Fig. 1. Cartoon, "A Shadow Is Not a Substance." By M. A. Woolf. United States, nineteenth century. From David A. Wells, Robinson Crusoe's Money; or, The Remarkable Financial Fortunes and Misfortunes of a Remote Island Community, with illus. by Thomas Nast (New York, 1876).

Fig. 2. Cartoon, "Milk-Tickets for Babies, in Place of Milk." By Thomas Nast. United States, nineteenth century. From David A. Wells, Robinson Crusoe's Money; or, The Remarkable Financial Fortunes and Misfortunes of a Remote Island Community, with illus. by Thomas Nast (New York, 1876).
Fig. 3. Cartoon, "Ideal Money." By Thomas Nast. United States, nineteenth century. From Harper's Weekly 48 (January 19, 1878). (Library of Congress)
Fig. 2. Caricature of a threepence, "Treasury Note." By Napoleon Sarony, Limited Series, 1837. At the right Van Buren holds hands from Jackson, the latter carrying the bag marked "Million Dollars." Compare the phrases "Benton mint drops." At bottom Van Buren appears as a dung beetle, following the "ball." (American Antiquarian Society.)
Fig. 7. Cartoon, “The Bubbler's-Kingdom in the Aireal World.” England, 1720. This satire of the South Sea Bubble includes an ape that evacuates “All Wind” into the mouth of a fallen man, near whose figure is written, “Catch at all and hold Nothing.” A donkey expels wind, inscribed, “Nothing but Stench.” A man fires a mortar, which sends forth labels marked “Golden Mines in Jamaica,” and so on. Below him is “The Gold is Melted & nothing but Bubbles it produces.” From Het Groote Tafereel der Dwaasheid (Amsterdam, 1720). (British Museum)
Fig. 8a. Portrait of Matthew and chrysographic initial page, facing pages of the Ebo Gospel of Matthew, France, Carolingian, between 816 and 835. The illumination shows Matthew inscribing the Gospel in a book. He is inspired by an abundant store (copia) of material, apparently from the flowing scroll that the winged angel holds over his inkbloom (cornu).

Fig. 8b. Incipit and first verse, the Ebo Gospel of Matthew. Perhaps it is these words that the painter has the fervent evangelist write down with his feather. (Bibliothèque municipale, Épernay; photograph by Ann Münchow)
Fig. 9. Communion token. Ballingry Church, Scotland, 1864. Reverse. This do in remembrance of me. But let a man examine himself. A reference to 1 Corinthians 11:24, in which Paul describes the institution of the sacrament by Jesus at the Last Supper. (British Museum)

Fig. 10. Illuminated Manuscript. Flanders, ca. 1325. A monster head vomits gold coins into a golden bowl. (Bodleian Library)
Fig. 11. Gold octadrachm of Ptolemy III. 246–221 B.C. Cornucopia bound with diadem and surmounted by radiate crown. (Hirmer Verlag)

Fig. 12. Illumination from Lancelot du Lac. Painted by Master of Berry’s Clères Femmes and associates, France, early fifteenth century; repainted later fifteenth century. Arthur’s Round Table is realistically represented with a white tablecloth and a circular opening in the middle. Within this opening is a surface that, in contrast to the tesselated floor, recalls the checkerboard (échiquier) used by treasurers (eschequiers) in feudal times (see Livre des Rois, ca. 1190). From the grail, as from a divine presence, radiates effulgence, indicated by lines of gold. Through the open door a vista shows Galahad pulling out the sword. (Bibliothèque nationale)
Fig. 13. Cartoon, "A Monument Dedicated to Posterity in commemoration of yr incredible Folly transacted in the Year 1720." Engraved by B. Picart. From Het Groote Tafereel der Dwaasheid (Amsterdam, 1720). (British Museum)

Fig. 14. Bronze coin of Vetranio. Ca. A.D. 350. Inscribed HOC SIGNO VICTOR ERIS (You will be victor through this sign). (British Museum)