelius Caesar
Denomination	AE Sestertius
References	RIC (Hadrian) 1055/Cohen 56, 58
Database (sale) appearances	7 (1991-1995)
Ave. Weight	24.56 gms
Ave. Grade	about Very Fine
Ave. Price Realized	$310

Comments: Results include both obverse bust types. Results determined by cluster analysis. A superb EF specimen brought $12,500 in 1991.

There is not any direct correlation between this market analysis and the above photo.

Coin File & Market Capsule Source:

Numismatic Archives,

P.O. Box 173, Littleton, CO 80160

ASA conference held in Toronto

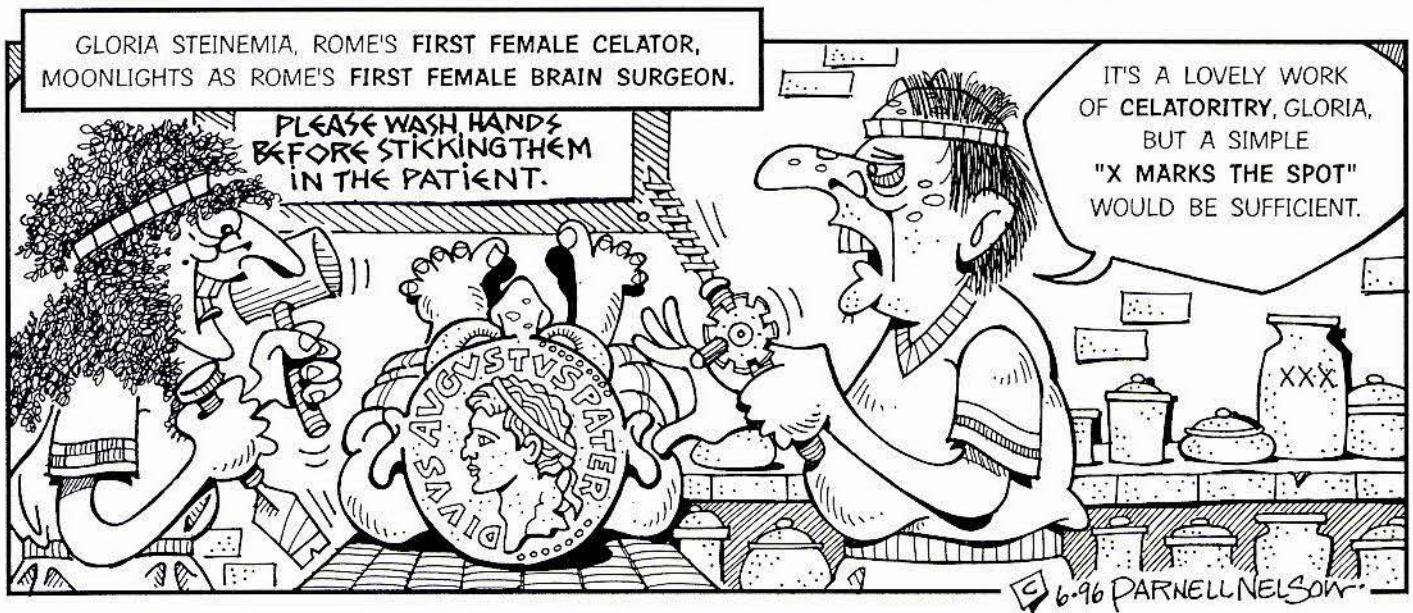
The American Society of Appraisers (ASA) held its 1996 International Appraisal Conference on June 16-19 at the Sheraton Centre Toronto, located in the heart of Toronto, Canada.

The conference, which celebrated the ASA's 60th anniversary, featured an extensive program of educational offerings and events. Appraisers were able to take exams to move them forward in their disciplines, as well as a course and exam on the Uniform Standards of Professional Appraisal Practice (USPAP), the generally accepted standards for the appraisal profession. These standards are gaining increased acceptance internationally.

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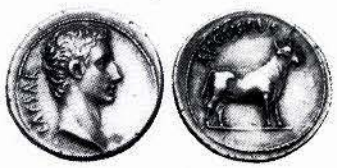
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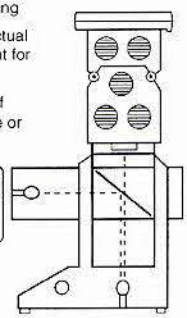
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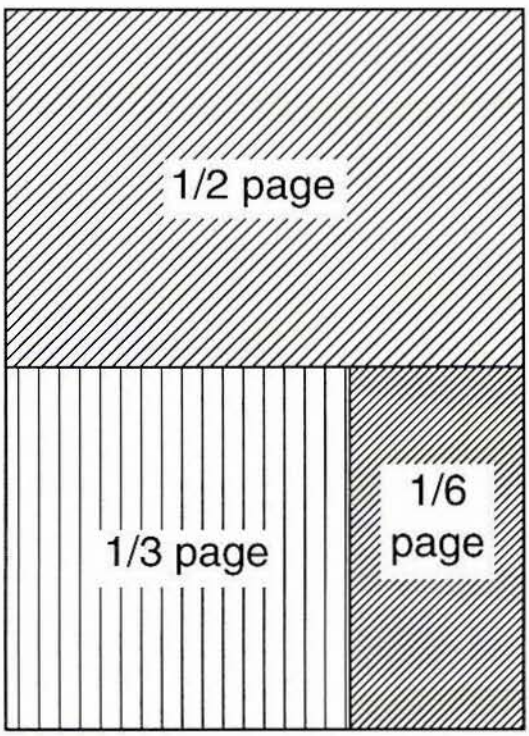
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Ye Olde Backe Paige

Dear Celator Reader:

Having just come back from Long Beach, I thought it appropriate to bring my faithful readers up-to-speed on the ancient market as I perceive it. The big talk of the show was that I managed to sell **three Syracusan dekadrachms** (2 Euainetos & 1 Kimon) **to the same client at the same time.** I must admit that this feat impressed even me, and I am not easily impressed (especially by myself). The buyer was a well-known Beverly Hills gallery owner who admitted buying them for one client. I have looked through the back issues of The Celator for the past year or so and can not find it, but I am sure that I made some sort of snide comment (my gosh can you imagine that) about Madonna buying dekadrachms. Now I am beginning to wonder if my acknowledged psychic abilities were right on the mark. Is it possible that these dekadrachms will be used for some sort of costume (it boggles the imagination how) for the "Madonna Dekadrachm Tour"? Obviously this is a joke (attention denizens of rural Cantons), as I have no idea for whom they were for..

Ron Gillio has really gone out-of-his-way to jazz up the Long Beach Expo, and has put his money-where-his-mouth-is. The place really looked snazzy with banners, large signs, easy to locate aisle numbering, and a 4 foot color photo of a shekel of Tyre right over Glenn Schinke's table. It makes the place look great, and perception is often what influences buyers to come to an event. He is turning this show into a collectors show, which I think is great, adding areas for old Rock-n-Roll records, traditional Victorian antiques, autographs, etc. This was once the top private show(s) in the country and I am hoping that this status will return. Of course, all "da guys" were there, if not at a table, then working-the-floor (I am obviously enamored with hyphens this issue). I was able to locate some really neat coins, and quite a number of them were sold at my table within 24 hours. It was also a pleasure to have Jonathan & Monica Kern right in back of me as they brought their relatively new daughter **Athena** with them, and she is just a delightful child. Not that my two daughters were not delightful as children, but after a 5 day show I think that I would have been looking for a nearby ice floe to put them on, but again maybe she was so delightful because it was not my kid. Anyway, I look forward to future shows over the years so we can all watch her grow. I just hope my stuffed platypus makes it (don't even try to figure out this one Alan).

I sold many more coins for decent four figure prices (meaning over $1,000) than I have in recent shows. In fact, it seemed that collectors were looking for coins that they had been holding back on. A Pescennius Niger denarius sold to a collector whose comment was that it was time that he bite-the-bullet and finally get the missing piece. A denarius of Pertinax and a magnificent sestertius of Galba went similar routes. I believe that prices have stabilized now that the better coins and most of the dross from the NFA/Athena Fund holdings have been disposed of, and as collectors realize that now is the time to add those few pieces that they have been holding back on.

Just as I am catching my breath, I now have the NY Spring Int'l., and then following, the Baltimore (Atlantic Rarities) show. I think this will give me a really good idea of what is going on, enough so to mull it over, during the summer months, when the show circuit goes mercifully quiet (except for the ANA in Denver, which will be also predictably quiet). It is during the summer that we actually get a chance to work on all the other areas that we do business in. Stamps, autographs, political items, sports memorabilia, paper money, etc. If you have material hanging about which is of no particular use to you, and is gathering mildew and dust, give some thought to cashing in and using those funds for your "true love", ancient coins. We have done very well for some of our collector clientele who have had stuff from "Uncle Ned" sitting about for "dog's years" and had no idea of the value which we unhesitantly paid. Even though we "lovvadacoins", we still have to locate material for and pamper all of our clients who do not necessarily focus on ancients (although it boggles the imagination that such people actually exist).

I of course read with interest the "front page", which often seems to be a mirror image of "Ye Backe Paige". Having supper with Wayne Sayles at a favorite Greek emporium (also Nick, Bill, Paul and the usual cast of rascallions), I decided to challenge the past editorial, and Wayne, in his fatherly way, told me I was a slight idiot, and after some thought and a bit more of the taramasalade, decided he did indeed have a point. We saw the same behavior at the premiere auction of the Hunt Brothers, at the same auction house, Sotheby's, in June 1990, as we did at the recent "Jackie O" extravaganza. Go back and review this catalogue and the prices realized, and try to figure out if they can ever recoup what they paid? Or can their grandchildren ever recoup? Now if I can only figure out who would generate this type of maniacal behavior if I was able to get them to claim that they owned all of the antoniniani that are lying about my cabinets?

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238-211 BC, AR Drachm (4.09 gm)
Shore 1, (This Coin), EF
Estimated at $5,000
Realized $22,000



THRACE, Abdera
ca. 411-386 BC, AR Tetradrachm (12.67 gm)
May 395, Toned EF
Estimated at $10,000
Realized $11,550



JUDAEA, First Jewish War
Year 2, (67 CE), AR Shekel (14.13 gm)
Hendin 121, Choice EF
Estimated at $2,000
Realized $3,080



BRUTTIUM, The Bretti
ca. 215-205 BC, AE Sextens (14.65 gm)
SNG ANS 96, EF, ex Garrett
Estimated at $1,000
Realized $2,420

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