

Greco-romana. Revista Chilena de Estudios Clásicos

VII, 2025, pp. 1-27

ISSN 0719-9902

DOI: <https://doi.org/10.53382/issn.0719-9902.93>

**THE AMAZON AND THE POLIS:
CIVIC IDENTITY IN THE COINAGE OF HELLENISTIC KYME***

LA AMAZONA Y LA POLIS:
IDENTIDAD CÍVICA EN LAS MONEDAS DE LA KYME HELENÍSTICA

Luciel Adrian Molina Romero
Laboratorio de Estudios Clásicos Aplicados
Universidad Andrés Bello, Chile
lucielmolinar@gmail.com

Abstract: This article examines the role of coinage in the construction and expression of civic identity in the Hellenistic *polis* of Kyme, in Aeolis (western Asia Minor). Based on numismatic evidence from the late fourth to the second century BCE, the study traces the transition from Seleucid royal issues to fully civic *stephanophoric* coinage. It aims to show how Kyme engaged with inherited Hellenistic monetary habits while progressively shaping distinctly civic visual and symbolic repertoire. Particular attention is given to the selection and adaptation of iconographic elements, including panhellenic types, regional identities, and the local Amazonian foundation tradition. Through a historical analysis of the Kymaean coinage, the article demonstrates how coinage provided Kyme with a durable medium for expressing civic self-representation within broader political and economic frameworks. By situating Kymaean coinage within its regional and historical context, this study highlights the value of numismatic analysis for understanding how *poleis* of Asia Minor negotiated continuity and change in the Hellenistic period.

Resumen: El presente artículo examina el papel de las monedas en la configuración y proyección de la identidad cívica de la *polis* helenística de Kyme, en la región de Eólida (Asia Menor occidental). A partir del análisis de emisiones numismáticas comprendidas entre fines del siglo IV y el siglo II a.C., se estudia la transición desde acuñaciones bajo autoridad real seléucida hacia una producción plenamente cívica de tipo *stephanophórico*. La investigación sostiene que este proceso no supuso una ruptura con los lenguajes monetarios helenísticos heredados, sino una adaptación gradual de sus repertorios visuales ante la necesidad de autorrepresentación cívica. En este marco, se analiza la selección y resignificación de elementos iconográficos panhelénicos, identidades regionales y símbolos locales, con especial atención al mito fundacional amazónico de Kyme. El estudio muestra cómo la moneda funcionó como un soporte para articular continuidad histórica, pertenencia cívica y posicionamiento político dentro de un contexto helenístico cambiante. Al situar la moneda de Kyme en su contexto regional e histórico, este estudio pone de relieve el valor del análisis numismático para comprender cómo las *poleis* de Asia Menor gestionaron procesos de

* This article was funded by the Proyecto Semillero de Investigación (SEMFECSUNAB2024_4), of the Faculty of Education and Social Sciences of Universidad Andrés Bello, Chile, and is also part of the project N° DI-01-24/TS, supported by the Centro de Estudios Tierra Santa of Universidad Andrés Bello.

continuidad y transformación a lo largo del período helenístico.

Key words: Numismatics, Hellenistic coinage, Civic self-representation, *Polis*, Asia Minor.

Palabras claves: Numismática, monedas helenísticas, autorrepresentación cívica, *polis*, Asia Menor

Cómo citar este artículo/Citation: Molina Romero, Luciel Adrian 2025: «The Amazon and the *Polis*: Civic Identity in the Coinage of Hellenistic Kyme», *Grecorromana. Revista Chilena de Estudios Clásicos* VII, pp. 1-27. DOI: <https://doi.org/10.53382/issn.0719-9902.93>

Recibido: 22/11/2025

Aceptado: 18/12/2025

1. *Introduction*

Numismatics, the scholarly study of coins, has long moved beyond its antiquarian origins to become a fundamental tool for historical inquiry. As mass-produced and widely circulated artifacts issued by political authorities, coins constitute a form of official documentation that combines economic function with deliberate acts of representation. Through their metrological standards, iconography, and legends, coinages negotiated identities and collective narratives, offering a key source of evidence into how communities and rulers sought to define themselves¹.

Beyond their primary economic function as instruments of exchange and valuation, coins convey carefully constructed messages through their material properties, iconography, and inscriptions. As Millar has emphasized, they are among the most deliberate expressions of public identity produced by ancient political bodies². Their imagery and legends reflect negotiated narratives and shared assumptions, while their standardized form ensured broad legibility across regional and supra-regional contexts. Moreover, issued by cities, kings, or ruling authorities, coins must also be understood as official documents, shaped by specific political circumstances and designed to communicate authority and civic coherence³.

¹ On numismatics see: Mørkholm 1991; Howgego 1995; Kemmers and Myrberg 2011; Meadows 2001; Thonemann 2015; Olmos and Belmonte 2016; Holt 2021.

² Millar 1993.

³ Olmos and Belmonte 2016, p. 7.

Within historical research, numismatics occupies a central position alongside literary, epigraphic, and archaeological evidence. Coins offer a distinctive perspective precisely because they unite economic practice with symbolic communication. Their iconographic choices were never arbitrary: both subject and representation were selected to convey meanings aligned with the issuing objectives of the authorities⁴. As such, numismatic evidence allows historians to trace shifts in political discourse, identity formation, and ideological nuances over time, particularly in periods of political transformation.

The Hellenistic world provides an especially fertile context for such analysis. In Asia Minor, the expansion of royal power, the circulation of standardized monetary systems, and the persistence of civic traditions created a complex visual and economic environment in which cities negotiated autonomy and subordination⁵. Hence, coinage functioned here simultaneously as a medium of integration into wider monetary networks and as a vehicle for expressing local identity. The study of civic coinage of Asia Minor, therefore, offers insight into how *poleis* shaped their place within changing imperial backgrounds while maintaining distinctive forms of self-representation⁶.

Against this backdrop, this article examines these dynamics through the coinage of Kyme, a major *polis* of Aeolis in western Asia Minor. It traces the transformation of monetary imagery from Seleucid royal issues to fully civic *stephanophoric* coinage, exploring how Kyme progressively shaped a civic discourse within an inherited Hellenistic visual language. The analysis proceeds in three stages: first, it examines Seleucid and Alexandrine issues to establish the royal iconographic framework within which Kyme initially operated; second, it analyzes the selective incorporation of local and regional symbols into this framework; and finally, it considers the emergence of explicitly civic imagery centered on the Amazonian founder. Particular attention is given to the interaction between panhellenic iconography, regional symbolic repertoires, and local myth. Through this numismatic analysis, the article shows how coinage functioned as a complex medium through which Kyme articulated civic self-representation within a changing political backdrop during the Hellenistic period.

2. The Amazon Kyme: Aeolis and its Cultural Background

Kyme was a major *polis* of Aeolis, a coastal region of western Anatolia⁷ whose geographical definition and political coherence remained disputed throughout antiquity⁸.

⁴ See: Olmos and Belmonte 2016, pp. 5-8.

⁵ Mørkholm 1991, p. 95.

⁶ On this see: Metcalf 2007.

⁷ See Map. 1.

⁸ Kyme also played a prominent role during the Archaic and Classical periods: it was a member of the Delian League, took part in conflicts involving Athens and Sparta, and maintained active diplomatic relations. See: Hansen-Nielsen 2004.

Situated between Pergamon to the north and Smyrna to the south⁹, the region was a zone of interaction shaped by shifting powers, shared cultural traditions, and dense networks of civic exchange. During the Hellenistic period, Aeolian *poleis* participated actively in the political and economic life of the Aegean world while retaining distinct local identities within a broader regional framework¹⁰.

Within this landscape, Kyme occupied a position of particular prominence. Located on the Aegean coast north of Smyrna, the city lay deep within the Kymaian Gulf (modern Nimrut Limanı), a setting that afforded it exceptional maritime connectivity and access to regional and supra-regional sea routes¹¹. This favorable coastal position facilitated sustained commercial interaction with neighboring Aeolian and Ionian *poleis*, and also with more distant Mediterranean centers such as Cyrene¹². At the same time, the strategic accessibility of Kyme rendered it an object of interest for several external powers, including Macedonian rulers, the Attalid dynasty, and, ultimately, Rome¹³. Its long-standing urban occupation, archaeologically attested from the Archaic period onward, further reinforced its role as a stable and influential node within the coastal networks of western Asia Minor¹⁴.

The political history of Kyme in the Classical and early Hellenistic periods was marked by succeeding phases of external domination and negotiated autonomy. Following the Peace of Antalcidas in 387 BCE, the city came under Achaemenid control, remaining within the Persian sphere of influence until the Macedonian campaigns in Asia Minor¹⁵. The intervention of Alexander the Great was framed, both contemporaneously and retrospectively, as the liberation of the Greek cities of Asia from Persian rule as a process that restored its civic autonomy and reintegrated it into the Greek political world¹⁶.

This autonomy, however, remained questioned during the Hellenistic period¹⁷, as Aeolian cities navigated the competing ambitions of the Hellenistic kingdoms. Kyme was temporarily compelled to submit to Antiochus III in 192 BCE, reflecting Seleucid expansion in western Asia Minor¹⁸. Soon later, the Roman victory at the Battle of Magnesia in 190 BCE and the subsequent settlement at Apamea in 188 BCE marked a decisive turning point¹⁹. Afterwards, Kyme was formally granted freedom, entering a period between 188 and 133 BCE in which it functioned as an autonomous *polis* before the incorporation of the region into the Roman province of Asia in 129 BCE²⁰.

⁹ See Map. 2.

¹⁰ See: Carlsson 2010; Apostolou 2023.

¹¹ Uggeri 2001, p. 311.

¹² Uggeri 2001, p. 308.

¹³ Uggeri 2001, p. 308.

¹⁴ Uggeri 2001, p. 300.

¹⁵ Carlsson 2010, pp. 59, 68.

¹⁶ Carlsson, 2010, pp. 79-84.

¹⁷ On this historical time, see: Eckstein 2008; Ferrary 2017; Brisson 2022; Glenn 2007; Ma 2024; Gruen 1984.

¹⁸ Oakley 1982, p. 14.

¹⁹ Oakley 1982, p. 14.

²⁰ van Bremen 2008, pp. 360-361.

In the context of this evolving political landscape, Aeolis operated as a network of interconnected cities. *Poleis* such as Kyme, Myrina, and Tisna shared institutional practices, economic ties, and symbolic repertoires, while also cultivating local forms of civic self-representation²¹. The circulation of people, cults, and material culture across the region fostered a shared cultural backdrop that shaped how Aeolian cities situated themselves within the Hellenistic world²². The revolt of Aristonikos (133-129 BCE), which affected much of western Asia Minor, underscores the fragility of these civic stabilities at the moment when Roman control became direct and institutionalized²³. The internal strains generated by the Aristonikos revolt likely intensified the need for civic cohesion, in which elite female benefaction played a stabilizing role through the promotion of concord (*homonoia*)²⁴.

Mythological traditions formed an integral component of this civic environment. The association of Kyme with an Amazonian eponymous heroine, attested in later literary sources, provided a foundation narrative through which the city shaped its origins and cultural landscape²⁵. Comparable Amazonian traditions appear across Aeolis and neighboring regions, suggesting a broadly shared mythological repertoire. While such narratives cannot be read as historical accounts, they contributed to the symbolic vocabulary available to *poleis* for expressing identity, continuity, and distinction. Although several Aeolian *poleis* engaged with Amazonian traditions, Kyme stands out for the continuity, centrality, and explicit monetization of its Amazonian foundation myth.

Coinage constituted another central medium of civic expression in Kyme and the wider Aeolian region. As part of coastal Asia Minor, Aeolis experienced particularly intense numismatic activity during the Hellenistic period, driven in part by the need of *poleis* to assert autonomy under shifting royal powers²⁶. Kyme, Myrina, and Smyrna were among the cities most actively producing wreathed tetradrachms in the second century BCE²⁷. Although Smyrna belonged to the Ionian sphere, the parallel intensity of its monetary production highlights the shared economic and symbolic practices of the western Anatolian coast. In the case of Kyme, however, civic self-representation took a distinctive form: its coinage

²¹ On the regional dimension of Amazonian foundation and eponymous traditions in Aeolis, see: Benedetto 2023.

²² Carlsson 2010, p. 19.

²³ Thonemann 2015, pp. 81-82.

²⁴ Archippa of Kyme was a female civic benefactor active in the second half of the second century BCE, known primarily through the honorific decree IK *Kyme* 13, in which the polis publicly acknowledges her services and benefactions. Savalli-Lestrade has noted that, in the context of the war against Aristonikos (133-129 BCE), Kyme may have experienced a brief occupation or, at least, a period of acute political instability, leading to internal tensions and a reconfiguration of civic life. Savalli-Lestrade has suggested that Archippa's promotion of a sanctuary of *Homonoia* relates to the political tensions affecting Kyme in the aftermath of the war against Aristonikos. See: IK *Kyme* 13. About the decree of Archippa, see: van Bremen 1996; Savalli-Lestrade 1991. On Hellenistic women as benefactors see: 2002; 1998; Lozano 2013; Bielman 2016; Tate 2022; Gilles 2024.

²⁵ On the Amazons in Kyme, see Strabo; Benedetto 2023. On the reuse of this tradition throughout the history of Kyme, see Hansen and Nielsen 2004, pp. 1043-1044.

²⁶ Thonemann 2015, pp. 57-60.

²⁷ Thonemann 2015, pp 56-57.

displayed on the obverse the head of the Amazon Kyme, explicitly celebrating its mythical origins and materializing a local foundation legend in a way unparalleled among Hellenistic *poleis*²⁸.

As a whole, the geographical position of Kyme, its fluctuating political status, its integration within Aeolian regional networks, and its engagement with mythological and numismatic forms of civic expression provide the historical framework necessary for examining specific methods of civic discourse.

3. *From Royal to Civic Discourse in the Coinage of Kyme*

The numismatic material from Kyme allows for a reading of monetary iconography as a medium through which civic identity was progressively articulated in western Aeolis from the third to the mid-second century BCE. The coins examined here are read as subsequent moments within a coherent visual discourse, in which inherited royal iconography was gradually reconfigured into an explicitly civic discourse. This transformation unfolds through three interrelated processes: the persistence of Alexandrine visual grammar and its civic reinterpretation, the deployment of myth within monetary imagery, and the articulation of local, regional, and panhellenic identities within a shared numismatic framework.

3.1. *Local Virtue and Alexandrine Language*

The earliest issues considered in this study, produced under Seleucid authority, fully integrated in the iconographic system established by Alexander the Great and maintained by his successors²⁹. The combination of a royal portrait on the obverse and a heroic or divine figure on the reverse reflects a visual grammar³⁰ designed for immediate recognition and

²⁸ Oakley 1982, p. 3.

²⁹ As Thonemann has noted, during this period the Hellenistic kingdoms adopted the Attic weight standard of 17.17 g established by Alexander the Great, replacing local weight systems with a uniform monetary standard that facilitated the integration of the *poleis* of Asia Minor into a shared economic framework. Thonemann 2015, pp. 12-17. On Seleucid coins see: Macdonald 1907; Ashton 2012; Erdan 2012. On other studies of the coinage of Kyme see: Klügmann 1870; Robert 1937; Milne 1940; Masson 1986; Lagona 1996; Kovalenko 2015.

³⁰ By «visual grammar» this article refers to a shared semantic system through which images communicate meaning. Following Tonio Hölscher's approach to ancient visual culture, images are understood not as direct reflections of historical reality but as deliberately constructed forms of communication, shaped by recognizable conventions and intended to convey social and political messages to their audiences. In this sense, visual

wide circulation across the Hellenistic world³¹. In the Seleucid tetradrachms struck at Kyme, this grammar is preserved through the substitution of the canonical Alexandrine Zeus type for the Heracles³², while maintaining the same compositional logic: a dominant figure on the obverse as the bearer of authority, and a seated figure on the reverse as its ideological counterpart³³.

Heracles occupies a central position in this visual system. As a panhellenic hero associated with strength, conquest, and divine ancestry, he functioned as a flexible intermediary between royal power and mythic legitimacy³⁴. His appearance on Seleucid issues struck at Kyme situates the city firmly within a shared imperial language. At this stage, the identity of the city remains visually subordinate to royal authority, expressed through the king's name and portrait, while the choice of Heracles reinforces continuity with Alexandrine precedents rather than local specificity.

A significant shift becomes visible in the so-called civic Alexanders produced at Kyme during the later third and early second centuries BCE. These issues retain the canonical Alexandrine types, Heracles on the obverse and Zeus enthroned on the reverse³⁵, along with the epigraphic formula ΑΛΕΞΑΝΔΡΟΥ³⁶. Yet beneath this adherence to established types, subtle but meaningful changes occur. Local symbols, such as the one-handled jug and the horse placed beneath the hand of Zeus holding and eagle, introduce a second and twofold layer of signification that operates alongside the imperial iconography³⁷.

On the one hand, Macedonian influence played a decisive role in shaping this early iconographic backdrop. The dissemination of the eagle as a regal symbol intensified in parallel with the expansion of Macedonian political power, reinforcing its association with royal authority and military supremacy³⁸. In the case of Kyme, its liberation from Persian control, under which it had fallen after the Peace of Antalcidas in 378 BCE, was achieved

representations operate as a structured language (*Bildsprache*), whose elements and combinations generate meaning within specific historical contexts. See: Hölscher 2015, pp. 34-51.

³¹ Shannahan 2017, pp. 71-72.

³² According to Gatzke, the depiction of a youthful, bearded Heracles on Hellenistic coinage, particularly on issues struck by the Successors, functioned as a form of royal self-representation that linked the monarch to heroic virtue and to the conquering glory of Alexander. Gatzke 2021, pp. 98-99.

³³ See Fig. 1.

³⁴ Taylor 2007, pp. 4-5; Shannahan 2017, pp. 71-72.

³⁵ This image of Zeus, however, does not constitute an original creation, but rather reproduces a model with a strong Persian imprint: the Semitic god Ba'al of Tarsus as represented on the coinage struck by the satrap Mazaios in Cilicia. As Thonemann has observed, Alexander deliberately selected a motif capable of evoking different meanings for different audiences: continuity with Persian rule for his new subjects in Cilicia and Phoenicia, and traditional Hellenic piety for his Macedonian army. See: Thonemann 2015, p. 13. The formal resemblance between the Zeus type on Alexandrine tetradrachms and the Ba'al figure on contemporary Persian issues has also been emphasized by Taylor. See: Taylor 2007, p. 5.

³⁶ See Fig. 2.

³⁷ See Fig. 3.

³⁸ Caccamo 2014, p. 147.

through Macedonian intervention, embedding the experience of freedom within a Macedonian political framework³⁹.

Within this context, the adoption of eagle iconography in Kymaian coinage may be understood as part of a broader alignment with Macedonian visual language. The double representation of the eagle standing or turning its head backward on silver types⁴⁰, appears to reflect this regal significance, even if economic and commercial considerations (such as fiduciary currency factors) likely also contributed to its dissemination.

On the other hand, the jug, attested in Kymaian coinage since the fourth century BCE⁴¹ and shared with neighboring Tisna⁴², has been interpreted as a ritual symbol associated with libations and public banquets⁴³. Its possible Minoan-Mycenaean ancestry, reinterpreted in Aeolis as an emblem of antiquity and legitimacy, reinforces its function as a marker of civic continuity⁴⁴. Beyond its numismatic presence, the jug is also documented on seals, *pinakia*, and balance weights⁴⁵, where it functioned as a civic emblem (*parasemon*) explicitly associated with the local identity of the *polis*⁴⁶. Hence, inserted discreetly into the Alexandrine reverse, it anchors the coin to a specific civic context without disrupting its panhellenic legibility.

In this sense, a second emblem consistently associated with Kyme is the horse protome oriented to the left, which appears in combination with the one-handed jug in a configuration that is distinctive to the city and widely documented in its bronze coinage⁴⁷. As noted by Caccamo Caltabiano, Carroccio, and Puglisi, both the jug and the horse functioned as recurrent civic emblems, linking the monetary imagery of Kyme to a broader network of regional relationships within Aeolis⁴⁸. While the jug compassed ritual continuity and civic mark, the horse evoked an older Aeolian symbolic tradition centered on equestrian virtue. Beyond their function as civic markers, the persistent pairing of the one-handed jug and the horse points to a deeper symbolic framework within the visual language of the civic community. Of the earlier iconographic repertoire, this combination is the only one to survive into the Hellenistic period, albeit in a clearly subordinate position. Its endurance, however, suggests continuity in meaning rather than mere inertia. The horse evokes the Aeolian ideal of *hippeia arete*, associated with a class of young elites trained in equestrian skill and military discipline, whose social role was articulated through processes of initiation and preparation

³⁹ Caccamo 2014, p. 147.

⁴⁰ See Fig. 13.

⁴¹ See Fig. 13, 14

⁴² See Fig. 15.

⁴³ Caccamo 2014, pp. 146-153.

⁴⁴ Erdan 2022, pp. 2-5.

⁴⁵ See Fig. 21.

⁴⁶ Caccamo 2014, pp. 146-153.

⁴⁷ See Fig. 13, 14.

⁴⁸ Caccamo 2014, pp. 146-153, 150-152.

for civic command⁴⁹. Archaeological evidence from Kyme, including clay reliefs connected with youth initiation rites, indicates that this equestrian ideology remained operative well into the Hellenistic period⁵⁰. Within this framework, the figure of the Amazon Kyme may be understood not only as an eponymous founder but as a symbolic strengthening of the community itself, integrating its mythical origins with the future-oriented aspirations embodied by its equestrian and military youth.

This coexistence of standardized types and local markers reflects a transitional moment in which civic identity is asserted through selective iconographical insertion into an established visual framework. The authority invoked by the name of Alexander remains economic and symbolic, ensuring acceptance within regional circulation networks, while the added symbols quietly anchor the coin to a specific civic context⁵¹. In this phase, the visual discourse becomes hybrid: royal in its language, civic in its referents. The repeated pairing of jug and horse thus reinforced the visual identity of Kyme by combining ritual elements with a regional discourse of virtue, without radically shifting the Alexandrine visual language.

The culmination of this process is reached with the appearance of fully civic *stephanophoric* tetradrachms⁵². Here, the name of the city replaces that of the king, and the iconographic focus shifts decisively toward local emblems. The Amazon Kyme, the galloping horse, the olive wreath, and the recurrent one-handed jug together form a coherent visual vocabulary that no longer relies on royal mediation. The transition from royal to civic is thus not abrupt, but cumulative, achieved through continuity, adaptation, and eventual reorientation of meaning.

3.2. *Myth as Monetary Discourse: Reshaping Identity from Panhellenic to Local*

Myth plays a central role in this transformation. In the earlier phases, myth operates at a panhellenic level through figures such as Heracles and Zeus, whose narratives were universally legible across the Greek world⁵³. These figures provided an ideological bridge between monarchy and community, embedding royal authority within a shared heroic past while remaining sufficiently flexible to accommodate local reception.

The connection between Heracles and the Amazons provides a crucial mythological bond between the panhellenic and the local dimensions of the monetary imagery of Kyme.

⁴⁹ Caccamo 2014, p. 152. On equestrian virtue see: Willekes 2016.

⁵⁰ Caccamo 2014, p. 152.

⁵¹ Thonemann 2015, pp. 16-17, 12-16.

⁵² Fig. 4, 5, 6, 7, 8, 9, 10, 11, 12.

⁵³ About the panhellenic role of Heracles and Zeus see: Birzescu 2020; Gatzke 2021.

Within the cycle of Heracleian labors, the expedition against the Amazons, undertaken in order to obtain the belt of Hippolyta, occupies a prominent place, explicitly situating the hero within the Black Sea and Asia Minor landscapes. As described by Diodorus Siculus, Heracles' campaign against the Amazons unfolds as a confrontation between heroic order and a community defined by martial autonomy and female authority⁵⁴. This narrative was widely disseminated and visually codified in Greek art⁵⁵, making the Amazonomachy one of the most recognizable mythic encounters of the classical and Hellenistic worlds:

Ἡρακλῆς δὲ λαβὼν πρόσταγμα τὸν Ἱπολύτης τῆς Ἀμαζόνος ἐνεγκεῖν ζωστήρα, τὴν ἐπὶ τὰς Ἀμαζόνας στρατείαν ἐποιήσατο. πλεύσας οὖν εἰς τὸν Εὐξείνιον ὑπ' ἐκείνου κληθέντα Πόντον, καὶ καταπλεύσας ἐπὶ τὰς ἐκβολὰς τοῦ Θερμώδοντος ποταμοῦ, πλησίον Θεμισκύρας πόλεως κατεστρατοπέδευσεν, ἐν ᾗ τὰ βασίλεια τῶν Ἀμαζόνων ὑπῆρχε⁵⁶.

Within this framework, the appearance of Heracles on Seleucid and Alexandrine coinage struck at Kyme acquires an added layer of meaning. Although the Heracleian type is not locally distinctive in formal terms, its reception within a *polis* whose foundation myth was attributed to an Amazon implies a shared heroic register rather than an oppositional one. As Blok has argued, the Amazons were not merely figures of alterity, but could function as legitimizing ancestors within specific civic traditions⁵⁷. In this sense, both heroic paradigms of Heracleian masculinity and amazonian Kymaean femininity do not constitute competing symbolic systems, but rather complementary expressions of *arete* within a common mythic vocabulary. Their coexistence reflects a broader Hellenistic pattern in which royal, civic, and mythic forms of legitimacy intersected and reinforced one another across Asia Minor.

In the Aeolian context, the choice of an Amazon founder is particularly significant. As Blok has demonstrated, heroic female founders are exceptionally rare, since city-founding was conventionally conceptualized as a masculine act⁵⁸. In the case of Kyme, the Amazon is neither marginal nor exoticized, but positioned as the legitimate source of civic origin. Through this image, the city materializes its foundation myth directly onto its coinage,

⁵⁴ Diodorus Siculus presents the Amazons as a society that inverts conventional Greek gender norms. In his account, political authority is entirely exercised by women, who occupy public offices, administer magistracies, and direct the affairs of the state, while men are relegated to a subordinate domestic role. On this see: Magee 1996, p. 27.

⁵⁵ See Fig. 19, 20.

⁵⁶ «Heracles then received a command to bring back the girdle of Hippolyta the Amazon and so made the expedition against the Amazons. Accordingly he sailed into the Pontus, which was named by him Euxinus, and continuing to the mouth of the Thermodon River he encamped near the city of Themiscyra, in which was situated the palace of the Amazons». (Diod. Sic. 4.16.1-2).

⁵⁷ Blok 1997, p. 82.

⁵⁸ Blok 1997, pp. 81-85.

transforming myth from a background narrative into a primary vehicle of civic self-representation.

Furthermore, the local addition of Amazonian myth was further reinforced through its close association with the cult of Artemis. Ancient literary tradition consistently links Amazons to Artemis as her votaries and analogues, a connection already attested by Pindar and later reported by Pausanias⁵⁹. Diodorus likewise mentions Amazon companions of Artemis, Calaeno, Eurybia, and Phoebe, described as hunting partners (*sygkynegoi*), further embedding the Amazons within a cultic framework defined by martial prowess and liminality⁶⁰.

In the Aeolian context, this mythic association finds a material counterpart in the bronze coinage of Kyme dated between ca. 200 and 100 BCE. These issues depict Artemis herself, or her attributes (bow and quiver), in combination with civic symbols such as the horse and the one-handed jug⁶¹. A particularly striking variant shows the goddess extending her hand toward the Amazone Kyme⁶², visually staging the foundation myth within a cultic discourse. Through these images, Kyme articulated its civic origins not only through heroic genealogy, but also through ritual legitimacy, situating the Amazon founder within the protective and authoritative sphere of Artemis.

At the same time, Amazonian myth also operated at a panhellenic level. The well-known tradition concerning an alleged encounter between Alexander and the Amazon queen Thalestris illustrates the broader symbolic reach of the Amazon figure. While Plutarch records extensive skepticism regarding the episode (*Alex.* 46.1)⁶³, Diodorus Siculus recounts

⁵⁹ « τὸ δὲ ἱερὸν τὸ ἐν Διδύμοις τοῦ Ἀπόλλωνος καὶ τὸ μαντεῖόν ἐστιν ἀρχαιότερον ἢ κατὰ τὴν Ἰόνων ἐσοίκησιν, πολλῶν δὲ πρεσβύτερα ἔτι ἢ κατὰ Ἴωνα τὰ ἐς τὴν Ἀρτεμιν τὴν Ἐφεσίαν ἦσαν. οὐ μὴν πάντα γε τὰ ἐς τὴν θεὸν ἐπύθετο ἐμοὶ δοκεῖν Πίνδαρος, ὃς Ἀμαζόνας τὸ ἱερὸν ἔφη τοῦτο ιδρύσασθαι στρατευομένας ἐπὶ Ἀθήνας τε καὶ Θησέα / The sanctuary of Apollo at Didymi, and his oracle, are earlier than the immigration of the Ionians, while the cult of Ephesian Artemis is far more ancient still than their coming. Pindar, however, it seems to me, did not learn everything about the goddess, for he says that this sanctuary was founded by the Amazons during their campaign against Athens and Theseus». (Paus. 7.2.7-9).

⁶⁰ « μετὰ δὲ ταύτας Κελαινὴ καὶ Εὐρυβία καὶ Φοίβη, τῆς Ἀρτέμιδος οὔσαι συγκυνηγοὶ καὶ διὰ παντὸς εὐστόχως ἀκοντίζουσαι, τὸν ἓνα στόχον οὐκ ἔτρωσαν, ἀλλ' ἐαυταῖς συνασπίζουσαι τότε πᾶσαι κατεκόπησαν / Then next, Celaeno, Eurybia, and Phoebe, who were companions of Artemis in the hunt and whose spears found their mark invariably, did not even graze the single target, but in that fight, they were one and all cut down as they stood shoulder to shoulder with each other ». (Diod. Sic. 4.16.3).

⁶¹ See Fig. 16, 17.

⁶² See Fig. 18.

⁶³ « Ἐνταῦθα δὲ πρὸς αὐτὸν ἀφικέσθαι τὴν Ἀμαζόνα οἱ πολλοὶ λέγουσιν, ὧν καὶ Κλείταρχός ἐστι καὶ Πολύκλειτος καὶ Ὀνησίκριτος καὶ Ἀντιγένης καὶ Ἰστρός· Ἀριστόβουλος δὲ καὶ Χάρης ὁ εἰσαγγελεὺς καὶ Πτολεμαῖος καὶ Ἀντικλείδης καὶ Φίλων ὁ Θηβαῖος καὶ Φίλιππος ὁ Θεαγγελεὺς, πρὸς δὲ τούτοις Ἐκαταῖος ὁ Ἐρετριεὺς καὶ Φίλιππος ὁ Χαλκιδεὺς καὶ Δοῦρις ὁ 2Σάμιος πλάσμα φασὶ γεγονέναι τοῦτο. καὶ μαρτυρεῖν αὐτοῖς ἔοικεν Ἀλέξανδρος. Ἀντιπάτρῳ γὰρ ἅπαντα γράφων ἀκριβῶς τὸν μὲν Σκύθην αὐτῷ φησὶ διδόναι τὴν θυγατέρα πρὸς γάμον, Ἀμαζόνος δὲ οὐ μνημονεύει. / Here the queen of the Amazons came to see him, as most writers say, among whom are Cleitarchus, Polycleitus, Onesicritus, Antigenes, and Ister; but Aristobulus, Chares the royal usher, Ptolemy, Anticleides, Philo the Theban, and Philip of Theangela, besides Hecataeus of Eretria, Philip the Chalcidian, and Duris of Samos, say that this is a fiction. And it would seem that Alexander's testimony is in favour of their statement. For in a letter to Antipater which gives all the details minutely he says

the story in detail, framing it as a union aimed at producing an offspring of unparalleled excellence. Regardless of its historicity, the narrative reveals how Amazons functioned as vehicles for negotiating heroic legitimacy, dynastic ambition, and gendered power within a panhellenic imaginary:

Ἐπανελθόντος δ' αὐτοῦ πάλιν εἰς τὴν Ὑρκανίαν ἦκεν πρὸς αὐτὸν ἡ βασίλισσα τῶν Ἀμαζόνων, ὄνομα μὲν Θάλληστρις, βασιλεύουσα δὲ τῆς μεταξὺ τοῦ Φάσιδος καὶ Θερμώδοντος χώρας. ἦν δὲ τῷ τε κάλλει καὶ τῇ τοῦ σώματος ῥώμῃ διαφέρουσα καὶ παρὰ τοῖς ὁμοεθνεσὶ θαυμάζομένη κατ' ἀνδρείαν, καὶ τὸ μὲν πλῆθος τῆς στρατιᾶς ἐπὶ τῶν ὄρων τῆς Ὑρκανίας ἀπολελοιπιῖα, μετὰ δὲ τριακοσίων Ἀμαζονίδων κεκοσμημένων πολεμικοῖς ὁπλοῖς παραγενομένη. τοῦ δὲ βασιλέως θαυμάζοντος τό τε παράδοξον τῆς παρουσίας καὶ τὸ ἀξίωμα τῶν γυναικῶν καὶ τὴν Θάλληστριν ἐρομένου τίνα χρεῖαν ἔχουσα πάρεστιν, ἀπεφαίνετο παιδοποιίας ὅτι ἐκεῖνον μὲν γὰρ τῶν ἀπάντων ἀνδρῶν διὰ τὰς πράξεις ἄριστον ὑπάρχειν, αὐτὴν δὲ τῶν γυναικῶν ἀλκῇ τε καὶ ἀνδρεία διαφέρειν· εἰκὸς οὖν τὸ γεννηθὲν ἐκ δυεῖν γονέων πρωτεύοντων ὑπερέξειν ἀρετῇ τῶν ἄλλων ἀνθρώπων. καὶ πέρας ἡσθεὶς ὁ βασιλεὺς καὶ προσδεξάμενος τὴν ἔντευξιν αὐτῆς καὶ συμπεριενεχθεὶς ἡμέρας τρεῖς καὶ ἑκατὸν τιμήσας τε ἀξιολόγοις δώροις ἐξαπέστειλεν εἰς τὴν οἰκίαν⁶⁴.

Within the *stephanophoric* series, a further development is represented by the tetradrachm issued under the magistrate Herakleides, which introduces a new iconographic element into the Kymaian repertoire: the eagle standing on a thunderbolt. As noted by Oakley, this motif is confined to a single emission, making it an exceptional variant within the *stephanophoric* issues⁶⁵. The eagle on the thunderbolt is a widely recognized attribute of Zeus and had gained particular prominence in Hellenistic monetary imagery through the diffusion of Alexandrine types depicting Zeus enthroned with an eagle⁶⁶. The association

that the Scythian king offered him his daughter in marriage, but he makes no mention of the Amazon ». (Plut. *Alex.* 46.1).

⁶⁴ «When Alexander returned to Hyrcania, there came to him the queen of the Amazons named Thallestris, who ruled all the country between the rivers Phasis and Thermodon. She was remarkable for beauty and for bodily strength, and was admired by her countrywomen for bravery. She had left the bulk of her army on the frontier of Hyrcania and had arrived with an escort of three hundred Amazons in full armour. The king marvelled at the unexpected arrival and the dignity of the women. When he asked Thallestris why she had come, she replied that it was for the purpose of getting a child. He had shown himself the greatest of all men in his achievements, and she was superior to all women in strength and courage, so that presumably the offspring of such outstanding parents would surpass all other mortals in excellence. At this the king was delighted and granted her request and consorted with her for thirteen days, after which he honoured her with fine gifts and sent her home». (Diod. Sic. 17.77.1-3).

⁶⁵ Oakley 1982, p. 4.

⁶⁶ Caccamo 2014, pp. 146-147.

between Zeus and the eagle was further reinforced in the early Hellenistic period, notably through its adoption in Ptolemaic silver coinage, where the eagle perched on a thunderbolt became a dynastic emblem⁶⁷. In the Kymaian context, the appearance of this motif within the *stephanophoric* series does not replace existing civic symbols, but rather coexists with them. The tetradrachm of Herakleides brings together three recurring elements of Kyme's visual grammar, the horse, the one-handed jug, and the eagle, creating a dense iconographic arrangement in which panhellenic divine symbolism intersects with local civic emblems. This convergence suggests a deliberate synthesis: the persistence of traditional markers of civic identity is maintained, while a symbol associated with Zeus and heroic legitimacy is incorporated into monetary discourse of Kyme, reinforcing the multilevel communicative capacity of its coinage.

Unlike the earlier convergence of these motifs within an Alexandrine framework⁶⁸, where the eagle functioned primarily as an attribute of Zeus and the jug and horse operated as subsidiary civic markers, the *stephanophoric* issue marks a significant shift in the locus of meaning. Here, the eagle, the one-handed jug, and the horse are brought together within a fully civic coinage, issued under the authority of the *polis* itself. This reconfiguration does not merely repeat an established iconographic combination, but reanchors it within a local context of self-representation. The elements that had previously coexisted under the visual and ideological dominance of Zeus are now integrated as components of a distinctly Kymaian repertoire, articulated through the own name and institutions of the city. The convergence of these symbols thus signals a transformation from incorporation within a royal visual grammar to their deployment as expressions of civic authority and continuity.

Across these monetary issues, the coinage of Kyme articulates identity on multiple, overlapping levels. At the panhellenic level, the persistence of Heracles and Zeus situates the city within a shared symbolic universe, ensuring recognizability and participation in supra-regional monetary systems. At the regional level, the recurrence of specific symbols places Kyme in dialogue with other Aeolian cities, such as Tisna, which employed comparable motifs in their own coinage, most notably the jug. These shared elements suggest a regional visual *koine*, through which proximity and distinction were negotiated.

Finally, at the local level, the *stephanophoric* series crystallizes a distinctly Kymaian identity. The combination of the Amazon founder, equestrian imagery, and civic legend KYMAIΩN transforms the coin into a medium of self-definition. Within the olive wreath, a symbol associated with civic honor and autonomy, the city presents itself as an independent political community with a deep-rooted and unique past.

Altogether, these coins demonstrate how monetary imagery functioned as a dynamic space in which political change, mythic memory, and identity formation intersected. In this

⁶⁷ Caccamo 2014, pp. 146-147.

⁶⁸ See Fig. 3.

case, the coinage of Kyme actively participated in the negotiation of authority and civic belonging, translating historical processes into a visual language that was both widely legible and deeply rooted in local tradition.

4. Conclusion

This study has demonstrated that the coinage of Kyme formed a central medium for the shaping of civic identity in western Aeolis during the Hellenistic period. By tracing the transformation of monetary imagery from Seleucid royal issues to fully civic *stephanophoric* coinage, the analysis has reconstructed a gradual process through which established Hellenistic visual forms were reworked to express local meanings. Rather than a sudden rupture, the shift from royal to civic discourse emerges as cumulative and layered, grounded in continuity as much as in adaptation.

The analysis of Kymaean coinage highlights how panhellenic figures such as Heracles and Zeus initially framed the city within a widely recognizable imperial language, while the progressive insertion of local emblems, such as the one-handed jug, the horse protome, and eventually the Amazon founder, anchored these issues within a specifically Kymaean cultural framework. Thus, the Amazonian foundation tradition, uniquely maintained and monetized by Kyme, allowed the city to integrate heroic genealogy, cultic associations, and regional ideals of virtue into a coherent visual grammar that could circulate across economic networks while remaining locally intelligible.

More broadly, the case of Kyme underscores the methodological value of numismatic evidence for the study of Hellenistic civic life. Coins, as officially issued and widely disseminated objects, offer direct insight into how *poleis* presented themselves in moments of political transition, negotiated inherited forms of authority, and articulated continuity under changing powers. Given the growing availability of digitized numismatic *corpora* and online databases, such case studies gain renewed methodological relevance, facilitating comparative, context-driven approaches to civic coinage across the Hellenistic world. This expanding accessibility opens new possibilities for incorporating numismatic evidence more systematically into historical research, including within Latin American academic contexts, where its analytical potential has yet to be fully explored.

The coinage of Kyme thus illustrates how coins could operate simultaneously as instruments of economic exchange and as vehicles of civic identity. Through the careful selection of iconography, legend and symbols, the city translated its political circumstances, mythic past, and regional affiliations into a visual language capable of addressing multiple audiences. Specifically, as revealed by the numismatic evidence discussed here, the monetary imagery of Kyme addressed audiences at panhellenic, regional, and local scales. In doing so,

the coins of Kyme remind us that numismatics is not merely anecdotal to historical inquiry, but central to understanding how ancient communities conceptualized and communicated their place within the Hellenistic world.

Bibliography

Sources

- Diodus Siculus 1933: *Library of History*, Vol. I: Books 1-2.34, trad. C.H. Oldfather, Cambridge, MA. Pausanias 1918: *Description of Greece*, Vol. I: Books 1-2, trans. W.H.S. Jones, Cambridge, MA.
- Plutarch 1919: *Lives*, Vol. VII: Demosthenes and Cicero. Alexander and Caesar, trans. B. Perrin, Cambridge, MA.

Secondary

- Apostolou, Stefanos 2023: «When Was Aeolis? The Fluctuating Boundaries of Aeolis, Mysia, and the Troad», *Ancient History Bulletin*, 37, 1-2, pp. 80-101.
- Ashton, R.H.J. 2012: «Cyme in Aeolis: Persic-Weight Didrachms, Seleucid Attic-Weight Coinage, and Contemporary Autonomous Bronzes», *The Numismatic Chronicle* 172, pp. 27-34.
- Bielman, Anne 2002: *Femmes en public dans le monde hellénistique*, Paris.
- Bielman, Anne; Cogitore, Isabelle et Kolb, Anne 2016: *Femmes influentes dans le monde hellénistique et à Rome*, Berlin.
- Birch, Samuel 1840-1841: «The Numismatic Chronicle», *The Numismatic Chronicle* 3, pp. 90-99.
- Birzescu, Florina Panait 2020: «The Eagle on Dolphin on the Coins of Olbia, Histria and Sinope. Its Origin and Meaning», *Dacia* LXIV, pp. 143-162.
- Blok, J.H. 1997: «A Tale of Many Cities: Amazons in the Mythical Past of Greek Cities of Asia Minor», en Lunbeck, E. & Marchand, S. (eds.), *A Tale of Many Cities*, Belgium, pp. 81-99.
- Brisson, P.-L. 2022: *Le moment unipolaire: Rome et la Méditerranée hellénistique (188-146 av. n. ère)*, Québec & Paris.
- Bugh, Glenn R. 2007: *The Cambridge Companion to the Hellenistic World*, Cambridge.
- Caccamo Caltabiano, Maria; Carroccio, Benedetto & Puglisi, Mariangela 2014: «The Coins and the Relational Network of Kyme: Evidence from the Italian Excavations», en

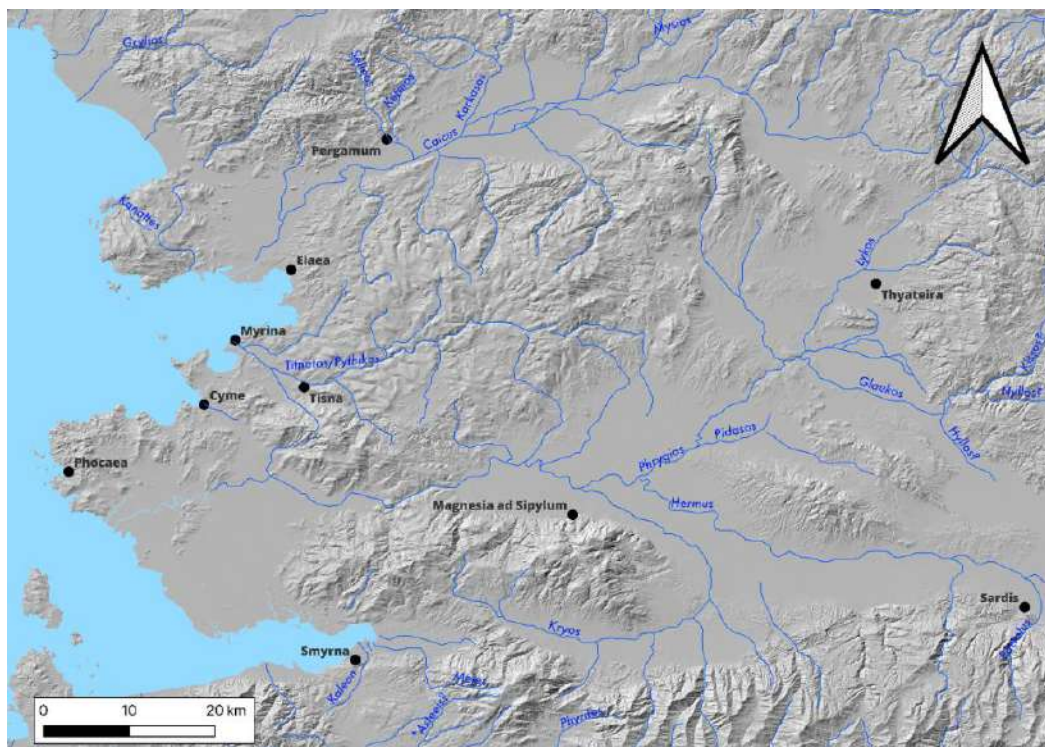
- Dörtluk, K.; Tekin, O. & Boyraz Seyhan, R. (eds.), *First International Congress of the Anatolian Monetary History and Numismatics - Proceedings*, Turkey.
- Carlsson, Susanne 2010: *Hellenistic Democracies. Freedom, Independence and Political Procedure in Some East Greek City-States*, Stuttgart.
- Di Benedetto, Paolo 2023: «Creating History and Identity in Asia Minor: The Case of Aeolian Kyme», *Graeco-Latina Brunensia* 28, 2, pp. 33-48.
- Eckstein, A. 2008: *Rome Enters the Greek East. From Anarchy to Hierarchy in the Hellenistic Mediterranean, 230-170 BC*, Oxford-Chichester.
- Engelmann, Helmut 1976: «Die Inschriften von Kyme», *Inschriften griechischer Städte aus Kleinasien* V, Viena.
- Erdoğan, Emre 2022: «Hypothetical Approach on the Depiction of a Minoan/Mycenaean Cup on Tisna Coins», *Revista Numismática Hécate* 9, pp. 1-10.
- Ferrary, J.-L. 2017: *Rome et le monde grec*, Paris.
- Gatzke, Andrea 2021: «Heracles, Alexander, and Hellenistic Coinage», *Acta Classica* 64, pp. 98-123.
- Gatzke, Andrea F. 2021: «Heracles, Alexander and Hellenistic Coinage», *Acta Classica* 64, pp. 98-99.
- Gilles, Greg; Carolina, Frank; Plastow, Christine & Webb, Lewis 2024: *Female Agency in the Ancient Mediterranean World*, Liverpool.
- Gruen, Erich S. 1984: *The Hellenistic World and the Coming of Rome*, Vol. II, London.
- Hölscher, Tonio 2015: «Roman Historical Representations», en Borg, B. E. (ed.), *A Companion to Roman Art*, Malden, MA, pp. 34-51.
- Holt, Frank L. 2021: *When Money Talks: A History of Coins and Numismatics*, Oxford.
- Howgego, Christopher 1995: *Ancient History from Coins*, New York.
- Kemmers, Fleur y Myrberg, Nanouschka 2011: «Rethinking Numismatics. The Archaeology of Coins», *Archaeological Dialogues* 18, 1, pp. 87-88.
- Klügmann, Adolf 1870: «Ueber die Amazonen in den Sagen der kleinasiatischen Städte», *Philologus* 30, pp. 524-556.
- Kovalenko, S.A. 2015: «Монеты и Керамика в Античности: Пути Взаимовлияния и Взаимодействия», *Numismatics & Epigraphy* XIX, pp. 52-62.
- Lagona, S. 1995: «Kyme», en *Enciclopedia dell'Arte Antica*, II Aggiornamento 1971-1994, III, Roma, pp. 227-229.
- Lozano, Arminda 2013: «Greek Women and the Process of Political Integration», *Revista Diálogos Mediterráneos* 5, pp. 82-93.
- Ma, J. 2024: *Polis: A New History of the Ancient Greek City-State from the Early Iron Age to the End of Antiquity*, Princeton.
- Macdonald, G. 1907: «Early Seleucid Portraits», *Journal of Hellenic Studies* 27, pp. 145-159.

- Masson, O. 1986: «Quelques noms de magistrats monétaires grecs: V. Les monétaires de Kymé d'Éolide», *Revue Numismatique* 28, pp. 51-64.
- Meadows, Andrew 2001: *Money and its Uses in the Ancient Greek World*, Oxford.
- Metcalfe, William E. 2007: «Regionalism in the Coinage of Asia Minor», en Elton, H. & Reger, G. (eds.), *Regionalism in Hellenistic and Roman Asia Minor*, Pessac.
- Millar, F. 1993: *The Roman Near East 31 BC - AD 337*, Cambridge.
- Milne, J.G. 1940: «The Mint of Kyme in the Third Century B.C.», *Numismatic Chronicle* 79, pp. 129-137.
- Mørkholm, Otto 1991: *Early Hellenistic Coinage from the Accession of Alexander to the Peace of Apamea (336-188 BC)*, Cambridge.
- Oakley, J.H. 1982: «The Autonomous Wreathed Tetradrachms of Kyme, Aeolis», *Museum Notes (American Numismatic Society)* 27, pp. 1-37.
- Robert, L. 1937: *Études Anatoliennes*, Paris.
- Savalli-Lestrade, I. 1991: «Archippe di Kyme, la benefattrice», en Loraux, N. (ed.), *Grecia al femminile*, Roma.
- Shannahan, J. 2016: «The numismatic evidence for the impact, legacy, and image of Alexander the Great», *Ancient History: Resources for Teachers*, 46, pp. 51-77.
- Tate, K.S. 2022: *With Her Own Money: Female Benefactions, Urban Space, and Power Relationships in Ancient Rome*, PhD. Thesis, University of Alberta.
- Taylor, J.E. 2007: «Valuing the Numismatic Legacy of Alexander the Great», *Working Papers* 107-002, University of California, Davis, pp. 1-19.
- Thonemann, Peter 2015: *The Hellenistic World: Using Coins as Sources*, Cambridge.
- Uggeri, Giovanni A.A. 2001: «Kyme eolica», en Padovese, L. (ed.), *Atti dell'VIII Simposio di Efeso 2000*, Roma, pp. 299-322.
- van Bremen, Riet 1996: «The Limits of Participation: Women and Civic Life in the Greek East in the Hellenistic and Roman Periods», en Gieben, J.C. (ed.), *Dutch Monographs on Ancient History and Archaeology*, Vol. 15, Amsterdam.
- van Bremen, Riet 2008: «The Date and Context of the Kymaian Decrees for Archippe», *Revue des études anciennes* 110, 2, pp. 358-359.
- Vico Belmonte, Ana y De Francisco Olmos, José María 2016: *Introducción a la numismática*, Madrid.
- Willekes, Carolyn 2016: *The Horse in the Ancient World: From Bucephalus to the Hippodrome*, London.

INDEX



Map. 1. General map of the Aegean. Created by the author using QGIS 3.34 (QGIS Development Team).



Map 2. Map of Aeolis (Asia Minor). Created by the author using QGIS 3.34 (QGIS Development Team).



Fig. 1. Cyme, silver tetradrachm (AR), 17.13 g., 31 mm, 261-264 BCE. ANS 1967.152.674 (American Numismatic Society).



Fig. 2. Cyme, silver tetradrachm (AR), 16.96 gr., 215-200 BCE. ANS 1959.254.28 (American Numismatic Society).



Fig. 3. Cyme, silver tetradrachm (AR), 16.71gr., 188-170 BCE. ANS 1944.100.31403 (American Numismatic Society).



Fig. 4. Cyme, silver tetradrachm (AR), 16.28 gr., 29 mm, II BCE. ANS 1944.100.44106. ©American Numismatic Society (CC BY-NC 4.0). <https://numismatics.org/collection/1944.100.44106>



Fig. 5. Cyme, silver tetradrachm (AR), 16.18 gr., 29 mm, II BCE. ANS 1977.158.311.

©American Numismatic Society (CC BY-NC 4.0). <https://numismatics.org/collection/1977.158.311>



Fig. 6. Cyme, silver tetradrachm (AR), 16.63 gr., 35 mm, II BCE. ANS 1975.218.31.

©American Numismatic Society (CC BY-NC 4.0). <https://numismatics.org/collection/1975.218.31>



Fig. 7. Cyme, silver tetradrachm (AR), 16.07 gr., 32 mm, II BCE. ANS 1954.203.178.

©American Numismatic Society (CC BY-NC 4.0). <https://numismatics.org/collection/1954.203.178>



Fig. 8. Cyme, silver tetradrachm (AR), 16.56 gr., 39 mm, II BCE. ANS 1975.218.32.
©American Numismatic Society (CC BY-NC 4.0). <https://numismatics.org/collection/1975.218.32>



Fig. 9. Cyme, silver tetradrachm (AR), 16.06 gr., 34 mm, II BCE. ANS 1944.100.44109.
©American Numismatic Society (CC BY-NC 4.0). <https://numismatics.org/collection/1944.100.44109>



Fig. 10. Cyme, silver tetradrachm (AR), 15.89 gr., 33 mm, II BCE. ANS 1944.100.44110.
©American Numismatic Society (CC BY-NC 4.0). <https://numismatics.org/collection/1944.100.44110>



Fig. 11. Cyme, silver tetradrachm (AR), 16.49 gr., 34 mm, II BCE. ANS 1975.218.33.

©American Numismatic Society (CC BY-NC 4.0). <https://numismatics.org/collection/1975.218.33>



Fig. 12. Cyme, silver tetradrachm (AR), 16.47 gr., 33 mm, II BCE. ANS 1948.19.1172. ©American Numismatic Society (CC BY-NC 4.0). <https://numismatics.org/collection/1948.19.1172>



Fig. 13. Cyme, silver hemidrachm (AR), 1956 gr., 15 mm, 320-250 BCE. (1845,1217.176)

© The Trustees of the British Museum. Shared under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) licence.



Fig. 14. Cyme, bronze coin (AE), 4.28 gr., 300-250 BCE. BnF, département Monnaies, médailles et antiques, Fonds général 257.24. Source [gallica.bnf.fr /Bibliothèque nationale de France](https://gallica.bnf.fr/Bibliothèque_nationale_de_France).
<https://gallica.bnf.fr/view3if/ga/ark:/12148/btv1b85127686>



Fig. 15. Tisna, bronze (AE), 4.190 gr., 17 mm, 400-300 BCE. (1906,0714.1)
 © The Trustees of the British Museum. Shared under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) licence.



Fig. 16. Cyme, bronze coin (AE), 3.470 gr., 16 mm. 200-100 BCE. (1613854516).
 © The Trustees of the British Museum. Shared under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) licence.



Fig. 17. Cyme, bronze coin (AE), 0.077 gr., 12 mm, 250BC-190 BCE. (1841,B.2640).
© The Trustees of the British Museum. Shared under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) licence.



Fig. 18. Cyme, bronze coin (AE), 3.630 gr., 15 mm, 200-100 BCE. (HPB,p100.12.F)
© The Trustees of the British Museum. Shared under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) licence.



Fig. 19. Detail of neck-amphora (510BC-500BC). Heracles fighting with Amazons. (1836,0224.100).
© The Trustees of the British Museum. Shared under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) licence.



Fig. 20. Detail of Terracotta amphora (jar) (ca. 530 BCE).
Obverse, Herakles and Amazons in combat. The Metropolitan Museum (56.171.7).

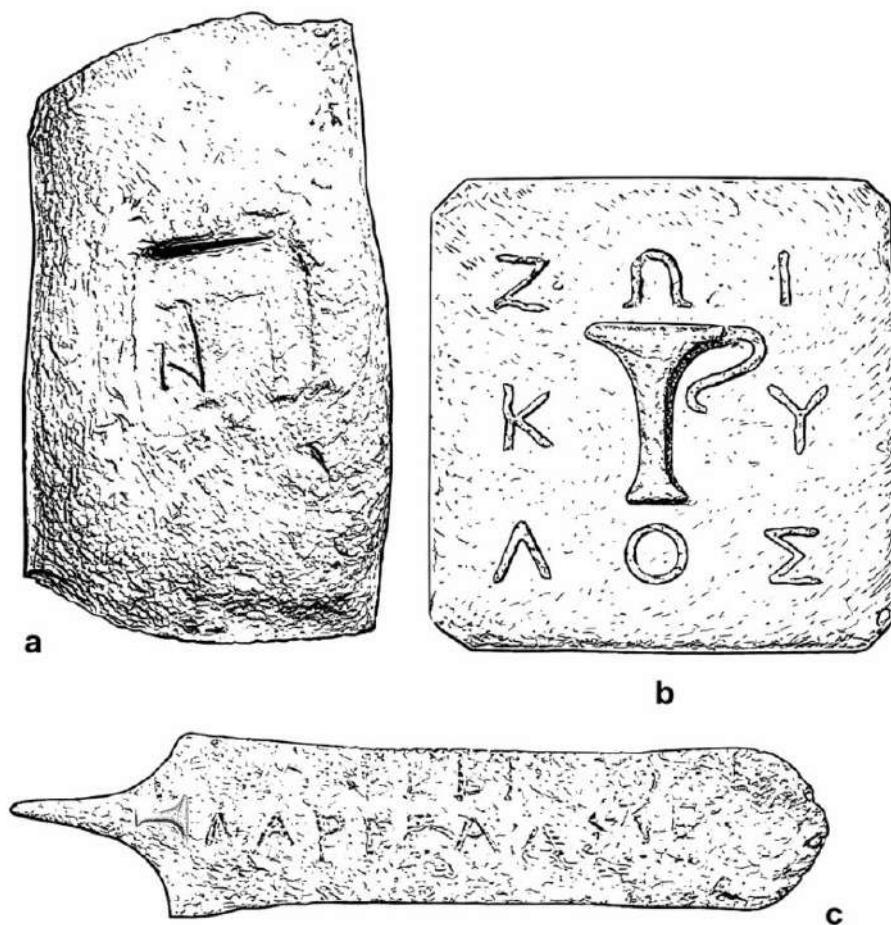


Fig. 21. **a.** Amphora seal from Kyme (La Marca 2020); **b.** counterweight from Kyme (Carroccio 2020); **c.** *pinakion* from Kyme (La Marca 2020). Illustration created by the author with the assistance of AI-based tools, based on the image published in Erdan 2022, p. 3.