

ROMAN COINS FROM COLCHESTER.

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Tout passe.—L'art robuste
Seul a l'éternité ;
Le buste
Survit à la cité,
Et la médaille austère
Que trouve un laboureur
Sous terre
Révèle un empereur.
—TH. GAUTIER; *L'Art.*

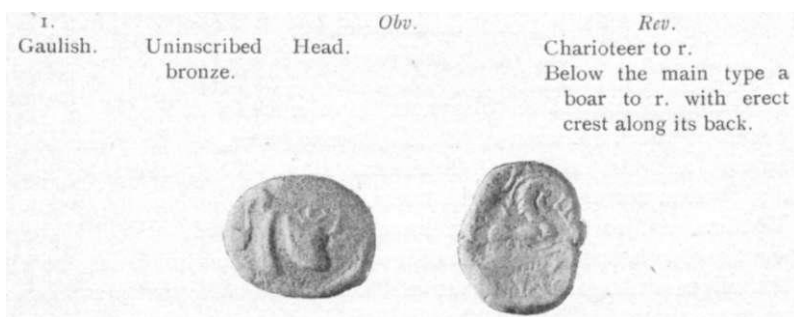
THE coins described in this paper form a small collection of 50 pieces in the possession of C. H. Greene, Esq., of Berkhamsted School, and are all from Colchester sites. Their chronological distribution corresponds in the main with that of the coins found at Verulamium, so far as these have been described. We have a scattered representation, extending over nearly four centuries, from the reign of Augustus to that of Valens, with a greatly swollen volume of output during the first half of the fourth century, to which period belong no less than sixteen coins issued by Constantine and his sons.

There is a native British bronze showing on the obverse a futurist study of a head, and on the reverse a chariot and driver drawn to the right by a wonderful horse at such a speed that the chariot has come to pieces.

The decipherable mint marks are nine in number, and include those of Aquileia (1), Arelatum (1), (Colchester (1), Londinium (2), Lugdunum (1), Siscia (1), and Treves (2). In addition there are three coins on which the mark may be that of Treves, though the other letters besides T are uncertain. So far as they go, these mint-marks correspond with the conclusions drawn from the coins found on the site of Verulam as to the recruiting grounds of the British garrison. Outside the Prefecture of the Three Gauls, only two mints (Siscia and Aquileia) are represented, Siscia because it was situated in the midst of the fierce Pannonians, from whom the drafts were derived, Aquileia because it was the principal halting-place on their march westward. Their military value is justly

estimated by Gibbon in a sentence of his fifth chapter, where he observes that "Their warlike youth afforded an inexhaustible supply of recruits to the legions stationed on the banks of the Danube, and which, from a perpetual warfare against the Germans and Sarmatians, were deservedly esteemed the best troops in the service."

Augusta Treverorum (Treves), where the principal religious cult was that of Mars, appears to have been the place at which the recruits assembled, and the great military base from which the British legions were renewed. The predominance of Treves mint-marks reflects this importance. We know that in the time of Valentinian it was the seat of the Western Court, and that from there Theodosius was despatched to recover Britain from the Picts, Scots, and Saxons.



No. 1.

The original type, of which this coin is a distant copy, is the gold stater of Philip II., of Macedon, having on the obverse a head of Apollo facing r., and on the reverse a biga driven to the r. by a single charioteer.


In our coin, when, after some consideration, the obverse is held right way up, we can make out the eye, the vertical line of the forehead and nose, and the curving sweep of the jaw-bone and chin. A single S-shaped form represents the curls on the top and back of the head.

On the reverse the two horses of the biga have coalesced into one. There are the body, an uplifted arm and reins of the charioteer.

In front of the horse's head is a rectangle of raised lines, the left side of which is produced downwards to a distance equal to its length. This pattern is, I have no doubt, the remains of the fore-legs of one of the horses in the original biga. It does not occur (see pl. xiii., 4543, 4549, in *La Tour: Atlas des Monnaies Gauloises*) where both the horses are shown. In these cases two of the fore-legs are raised high and their knob-like joints are preserved in the similar angles of the pattern which replaces them. It is, of course, arguable that the technique of the die-engraver would inevitably produce the knobs in both the legs and the pattern, since his method of engraving a line was to sink two small circular holes and then chisel the connection between them. The design is quickly connected up with the charioteer's whip, which, as in our coin, is brought round over the

horse's head for the purpose. Various stages are seen in the development. We have two horizontal bars with knobbed extremities, the latter joined vertically by beaded lines (cp. *La Tour*, pl. xxiii., 6879); or we have a complete rectangle with diagonals (xxiii., 6852, 6858, &c.); or, again, the vertical lines are produced downwards (xxiii., 6826, 6837, &c), and, the rectangle narrowing, the verticals at length become the thongs of a kind of 'cat' (xxiii., 6827 and 6828). The whole development illustrates the anxiety of the primitive engraver, like the painters of the Greek geometric and early black-figure vases, to fill up every available space in the field.

2.	British or Gaulish.	Uninscribed bronze.	<i>Obv.</i> Nearly the whole field taken up by a pattern degenerated from the hair of the prototype and its ornaments. The design is not unlike two strung tennis racquets.	<i>Rev.</i> Horse to r. with head turned back, as on some coins of Carthage. A circle in the right angle between two straight lines behind the horse are the only remains of the chariot.
The peculiarity of the obverse type arose from the employment of dies larger than the flans of the coins to be struck, and the subsequent engraving of other dies from coins which thus bore only a part of the type.				
3.	M. Agrippa.	2nd br.	<i>Obv.</i> Head to l. M. AGRIPPA . L . F . COS . III.	<i>Rev.</i> Erect facing fig. head to l. Left holds trident. S, C to l. and r.
4.	Cohen, 3.	2nd br. Between 27 and 12 B.C.	<i>Obv.</i> Similar.	<i>Rev.</i> Similar.
5.	Claudius and Drusus.	Sestertius.	<i>Obv.</i> Laureate head to r. TI CLAVDIVS CAESAR AVG P M TR P IMP.	<i>Rev.</i> Triumphal Arch surmounted by horseman to r. on prancing horse between two trophies of arms. In field to l. and r. S, C. NERO CLAVDIVS DRVSVS GERMAN IMP.
Cohen, 48.				
6.	Nero.	2nd br.	<i>Obv.</i> Bare head to r. IMP NERO CAESAR AVG P MAX TRP PP P.	<i>Rev.</i> Victory with wings spread and raised, and r. holding round shield on which S P Q R. S, C to l. and r. in field.
7.	Vespasian.	2nd br.	<i>Obv.</i> Bust to r. ... S ...	<i>Rev.</i> Figure moving to l.

8.		<i>Obv.</i>	<i>Rev.</i>
Domitian.	Denarius.	Laureate bust to r. IMP CAES DOMIT AVG GERM P M TR P XI.	Minerva (Promachostype) striding to r. with round shield on l. arm and javelin poised in r. IMP XXI COS XVI CENS P, P P. [i.e. Censor Perpetuus, Pater Patriæ.]
For the title P P (= Pater Patriæ) see the epigram, L.S., iii., 11, 12, addressed by Martial to this emperor:— Vox diversa sonat populorum, tum tamen una est, Cum verus patriæ diceris esse pater.			
The vox diversa was that of the polyglot crowd of spectators in Domitian's amphitheatre. Struck A.D. 92. Cohen, 273.			
9.		<i>Obv.</i>	<i>Rev.</i>
Domitian.	2nd br.	Bust to r. AVG GERM COS XIII . .	Illegible.
Domitian was consul for the 13th time in A.D. 87. This coin is therefore not earlier than that year.			
10.		<i>Obv.</i>	<i>Rev.</i>
Nerva.	2nd br.	Bearded head to r, IMP NER VA [C]AES AVG P M TR[P . . . C]OS . . .	Fortune erect, holding with outstretched r. hand the tiller of a rudder which rests at her feet. Pattern of raised dots in place of l. arm. Narrow erect object to right. S, C to l. and r., but S reversed. Style crude. [F]O R[T]V[NA AVGVST.]
Nerva was consul four times, twice before and twice after his accession.			
			
No. 10.			

Compare Cohen, 68, rev. of 61 (fig.) barbarised. Probably imitating type of A.D. 97.

There is some difference of opinion as to whether barbarous imitations of this period, found at Colchester and elsewhere, were struck on the Continent or are the produce of a local Colchester mint, unauthorised, but apparently connived at. Two considerations add probability to the latter view. First, the artificers

who made the pre-Roman British coins would be likely, if permitted, to continue to exercise their craft ; secondly, there is otherwise some difficulty in understanding the successful establishment of the mint of Carausius and Allectus in this city.

11.		<i>Obv.</i>	<i>Rev.</i>
Trajan.	Denarius.	Laureate bust to r. IMP TRAIANO AVG GER DAC P M TR P.	Draped fig. standing to l. COS V P P S P Q R OPTIMO PRINC.
	Struck A.D. 104-110.		
12.		<i>Obv.</i>	<i>Rev.</i>
Trajan.	Sestertius.	Laureate head to r. IMP CA[ES] NERVAE TRAI- ANO A[V]G GER DAC P M TR P CO[S] V P P] The coin has a beauti- ful green patina.	Horseman galloping to r. with spear in raised r. Below horse a crouch- ing footman. S P Q R OPTIMO PRINCIPI.
	Cohen, 503. Struck 104-110 A.D.		
13.		<i>Obv.</i>	<i>Rev.</i>
Trajan.	2nd br. Yellow brass.	Radiate undraped bust to r. IMP CAE[S] NERVAE TRAI- ANO AVG GER DAC P M TR P COS V [PP].	Erect draped figure to $\frac{1}{2}$ -l. with cornucopia on l. arm: r. holds tiller of rudder. S, C to l. and r. in field. [S P Q R OPT]IMO] P[RINCIPI].
	Cohen, 479. A.D. 104-110.		
14.		<i>Obv.</i>	<i>Rev.</i>
Trajan.	2nd br.	Bust to r. O AVG GER DA[C . . .	Figure standing to l. In field to l. and r. S, C. [S] P Q R [OPTIMO PRINC] IPI
15.		<i>Obv.</i>	<i>Rev.</i>
Hadrian.	2nd br.	Radiate bust to r IMP CAESAR TRAIANVS HADRIANVS AVG P M TR P COS III.	Helmeted figure of the emperor in military cos- tume to r.; r. hand holds erect inverted spear. S, C in field to l. and r. VIRTVTI AVGVSTI.
	This combination of types is not in Cohen.		
16.		<i>Obv.</i>	<i>Rev.</i>
Antoninus Pius.	Denarius.	Laureate head to r. ANTONINVS . AVG PIVS P P TR P XXIII.	Salus erect draped facing, head to l.; l. hand grasps erect planted sceptre: r. pours libation from a patera on to an altar round which a snake appears to be coiled. SALVTI AVG COS III.

Through the kindness of Mr. A. B. Cook, of Queens' College, Cambridge, I have been able to consult the MS. of the second volume of his work on *Zeus* (Camb. Univ. Press), in which the origin of the serpent in connection with Salus

is explained under Zeus Asklepios. Asklepios is the dead king of Tricca in Thessaly, who was skilled in medicine and afterwards became a god. His name appears to have originally meant 'snake,' the snake was his 'soul-animal' and is regularly associated with him in his cult statues, and hence with his companion Hygieia, the goddess of health, who is simply a personification of one of his attributes. Salus is the Latin equivalent of Hygieia.

Cohen, 741. A.D. 160.

17.		<i>Obv.</i>	<i>Rev.</i>
Severus Alexander.	Sestertius.	Bust to r., laureate. IMP SEV ALEXANDER AVG	Victory standing to r., and writing [VOR X] on a shield. In well preserved examples Victory's foot is seen to be resting on a helmet. Below in field S. C. to l. and r. VICTORIA AVGVSTI.
A.D. 222-235.			

Cohen, 567.

The victory anticipated by these vows is doubtless that over the Persians in the campaign of A.D. 231-3.

18.		<i>Obv.</i>	<i>Rev.</i>
	Sestertius.	Bust to r., laureate. . . . SEV[A]LEXA	Draped female fig. seated to l., with sceptre in l. and spray held out in r.
19.		<i>Obv.</i>	<i>Rev.</i>
Valerian.	Antoninianus. Billon.	Radiate paludate bust to r. IMP VALERIANVS AVG.	Erect draped figure. SECVRIT[PERPET].
Cohen, 204.			
20.		<i>Obv.</i>	<i>Rev.</i>
Salonina, wife of Gallienus.	Bil.	Draped bust to r. NA AVG.	Draped fig. standing $\frac{1}{2}$ -l. ; l. holding sceptre and r. extended. IVN[O . . . Observe the neck, which may be described accurately as scraggy or gallantly as swan-like.
21.		<i>Obv.</i>	<i>Rev.</i>
Victorinus.	Bil.	Radiate bust to r. [VI]CTORINVS P F AVG.	Sun-god radiate striding to r. with l. hand raised.

In *Ovid*, *Metam*, ii., 40, 41, the sun-god is described as laying aside his rays so that Phaethon may approach and embrace him.

At genitor circum caput omne micantes
Deposuit radios, propiusque accedere iussit.

22.		<i>Obv.</i>	<i>Rev.</i>
Victorinus. Bil.		Radiate bust to r.	Pietas standing $\frac{1}{2}$ -l. and extending patera over small altar. The altar has a round table top, supported by a central pillar.
A.D. 265-7.		. . . ICTORINVS P F AVG.	
	Cp. Cohen, 90-92.		PIETAS AVG.
23.		<i>Obv.</i>	<i>Rev.</i>
Tetricus I. Bil.		Radiate bust to r.	Erect draped female fig. with cornucopia on l. arm and slanting palm branch in r.
A.D. 262-273.		. . TETRICVS P F A[VG].	[HILA]RITAS A[VG].
	Cohen, 49.		
24.		<i>Obv.</i>	<i>Rev.</i>
Tetricus I.		Radiate bust to r.	Worn.
		IMP C TE . . .	
25.		<i>Obv.</i>	<i>Rev.</i>
Tetricus I. Bil.		Radiate bust to r.	Erect draped figure.
		[IMP] TET[RI]CVS AVG	
26.		<i>Obv.</i>	<i>Rev.</i>
Tetricus I. Bil.		Radiate bust to r.	
27.		<i>Obv.</i>	<i>Rev.</i>
? Tetricus I. Bil.		Radiate bust to r.	
28.		<i>Obv.</i>	<i>Rev.</i>
Claudius Gothicus. Bil.		Radiate draped bust to r.	Figure moving l.
A.D. 268-70.		[C]LAVDIO.	
29.		<i>Obv.</i>	<i>Rev.</i>
		Radiate head to r.	Obscure.
		. . . DIO . . .	
30.		<i>Obv.</i>	<i>Rev.</i>
Allectus. Bil.		Radiate draped bust to r.	Galley, with mast and oars, and back and front stays.
A.D. 294-7.		IMP C A[LLE]CT . S . . .	VIRTVS AVG. Mint-mk. \varnothing c.
	Cohen, 81.		
	Mr. Percy H. Webb interprets the \varnothing of the mint-mark to mean Quinarius.		
31.		<i>Obv.</i>	<i>Rev.</i>
Constantine I.		Laureate mailed bust to r.	Sun-god standing to $\frac{1}{2}$ -l., right hand raised. In field to l. and r., S, F.
		IMP CONSTANTINVS AVG.	SOL[I INVIC]TO COMITI. IN EX. P L N. The imperfection of many of the letters suggests a worn die.

	<i>Obv.</i>	<i>Rev.</i>
32. Constantine I.	Laureate paludate bust to r. CONSTANTINVS P F AVG.	Similar type, but clearer. In field to l. and r., T, F SOLI INVIC[TO COM]ITI. In ex. TR.

Coins of Constantine bearing these pagan reverse types belong to the early part of his reign, before his official acceptance of Christianity. Their fabric is different from and generally more substantial than that of the money struck after the unification of the empire.

	<i>Obv.</i>	<i>Rev.</i>
33. Constantine I.	Diademed and paludate bust to r. Head youth- ful. CONSTANTINVS PF AVG.	Two legionaries guarding a standard, on which above three disks is a banner inscribed with the labarum. GLORIA EXERCITVS In ex. A SISC.

This and the following pieces are struck under the re-organised fiscal system which accompanied the unification of the empire.

	<i>Obv.</i>	<i>Rev.</i>
34. Constantine I.	Mailed and helmeted bust to l. Helmet with fan-shaped crest. IMP CONSTANTINVS AV.	Victories supporting a wreath or plaque which rests on an altar between On plaque VOT PR. VICTORIAE LAETAE PRINC PER[P].

	<i>Obv.</i>	<i>Rev.</i>
35. Constantine I.	Mailed and helmeted bust to r. [CON]STANTINVS MAX AVG.	Two Victories supporting Votive plaque between them, on which [v]OT PR. [VICTORIAE LAET]AE PRINC PERP.

Constantine did not take the title of Maximus until after his entry into Rome in A.D. 312, following on his victory over Maxentius near the Milvian bridge, close to the city.

	<i>Obv.</i>	<i>Rev.</i>
36. Urbs Roma	Helmeted and mailed bust of Roma to l. No sceptre. [VRBS]ROMA	Wolf suckling twins. Two stars above. In ex. ☺ PLG.

Le père était debout, et plus loin, contre un arbre,
Sa louve reposait comme celle de marbre,
Qu'adoraient les Romains, et dont les flancs velus
Couvraient les demi-dieux Rémus et Romulus.
—A. DE VIGNY: *La Mort du Loup*.

On the coins, however, the she-wolf is always standing.

37. Constantino- polis type.	<i>Obv.</i> Mailed and helmeted bust of Roma to l., with sceptre over left shoulder. The loose end of the diadem is carried across the sceptre and utilised to convert it into a trident. CONSTANTINOPOLIS.	<i>Rev.</i> Victory winged with sceptre held obliquely in r. On ground to r. a shield, to l. a ship's prow. In ex., TR. S.
38. Constantino- polis type.	<i>Obv.</i> Similar.	<i>Rev.</i> Similar: but in ex. * ST[A?].

According to Maurice, *Numismatique Constantienne*, I, x., the obverse type of Constantinopolis (Roma Nova) celebrates the inauguration of the city after May II, 330 A.D. The laws of the Theodosian code cease to be dated from Byzantium in 324, but only after May II, 330, begin to be dated from Constantinopolis. The victory doubtless commemorates the defeat of Licinius by Constantine, A.D. 324, which united east and west under one sceptre.

39. Helena.	<i>Obv.</i> Bust to r. FL IVL HELENAE AVG.	<i>Rev.</i> Draped erect female figure facing, with sceptre held transversely in l., and patera extended in r. PAX PVBLICA. In ex. T ?R S.
40. Constantine II.	<i>Obv.</i> Laureate mailed bust to r. CONSTANTINVS IVN NOB C.	<i>Rev.</i> Two legionaries guarding two standards. [GLOR]IA EXERCITVS.
41. Constantine II.	<i>Obv.</i> Helmeted and mailed bust to l. CONSTANTINVS IVN.	<i>Rev.</i> Altar with globe upon it, and on facing panel VOT I. S XX. BEAT TRA * * * In ex. P LON.
42. Constans.	<i>Obv.</i> Diademed bust to l. .. CON[. . .]S [N]O[B] CAES.	<i>Rev.</i> Turreted gateway. Above, betw. turrets, a star.
43. Constans.	<i>Obv.</i> Laureate mailed bust to r.	<i>Rev.</i> Erect facing figure. T, F to l. and r.

44. ? Constans or Constantius II.	<i>Obv.</i> No detail visible.	<i>Rev.</i>
45. Family of Constantine.	<i>Obv.</i> Diademed bust to r.	<i>Rev.</i> Victories meeting and presenting wreaths.
46. Family of Constantine.	<i>Obv.</i> Much corroded. Bust to r. c o . . .	<i>Rev.</i> VOT X in wreath. CAESARVM [NOST]RORVM. In ex. T[.]—
47. Valentinian I.	<i>Obv.</i> Diademed and paludate bust to r. DNVALEN AVG.	<i>Rev.</i> The emperor in military costume to r., grasps in r. the pole of a Vexillum and with l. the hair of a kneeling captive. GLORIA RO[MANORVM]. In field to l. and r., O, F II, and below on either side pole R, S. Mint-mk. illegible and partly broken away.

Struck at Arelatum. This mint was first opened by Constantine I. in 313 at the same time that the one at Ostia was shut. Maurice, *op. cit.*, thinks possibly the monetarii were transported from one to the other.

O F signifies *officina* workshop. Over the *monetarii* in each workshop was a foreman known as *officinator*, and the manager of the whole mint was called *praepositus*.

48. Family of Valentinian.	<i>Obv.</i> Diademed bust to r.	<i>Rev.</i> Victory moving to l.
49.	<i>Obv.</i> Bust to r.	<i>Rev.</i> Emperor as soldier grasping pole of vexillum in l. and dragging kneeling captive by hair with r. [GL]O[RIAR]OMANO[RVM]. In ex. SMAQ.
50. Valens.	<i>Obv.</i> Diademed and paludate bust to r. [DN]VALENS P F AVG.	<i>Rev.</i> Draped figure.