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SOME NEW AND OLD ACQUISITIONS IN THE NATIONAL MUSEUM IN CRACOW

I. The Solidus of Julian the Apostate

In 1992, the National Museum in Cracow made an important purchase of a precious Roman gold coin[1] (Fig. 1a, b). It is a solidus of 355–357 A.D. coined by the emperor Constantius II (337–361) for Julian the Apostate, still a Caesar.[2] The coin weighs 4.45 gram and has a diameter of 21.6 mm, which is within the metrological limits of that type of emission. The coin is slightly damaged on the edge, which is best seen at the top of the obverse and a portion of the reverse. The damage may have resulted from a removal of a suspension ring or punching a hole, frequent enough practices on gold Roman coins.

The obverse features a representation of the bust of Julian the Apostate with no head gear, in paludamentum and armor, shown in the right profile, with the circular inscription DNCLIVL – IANVSNC.[3] The design on the reverse is richer: Rome and Constantinople personified are seated facing each other and are supporting a shield decorated with a star. The Rome figure, behelmeted and bearing a spear, is positioned on the left; the Constantinople figure, wearing a corona muralis and holding a sceptrum, is on the right. Underfoot, Constantinople has the outline of a ship. The circular inscription reads FELTEMP – REPARATIO[4] In the exergue, a mint mark is visible: a palm branch and the sequence R(?)[5] SMS and an asterisk – pointing to Rome as the seat of the mint. The museum piece unquestionably represents a variant of the reverse type registered elsewhere in a slightly different form by H. Cohen[6] and J.P.C. Kent.[7] Though the latter variant mint mark possesses identical initials and beginning of mark, it

1 The coin was purchased thanks to generous financial support from members of the Association of Friends of the National Museum in Cracow.

2 Emperor Julian reigned as Augustus between 361 and 363 A.D.

3 Dominus Noster Claudius Iulianus Nobilis Caesar.

4 Felicium Temporum Reparatio.

5 Illegible due to die damage.

6 In: *Description historique des monnaies frappées sous l'empire romain communément appelées médailles impériales* (Graz: 1955), vol. VIII, p. 44, item 8.

7 In: *Roman Imperial Coinage* (London: 1981), vol. VIII, p. 276, item 292, pl. 10, item 292.

has, instead of the asterisk in the museum piece, a palm branch. These details undoubtedly constitute the mint mark and point to different officinae ot fhe same mint.

The obverse. The inscription *Dominus Noster Claudius Iulianus Nobilis Caesar* clearly informs that Julian the Apostate, shown on the obverse, started off as a Caesar. This title, dating back to the time of Diocletian's tetrarchy, was bestowed on the then young Julian by his paternal cousin, the ruling Constantius II. The inscription contains no dating, which is characteristic for the coins of the late Roman empire. Yet, we know from the account of Ammian Marcellinus, the historian of the time of Julian's reign,[8] that the future emperor received the title of Caesar on November 6, 355 A.D. He had been called off from Athens, where he was studying philosophy and rhetoric, straight to Milan, whence the emperor sent him as his closest – though inferior in rank – co-ruler on to Viennes and then to the Rhine river to defend the state from Germanic pressure. The title of Caesar in fact reflected the lower category of ruler for though Constantius covered Julian with a purple cloak during the ceremony of awarding the title, he covered his head with only an ordinary wreath with the emperor's portrait intertwined rather than a diadem. On the coin, there is no diadem and Caesar has a bare head. Still, the bust is shown wearing not a usual pallium but armor and paludamentum – a military cloak fastened with a decorative buckle. This suggests that he was portrayed as the commanding officer of his troops. An analysis of the portrait also shows that he was pictured beardless, and yet he is known to have had a beard during his study in Athens as a sign of allegiance to pagan philosophers. The ruler's customary beard must have been abandoned since Constantine the Great (306–337 A.D.). Neither his followers nor their co-rulers were ever pictured wearing a beard. Julian was the only dissenter, but not before 361 A.D., when, following the death of Constantius II, he became the only ruler (up to 363). The length of Julian the Apostate's beard serves as a kind of chronometer of his emissions.[9]

The reverse. The inscription *Felicium Temporum Reperatio* is featured on the reverses of emissions under the monetary system as reformed by Constantius II. Additionally, this heartening slogan honored the consulate of 346 and agreement between Constantius II and his younger brother Constans, reached at a difficult time for the empire as it was fighting a losing war against Persia.[10] The inscription in question is repeated incessantly through the years 348–350 also after Constans' death (350), and in 351–360 on emissions in bronze coined by the empire's western and eastern mints: Rome, Aquileia, Treves, Lyons, Arelate,

8 Res gestae 15, 8, 17, and 21, 1, 4.

9 Cf. E. Babelon, "L'iconographie monetaire de Julien l'Apostat," *Revue Numismatique*, vol. 7, ser. 4, 1903, pp. 130–163 and F.D. Giliard, "Notes on the Coinage of Julian the Apostate," *Journal of Roman Studies*, vol. LIV, 1966, pp. 135–136, pl. X.

10 Cf. H. Mattingly, "Fel. Temp. Reparatio," *Numismatic Chronicle*, 1933, pp. 182–202; and J.P.C. Kent, "Fel. Temp. Reparatio," *Numismatic Chronicle*, 1967, pp. 83–90.

Siscia, Sirmium, Thessalonica, Heraclea, Constantinopole, Nikomedia, Cyzicus, Antioch, and Alexandria.[11] Those bear effigies of a mounted emperor smiting an enemy, emperor standing on board of a ship and bearing the Phoenix, the Phoenix itself, or Victory writing down the number of vows.

Fig. 1a,b

The type of "twin cities": Rome and Constantinople, so characteristic for the piece under discussion, was not fully developed until after 350 A.D. The type was mainly reflected in the so-called anniversary emissions of 351–356 coined in gold by Constantius II (also for Gallus and Julian as Caesars) in mints listed above.[12] Especially notable are solidi and their multiplications, whose reverses bear the inscription GLORIA REI PVBLICAE and a representation of Rome and Constantinople personified, jointly holding a shield with the number of vowes written on it. Both personifications are shown enthroned; Rome is seated facing forward in a helmet and with a spear; Constantinople has a ship under his feet, is wearing a corona muralis, i.e. has qualities related to those of the goddess Tyche, and is holding a sceptrum which points toward Rome. The inscription seems to suggest that both capitals jointly represent the Roman Res Publica – Rome with "hasta imperii", Constantinople with sceptrum.

The Cracow solidus, however, rather than GLORIA REI PVBLICAE, has "Felicium Temporum Reparatio", earlier featured on bronze coins. On the reverse, instead of the number of vows on a shield, there is a representation of a star – a symbol of youth and hope. The coins of such emissions celebrated, it seems, an event of triple importance: the thirty-fifth anniversary of emperor Constantius II, his visit on this occasion to the state's old capital, and the vota suscepta for the young Caesar Julian the Apostate.[13] The Rome-Constantinople monetary symbolism is constantly present in his emissions at the time when he bore the title of Caesar. After 361 A.D., Julian as Augustus and the only ruler put even greater emphasis on his links with his home town of Constantinople. Here he

11 J.P.C. Kent, *The Roman Imperial Coinage*, pp. 252, 256–259, 262–264, 272–274, 323–325, 329; 153–154, 157, 167; 182–183, 191; 210–213, 219; 364–366, 374; 386; 411, 412, 418, 419, 421; 434–437; 456, 460; 475, 478, 479; 494–498; 522; 541–545.

12 *Ibid.*, pp. 189, 220, 225, 269, 332, 335, 370, 384, 416, 435, 455, 459, 477, 492, 517, 525.

13 Cf. M. Thirion, "Les vota impériaux sur les monnaies entre 337 et 364," *Revue Suisse de Numismatique*, vol. 44, 1965, pp. 11–15.

was born, here he always encountered friendly reception from the senate and citizens, here he stayed until 362 A.D. when he set out his Persian expedition, in which he was killed.

The solidus of Julian the Apostate acquired by the National Museum of Cracow is one in a valuable series of sources illustrating the evolution of the idea of Rome-Constantinople, a city to be an equivalent of the Empire's capital in the East. Aiming at a gradual twinning and equating both capitals, the idea was upheld under emperor Constantius II and even more under emperor Julian the Apostate.[14]

II. The Jewish Shekel and its medal imitations

Jewish shekels are subject of many misunderstanding and controversies in historical study. This ancient currency is often mistaken for or confused with modern imitations. For this reason, a group of Jewish shekels in the possession of the National Museum deserves closer attention. Dominant among them are medal imitations. One genuine shekel was bequeathed by Professor Franciszek Piekosiński in 1915 (Fig. 2a, b); the remaining three registered in the museum inventory as counterfeit (Figs. 3a, b; 4a, b) found their way to the museum donated by Wanda Strzałkowska in 1925.

The genuine shekel is very carefully struck in silver and, unlike many ancient coins, represents a proper obverse-to-reverse alignment seen in the correct positioning of the die. It has been preserved with only minimal wear; there are only some minute cracks near the rim, which is normal enough on antique coins. Authentic shekels, we know, were struck by hand with a die producing the coin design. The design of the stamp is as follows. The obverse features a stylized branch with three pomegranate fruits and a circular inscription that reads: JERUSHALAYIM HAKEDOSHAH (Holy Jerusalem).[15] The obverse design is described as a chalice,[16] with confirms the fact that "the chalice of redemption" played an important role in early Judaic symbolism;[17] this type of chalice was pictured in the graphic triumph on Judea on emperor Titus' arch (79–81 A.D.)

14 Cf. J.M.C. Toynbee, "Roma and Constantinopolis in Late-Antique Art from 312 to 365," *Journal of Roman Studies*, 1947, pp. 135–144, and the thoroughgoing study by M. Salamon, *Rozwój idei Rzymu-Konstantynopola od IV do pierwszej połowy VI w.* {*Development of the Rome-Constantinople Idea from the Fourth to Early Sixth Centuries*} (Katowice: 1975).

15 B. Romanoff, *Jewish Symbols on Ancient Jewish Coins* (Philadelphia: 1944), p. 53.

16 B.V. Head, *Historia Numorum* (Oxford: 1911), p. 807.

17 Cf. Moses' instruction to priest Aaron, Exodus 16, 33 (the contents of the chalice could have been not manna but tamarisk juice – Tamaris mannifera).

in Rome.[18] The chalice seen on the obverse of the shekel has its brim decorated with pearl ornament, above it, the year of coinage is shown with the sign Shin Beth (i.e. the second year of emission); the circular inscription reads: SHEKEL ISRAEL (Fig. 2a, b).

Fig. 2a,b

The currency of ancient Judea called the shekel is very rarely mentioned in the body of numismatic sources. It has been recorded in numismatic literature in two denominations, as one and one-half shekels. To be sure, they differ slightly in graphic design and inscriptions. The obverse inscription JERUSHALEM KEDOSHAH (Jerusalem is holy) occurs only on specimens marked Shin Aleph, meaning the firs year, while JERUSHALAYIM HAKEDOSHAH (Holy Jerusalem) is found on specimens signed Shin Beth, Shin Gimmel, Shin Daleth, and Shin Heh, i.e. the second, third, fourth, and fifth year, respectively. Naturally, the reverse inscription SHEKEL ISRAEL applies to full shekels only; the smaller denomination reads HAZI HASHEKEL (one half-shekel).[19]

Jewish shekels have long aroused much interest of historians of ancient Palestine who devoted much study to this tender. The most difficult problem to solve was the correct dating of their manufacture. Of the older researchers, C. Cavedoni,[20] F. de Saulcy,[21] A. Levy,[22] E. Berzbacher,[23] F.W. Madden,[24] and T. Reinach[25] date the coins at the period directly following the granting by Antiochus VII Sidetes (138–129 B.C.) of the right to strike a local coin to the high priest of the Jerusalem temple, the founder of the Hasmonean dynasty, Simon Maccabaeus (143–135 B.C.). The opinion was upheld by many compendiums on ancient coins[26] and

18 A. Reifenberg, *Ancient Hebrew Arts* (New York: 1950), pp. 77–79.

19 L. Kadman, *Corpus Nummorum Palaestinensium* (Jerusalem: 1958), vol. III, p. 8.

20 In: *Numismatica Biblica, ossia dichiarazione delle monete antiche memorate delle Sante Scritture* (Modena: 1850–1855).

21 In: *Recherches sur numismatique judaique* (Paris: 1854).

22 In: *Geschichte der jüdischen Münzen* (Leipzig: 1862).

23 In: Jüdische Sekel," *Zeitschrift für Numismatik*, Bd. III, 1876, pp. 141–144.

24 In: *Coins of the Jews* (London: 1881), pp. 71–72.

25 In: *Jewish Coins* (London: 1903), pp. 43–44.

26 B.V. Head, *op. cit.*, p. 806.

has supporters even now.[27] The first to try to overcome this belief was G.F. Hill in his study of Palestine coins,[28] as he moved the dating of silver shekels to the first century A.D. Indeed, if we consider the inscriptions JERUSHALEM KEDOSHAH (Jerusalem is holy) and JERUSHALAYIM HAKEDOSHAH (Holy Jerusalem) placed, as has been said, on the obverses, we can suppose them to correspond with HIERAS KAI ASYLOV (i.e. Holy city offering refuge). The latter became common on Greek coins in the first century B.C. and the first century A.D. in towns like Dora, Ptolemais-Ace, Sidon (Phoenicia), Ceasera Panias (Trachonitis), Abila, Antioch ad Hippum, Capitolias (Decapolis), and others.[29] The later date was finally affirmed by L. Kadman, who pinpointed it to 66–70 A.D., i.e. the time of the first uprising in Judea.[30]

Arguments to confirm the striking of a local Jewish coin only after Simon Maccabaeus' death are clear enough. In 138 B.C., Antiochus VII Sidetes, newly risen to power, to ingratiate himself with Simon, granted the Jewish people some concessions, among which was the right to coin money. Yet, written sources clearly state that Antiochus reneged on his decree in the same year.[31] We also know that this ruler finally reoccupied Judea's cities and besieged Jerusalem, destroying its fortifications.[32] Another important circumstance is that it was not until Antiochus had died in 129 B.C. that some cities in the Seleucid monarchy resumed autonomous coinage. For Tyre (Phoenicia), it was 126 B.C., for Askalon (Judea), 104 B.C.[33] Besides, it was not so much Antiochus' death as his defeat in the war against the Parthians that was the cause of growing liberties of cities belonging to the long declining Seleucid state. In the light of the above, it is highly probable that it was only the son of the murdered Simon (135 B.C.), Joannes Hyrcanus (135–104 B.C.), who began to strike local coin in no more than bronze and that in 110 B.C.[34]

One more observation supports the dating of the silver shekel at the first rising in Judea: the rising lasted five years, a time-span that coincides with that of the shekel emission. Supporters of earlier dating ignore the fact that it is difficult to match a five-year period with the span of Simon's rule. He ascended to power in 143/142 B.C. and was murdered in February 135 B.C.; thus, he ruled

27 Among others, W. Wirgin, S. Mandel, *The History of Coins and Symbols in Ancient Israel* (New York: 1958), p. 57.

28 *Catalogue of the Greek Coins in the British Museum – Palestine* (London: 1914).

29 B.V. Head, *op. cit.*, p. 807.

30 In: "The Coins of the First Revolt," *Congrès International de Numismatique*, Paris 1953, vol. II (Actes), pp. 239–248, and by the same author, "The Coins of the Jewish Roman War," *Numismatic Studies and Research* (Jerusalem: 1958), pp. 42–61.

31 Mach I, 15, 2–9; and 15, 27.

32 Jos. Flav., *Antiquitates Iudaicae*, XIII, 8, 2–3; and *Bellum Iudaicum*, I, 2, 5.

33 B.V. Head, *op. cit.*, pp. 800–804.

34 The date is suggested by B. Kanael in: "The Beginning of Maccabean Coinage," *Israel Exploration Journal*, vol. I, 1950–1951, pp. 170–175. Also cf. A. Kindler, "Hasmonean Coinage," *Numismatic Studies and Research* (Jerusalem: 1958), pp. 16–17.

for eight years.[35] The shekels would then be consistently marked in a cycle of seven or even eight years. Moreover, what with Antiochus' decree being issued in 138 B.C. and Simon Maccabaeus dying almost three years later, it is impossible to accept silver shekels coined in a succession of years and marked one to five as emitted between 138 and 135 B.C. The hypothesis put forward by W. Wirgin and S. Manderl,[36] that the letter Shin in the inscription means not Shanat, or year, but Shmitta, or leap year, is not convincingly substantiated. In all records on Palestine chronology, numbering is in consecutive rather than leap years. Finally, a plausible argument for the dating of the silver shekels at 66–70 A.D. was supplied by coin finds in Jerusalem, Birzeit, and Masada,[37] for they concur with Tyre coins, the youngest of which come from the first century A.D. What is also characteristic is that excavations at Marisa, Gezer, and Beth-Zur, i.e. on territories acquired by Simon, yielded many coins belonging to his successor Joannes Hyrcanus I, but no shekels.[38]

Additionally, the coin design on the shekels radically differs from the coins of Hasmonean rulers. These never bear dates but always the name of an athority such as high priest, king, or community, while shekels are always dated and have general reference inscriptions (Holy Jerusalem). Hasmonean coins represent such graphic motifs as cornucopia, anchor, and helmet: devices alien to Judaic symbolism. By contrast, shekels clearly native symbols: chalice as a ritual vessel, or branch with pomegranates. Shekels are additionally characterized by an unusual precision of lettering and harmony between inscriptions and graphic patterns. Considering their consistent style and execution, we must conclude that they are homogeneous emissions turned out within the space of a few years, without any significant variation of die design usually introduced in a longer mint run due to punch wear. Let us note that the highest quality dies are found on shekels coined in the second (67/68 A.D.), third (68/69 A.D.), and fourth (69/70 A.D.) years of emission. The first year (66/67 A.D.)(and the last (70 A.D.) share a slightly lower workmanship. This is understandable since the experience gained in the first year of production helped perfect the process. On the other hand, the coins emitted in the last year bear the mark of hasty production in an air of approaching defeat. Incidentally, they are extremely rare, which can be explained by a reduced supply of metal at the final stage of war with Rome.

As we have said, the number of genuine Jewish shekels is very limited, which is obviously due to their short period of emission. Predictably, therefore, in the course of ages, numerous copies have been made of these esteemed pieces.[39] Esteemed they are not only because of their high artistic quality. What is decisive

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35 Jos. Flav., *Bellum Iudaicum*, I, 2, 3.

36 W. Wirgin, S. Mandel, *op. cit.*, pp. 41–48.

37 Listed in: L. Kadman, "The Coins of the Jewish...," p. 46.

38 *Ibid.*, p. 47.

39 B. Kisch, *Shekel Medals and False Shekels* (New York: 1941), p. 39; and J.B. Stack, "A History of Counterfeiting," *Numismatic Review*, vol. III, 1945, p. 26.

for their popularity is the renderings rooted in ancient Judaic symbolism, as well as heartening words readily understandable to their user fighting for independence for ancient Judea and later struggling to maintain the identity of their nation.

Fig. 3a,b

Fig. 4a,b

The foremost among the replicas are specimens made as fancy medallions imitating – with varying success – genuine prototypes (Figs. 3a, b; 4a, b). What is striking about those new artifacts is their repetitive, serial nature. They were usually turned out of silver, but also of alloys of other metals like tin, lead, or copper; they were gold plated or cast rather than coined as the original were. These fantasies – usually larger in diameter than genuine shekels – differ from their prototypes in, among other things, the inscriptions written in neo-Hebrew alphabet rather than paleo-Hebrew signs. Also, the composition of the individual parts of inscriptions differs and there is no dating. The chalice featured on the reverse assumes the shape of an urn out of which smoke is rising or a palm branch (lulab) emerging. The branch with three pomegranates, so characteristic for the ancient shekel obverse, is sometimes replaced by an almond tree or its branch with abundant foliage. It is probably a reminiscence and picturesque emphasis of the "tree of life", a very familiar symbol in early Judaic iconography.

The question arises, what is the reason that shekel medals bear curiosities absent from their originals. Modern medal makers may not have known genuine shekels, which, by the way, were mentioned as early as 1268 by the famous Bible commentator Moshe Ben Nachman[40] and 1538 by W. Postel.[41] The makers of the fantasy medals were probably misled by an inaccurate description of shekels by the widely known Palestine geographer Moshe Estori ha-Parchi,[42] whose description renders the chalice as a censer and the pomegranate branch as an almond tree.[43] Nor are the medalists likely to have known the work of Azari de Rossi,[44] in which the author used copies of paleo-Hebraic inscriptions in "Sama-

40 In: Biur al hamiṣha hamiske Tora, publ. in Warsaw, 1881, p. 24.

41 In: *Linguarum duodecim characteribus differentium alphabetum introductio ad Legendi modus longe facillimus...*, Parisiis, 1538.

42 In: Kaphtor wa' Peraks, ed. pinceps: Venice, 1949 and ed. posterior: Berlin, 1852.

43 *Ibid.*, ed. princeps, p. 43.

44 In: Meor enayim, ed. princeps: Mantua, 1571, and ed. posterior: Wilno, 1866.

ritan writing". Ignorance of this work caused medallic shekels to feature Gothic influenced neo-Hebrew lettering commonly used in the sixteenth century.

Owing to certain stylistic qualities common to these pieces, they can be traced back to several European centers famous for their medalist workshops. They include Hamburg, Holstein, Prague, and Zgorzelec.[45] Noted in connection with the last of these, is an engraver named Milicz, who was active around 1550. The Cracow medallic shekels originated most probably in his shop, though it is not unlikely that they are later replicas of his artifacts.[46]

Shekels were also reproduced in painting: the picture by Lucas of Leyden (1494–1533) kept in Florentine Uffizi depicts the payment of thirty pieces of silver in the form of medallic shekels to Judas Iscariot and hence their widely circulated name of "Judas' thirty pieces of silver".[47] Medallic shekels are described in Melanchton's letter of George III, Prince of Anhalt, in 1552,[48] they are also often mentioned in testament legacies in Denmark.[49] The symbolism of steaming chalice, part and parcel of these artifacts, appears on medals made in Jachimov in Ceske Rudavy to honor Ferdinand I (1556–1564) and Maximilian II (1564–1576).[50]

It has long been maintained that medallic shekels are genuine coins[51] and some are still kept in museums and treasuries in many European churches and cloisters[52] by mistaken association with "Biblical times".

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45 P. Berghaus, "Zu den Görlitzer Schekeln und ähnlichen erdichteten Münzen," *Hamburger Beiträge zur Numismatik*, 1959, 12–13, pp. 199–203, pl. 8–10.

46 Cf. V. Klagsbald, *Catalogue Raisoné de la collection juive du Musée de Cluny* (Paris: 1981), pp. 54–55, Nos. 59–61.

47 G.F. Hill, *Medallic Portraits of Christ* (Oxford: 1920), p. 87, No. 1; Mathew 26, 15, and 27, 3–10 (where the sum is given in pieces of silver paid to Judas for his betrayal and the potter's field is mentioned which was bought for the money he abandoned in the temple). Cf. Z. Żabiński, *Collectanea Theologica*, 43, f. II, 1973, pp. 65–75 on the purchasing power of coins mentioned in the gospels.

48 E. Bretschneider, *Corpus Reformatorum*, vol. VIII, p. 964 and vol. X, p. 607.

49 G. Galster, "To falske Shekler," *Nordisk Numismatisk Union Medlemsblad*, 1955, pp. 89–91, No. 5.

50 B. Kisch, "The Engraver of the First Shekel Medals," *Historia Iudaica* (New York: 1942), vol. IV, No. 1.

51 C. Waserus, *De antiquis nummis Hebracorum, Chaldaeorum Syrorum, quorum S. Biblia et Rabbinorum scripta meminerunt* (Tiguri: 1605), p. 108; J.C. Rasche, *Die Kenntnis antiker Münzen* (Nuremberg: 1778), p. 282, pl. XI, 3; and S. Lyon, *Explanation and Observation on Antique Medal* (London: 1810).

52 G.F. Hill, False Shekels, *The Reliquiary and Illustrated Archaeologist* (London: 1902), vol. VIII, No. 4, 134; M. Bahrfeld, "Falsche jüdische Shekel," *Blätter fur Münzfreunde*, 1910, col. 4228; and P. Grierson, "The Thirty Pieces of Silver and Coins of Rhodos," *Numismatic Circular*, 1955, p. 422.

Stefan Skowronek

Z nowych i dawniejszych nabytków Muzeum Narodowego w Krakowie

Streszczenie

Autor publikuje nowe i dawniejsze nabytki Muzeum Narodowego w Krakowie pozyskane do zbiorów tegoż Muzeum w roku 1992 (solidus Juliana Apostaty) i w roku 1925 (trzy szekle medalowe).

Solidus Juliana Apostaty z wyobrażeniem popiersia Juliana na awersie i z przedstawieniem personifikacji Konstantynopola z Rzymem na rewersie, stanowi odmianę stempla wykonanego w oficynie menniczej Rzymu w latach 355–357 po Chr. Zabytek należy do cennego zespołu źródeł numizmatycznych, ukazujących ewolucję idei Rzymu-Konstantynopola, miasta mającego stanowić odpowiednik stolicy Imperium Romanum na Wschodzie.

Trzy szekle medalowe będące naśladownictwami szekli I powstania w Judei w latach 66–70 po Chr., wykonane zostały w europejskich ośrodkach medalierskich w czasach nowożytnych. Zabytki te przedstawiają na awersie kielich – urnę, z obłokiem dymu lub z gałązką palmową, na rewersie zaś gałązkę drzewa migdałowego. Egzemplarze owe, prezentujące motywy zmodyfikowanej symboliki judaistycznej szekli „powstańczych" określane bywają w literaturze przedmiotu i tradycji mianem „Judaszowych srebrników".