

EXPLORING COMMUNICATION: EUROPEAN IDENTITIES ON EUROPEAN'S BANKNOTE¹

Eric Gunawan

Communication Department - Faculty of Social and Political Science
Pelita Harapan University, Lippo Village, Tangerang 15811. Indonesia
e-mail: eric.gunawan@uph.edu.

ABSTRACT

In 2013, the European Central Bank (ECB) gradually introduced the second series of euro banknotes "the Europa series". The series got its name after the goddess Europa of the Greek mythology, from whom the term Europe continent derived. This new series revises the 2002 series. The most noticeable is the euro symbol on hologram rainbow becomes the face of the goddess Europa. If the banknote functions as a legal business note and was issued by state legal agency, it means that all texts and iconography on it reflect the authority behind it. In this respect, the issuance of the Europa series implies the European Union (EU) perspectives of itself. The integration of European countries raises the question of the identity of its member states. Being a member of a supranational institution like the EU is considered reducing the influence and identity of each member-state. At the same time, the EU needs to settle its identity in order to broaden its influences in the international relationship. This paper will argue that the challenge of the EU depends on the understanding of its identity. This identity will be analyzed through iconography on European notes. France and Germany are chosen based on their roles as the Inner Six, the EU pioneers. Czech Republic is selected based on its role as the EU member but not absorbing the euro monetary system yet. The Great Britain is considered for refusing to merge the pound sterling into the euro, as well as the rivalry with French throughout the evolution of European integration. This paper will limit its discussion from the post-World War I until the publication of the Europa Series (2013). The classification of images will be made according to a historical timeline in a purpose of clarifying the European identity as understood by each member-state as well as the EU framework of integration.

Keywords: Banknote, European Union, Identity.

Introduction

In 2013, the European Central Bank (ECB) gradually introduced the second series of euro banknotes "the Europa series". The series got its name after the goddess Europa of the Greek mythology, from whom the term Europe continent derived. This new series revises some part of the 2002 series, including the most noticeable: the euro symbol on hologram rainbow replaced by the face of the goddess Europa. The replacement surmises that identity is one of the main issues of the integration of European countries into the EU. Of course, this interpretation should be explained by further study. However, it should be the consequences once any country becoming a part of the supranational institutions like the EU that country should be ready for surrendering part of its sovereignty to that institution. In this condition, identity could be the main issue that triggered such decision, which at the same time it proposes for creating and maintaining unity. As the supranational, the EU also is in the need to confirm its identity not only for establishing its influence amongs members but also for taking part in the international relationship. Banknote is then understood as one of the tool for communicating this objective. In this regard, it is motivating to study banknotes of the EU member states in discovering the way they expose their identity.

Banknote is well known as a legal exchange. Nevertheless, its function as an identity of the state and its citizen is almost unnoticed (Raento, 2004). The dilemma is, of course, no matter what the message on banknote being noticed or not, people are still using it for trading (de Heij, 2012). It could be understood why the study on banknotes in relation to the identity or objectives of the states is still infrequent.

The first study on banknotes in term of collecting and classifying them based on the state and the year of its issuance was the trend until 1995. C.W. Dickinson could be the first expert in this field and then followed by Albert Pick who compiled dan published banknotes in the 'Standard Catalog of World Paper Money' in 1975 (de Heij, 2012). It was Virginia Hewitt (1994) who studied banknotes beyond tradition of just cataloguing; she studied women on banknotes from various countries in search of the meaning of beauty (Hewitt, 1994, p. 56). In de Heij (2012, p. 11) study on banknotes, he refers to Jacques Hymans as the most reliable study banknotes identity. Hymans' finding explains instead of presenting their own identity on their banknotes; European countries in fact express collective identity of certain time, "to enhance their public legitimacy by embracing the values currently fashionable in pan-European society" (Hymans, 2004). Similar to Hymans is the study by Paulina Raento and her colleagues from University of Helsinki who conclude that iconography on the euro relevan to political-geographic project within the European Union.

¹ Disclaimer: Part of this paper has been presented during the National Seminar of "European Identities and Its Challenge", conducted by Wahid Hasyim University, 4-5 February 2015 under the title *Exploring Communication: European Identities On European's Banknote*.

Expanding Hymans' and Raento's study on banknotes, this paper will argue the future of the EU depends on a common understanding of its member countries concerning identity. If banknote is a means of legal business transaction published by the trustworthiness state agency and accepted by the whole citizen, it infers that every texts and images printed on it are communicating the principles of the country. In the words of president Duisenberg of ECB during Euro Banknote Design Exhibition in September 2003, a banknote is the ambassador of the country for it is reflecting "the souls of the nations issuing them" (De Heij, 2012). That is the reason of this study to treat the "Europa Series" as a communicator of the soul of European Union; or in Raento's language "political-geographic", or in Hymans' language of "current-values".

This paper is organized as follows. The first two parts is a basic understanding of banknotes and of mise-en-scene. By discussing banknote in general will it share the same perception, while by discussing mise-en-scene will it share how this paper will discuss banknote detail based on its iconography.

The next part is reading banknotes. This paper will begin by analyzing texts and images on banknotes of the EU member states before and after they joined the euro zone. Historical timeline will be used for framing our reading. It covers from the post-World War I until the issuance of the Europa series in 2013. The classification of iconography will follow the historical timeline in purpose of clarifying the European identity as understood by each member-state as well as the integration framework of the EU.

In our discussion, France and Germany will be selected as the representation of the Inner Six states, the conceptor of the EU. Czech Republic is selected for its decision not to join the euro zone even though Czech Republic is the EU member. The Great Britain is chosen for its refusing to emerge its pounds into the euro, as well as its antagonism attitude throughout the evolution of European integration.

Banknote

Since 1750, a banknote shifted from private to state money. Eventhough, since 1971 banknotes were no longer valid for exchanging gold and in 1974 not valid for US dollars, it becomes a legal tender which values guaranteed by the institution protected by the nation (De Heij, 2012).

The credibility of the nation as the publishing institution is reflected on the impression constructed and presented on the banknote through the choice and the arrangement of texts and images (Hewitt, 1994). While the publishing institution is owned by the state, it is expected that banknote has a closed tie with the guarantor country. It is no longer just a piece of paper, but as the representation of trust and integrity of the state behind it. As Johan Förmås stated that banknote is a media for understanding "wider cultural contexts."

Elements of text and image on banknote have a double meaning, namely: denotation and connotation. Denotation meaning lies in the nominal exchange rate listed on a banknote while the connotations related to its role as a communicator of the vision of the state in a given period. Each aspect of iconography which is put intentionally and systematically on the both side of banknote, and also of coinage, constructs connotation meaning. Those aspects are also known as mise-en-scene, namely: gesture, make-up and costumes, lighting, and setting. In this paper, we adopt the term commonly used in theater and film for understanding the construction of image and text on banknotes.

Mise-en-scene

As the aspect of mise-en-scene, gesture refers to any movement or action of character. On banknote, it conveys a posed of characters or model, the real person or even allegorical imagery. Jacques Hymans differentiates 3 types of character, namely: state symbols include classical gods, statesmen, royalty; classical imagery includes allegorical figures, pastoral scenes; and historical non-state actors (De Heij, 2012). It is understood also that gesture reflects the spirit of times: every era has a specific gesture affected and reflected by a certain art movement. For example, the Art Nouveau shared a flowing and feminine gesture on banknote characters, while the Art Deco and the Modern Art tended to share a rigid gesture (figure 1).

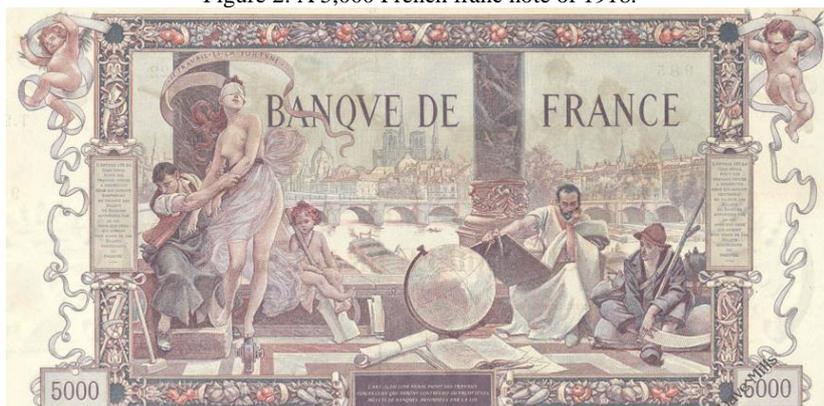
The gesture is the aspect of mise-en-scene referred to any movement or an action presented by character/s or model/s. There are two types of character on the banknote, known as allegorical imagery and portrait. They could be a state leader or actor, a local or a universal classical imagery, as well as a mythical one that represents a specific group. It is understood also that gesture reflects the spirit of time. It means that every era has a specific gesture

Make-up and costumes play an important role in representing specific era as well as strengthening gesture of the character. On the Republic of Czechoslovakia note, we could observe feminine and agile looks of the Art Nouveau was reflected through a long dress or a robe flowing in the air. Flower as accessories was also the most common paired in producing the impression of flowing. A similar representation was in French note. Femininity was emphasized by character's long hair with flowing rainbow and accompanied by Cupid. The male character also has the same gesture (figure 2).

Figure 1: On the left, a Czechoslovakian 50 korun note of 1931-44 is influenced by the *Art Nouveau*. On the right, a 5 Korun note of the Protectorate of Bohemia and Moravia in 1940-45 is influenced by the *Art Deco*.



Figure 2: A 5,000 French franc note of 1918.



Political changes contributed substantially to the alteration of the appearance of a banknote. The occupation of the Republic of Czechoslovakia by Nazi was not only establishing a new territory of the Protectorate of Bohemia and Moravia (1939-1945) but also was the end of *Art Nouveau* era on notes. The rise of fascist ideology which was associated with discipline was reflected through rigid make-up, short haircut, and simple accessories. Although the feminine elements such as floral arrangements still remained, however their presence did not alter the rigid impression, even the wind was hesitate to blow it (figure 3).

Figure 3: A 1 korun of the Protectorate of Bohemia and Moravia of 1940



Characters on banknote were often put side by side with particular setting which is correlated with the character background and personality. For example, theater performance of *Romeo and Juliet* was situated as the background setting for William Shakespeare on a Britain 20 pound note of 1970-91. Cardinal-Duc Armand Jean du Plessis de Richelieu was as a foreground for his former residence at the Palais-Royal in Paris for a French 1.000 francs note of 1953-57.

The presence of gesture, make-up and costumes, lighting, and settings on the note whether comes up as allegory or realist approach are implementing texts and images on it as a trace.

Iconography as communicators

The following section will discuss a variety of iconographies on notes printed in French, Germany, Czech Republic, and Britain from the era of the post-World War I to the issuance of Euro series Europa in 2013.

The Post-World War I (1918-38)

Allegory of women as goddess was the main iconography adorning the Germans notes before the outbreak of the World War I. In 1908, Germany issued 100 Mark note with Ceres, goddess of agriculture and fertility, accompanied by Hermes on the front side, while on the reverse was Germania holds Asclepius which was well known for curing diseases. She sat on the weapons. In

1910, goddess of agriculture was again presented as allegory on a German 1.000 Mark note. Now, she was accompanied by goddess of navigation. Both goddesses embracing German state emblem act as its protector.

During 1917-19, the Germans ideal woman became the theme of its notes. It could be inferred that the Germans ideal was far from femininity (figure 4). According to Jacques Hyman, the rise of materialist society in 1920-49 contributed to the popularity of class representative especially female. Hyman called it “anonymous young women in *typical* national or regional garb” (Hyman, 2004).

Figure 4: The Germans ideal woman on a German 5 Mark of 1917 and a 50 German Mark of 1919.



When the Germans gained control upon Lithuania in 1918, the Germans ideal female and the role of Hermes were underlined following the expansion of its territory. On a German 1.000 Mark note of 1918, Hermes appeared with his *caduceus*, the magic wand, together with the sword and armor. The image of women was now synonymous with workers, as represented by a woman holds a hammer and iron teeth on the reverse side.

The French involvement in the World War I (1914-18) was driven by the volatile political situation in Central Europe. German's plan of attacking the Russian caused France should consider their decision of taking apart in the turmoil. This action would affect its sovereignty as a nation-state. History witnesses that France involvement should be paid by untamed prices and social tensions as well as changes in political map forces in the country during the post-war (Carpentier and Lebrun, 2011).

Hermes and his magic ward were the frequent figures on French banknote during the post-war era. On a French 1.000 franc note of 1918, Hermes and Paris sit around the pile of grains. In this image, Paris held Hermes' magic wand (Hamilton: 1942).² It symbolizes the struggle French should endure for curing its economic-social-political-cultural downfall as well as the strength of the *Banque de France*. Again, in 1926 and 1927, Hermes appeared as a worker accompanied by Ceres on a French 1.000 franc note. The interesting part is their appearances coexist with Louis Pasteur the scientist, and François Arago the mathematician and physics astronomy. In this period, classical gods began to share their dominance to individual contributors to high culture.

Britain presented the figure of Britannia on its notes during this post war period. Her sitting position has been varied periodically since her appearances on coinage of 1694 except her right hand hold an olive branch and her shield combined crosses of St. George and St. Andrew (figure 5). In 1919, Bank of England issued the image of Britannia standing and bearing the trident with her shield on her side accompanying King George V as British monarch on 10 shillings.

Figure 5: Britannia transformation from her first appearance on 1694 coinage, on 1919 and 1923 banknote.



² In Greek mythology, Hermes was the son of Zeus and served as preachers (apostles) of Zeus, as well as the protector of trade. He always brings a magic ward known as *Caduceus* which has wings with two snakes symbolized trade and healing.

Meanwhile, Europe at the end of World War I was marked by the instituting of the First Republic of Czechoslovakia after the Austro-Hungarian Empire collapsed in 1918. The First Republic was not the answer of the 1848 people revolution when the Czech in Prague demanded its independence from the German Hapsburg Empire and the Germans only react as an artificial state. Hitler understood this condition as a consequence of the Treaty of Versailles. However, the Czech did not diminish its struggle by taking more roles in the Czech-Slovak federation. This unification agenda even filled in the joints of nationalism as an ideological legacy of the Enlightenment and the French Revolution. The vision is represented through the allegory of women as goddesses protect the globe in front of her for a Czech 1.000 korun note which was in force from 1919 to 1937.

The image of women on a note was always associated with goddess of fertility. Women were treated like goddess who sow and maintain the fertility of the world. Fertility was symbolized by her hand holding a bundle of wheat. Her arms were outstretched in front of the globe as if she gave her blessing to the earth. Her exposed breasts should not be categorized as eroticism. The presence of another element that has been described earlier was nullifying it. It is implied, when the image of women with one exposed breast used in the context of banknote of the newborn Republic, this representation was function greatly as a statement of the credibility of the state in protecting its people.

The equality of between women and men were also the main theme of the Republic of Czechoslovakia banknote. In 1919 and 1931, the representation of women was always in the relation of cultivation, while man's role was varied from farmer to the industrial workers. In denomination of a Czechoslovakian 1,000 korun which was in force during 1919-37, women were still being represented as goddesses (figure 6). The crown of grains emphasized the nature of goddess was combined with traditional farmer outfits. On this note, goddess was not sowing the seed, but was harvesting in the wheat field. The presence of the crowned man holding a bundle of grain inspired the closeness and the equality between the two. In here, women and men have an equal responsibility as workers of the land. Thus, the cutting edge gripped by goddess has significant value as it was put in the center of interest. Its position explains the activity as well as underlines the equality.

Figure 6: *The Reapers* on a 1,000 korun of the Republic of Czechoslovakia published in 1919-37.



The image of women in korun echoed the German ideal women that were far from femininity. The equality could also be found on the denomination of a Czechoslovakian 500 korun of 1919-22. It infers domestic activities were not only referred to women but also to men. In this note, a woman in farmer's outfit was at work, while a man was caring the child. The affirmation of gender roles was presented smoothly and symbolically, through the yarn spanned by women and a knife hanging on the man's waist.

Meanwhile, the fascism wave in the 1930s which was followed by the industrial growth in the Republic of Czechoslovakia constructed the roles of women and men, as reflected in a 50 crowns note of 1931. The allegory of goddess has been abandoned and replaced by the ordinary farmer. However, the role of women in terms of fertility was still maintained.

From this section, we have seen the role of gods and goddesses of Greek mythology dominating banknotes of France, of Germany, and of Czechoslovakia. Ceres and Hermes were the most common gods. Their presence could be read as the spirit of courage on facing the crisis in each country after the war. As goddess of agriculture and fertility, the presence of Ceres articulated the improvement condition she brings during the post-war. Similarly, Hermes and his magic wand represented the power of reconstructing a better life.

The World War II (1939-45)

The invasion of Nazi to Poland marked the beginning of the World War II. For the Republic of Czechoslovakia, this invasion marked the ending of the First Republic and the commencement of the Protectorate of Bohemia and Moravia under the Germans. The iconography was changed and dominated as well by the German ideal woman. Feminine gesture was replaced with a firm-precise one. The outfits were also shifted to the non-agricultural sector (figure 7).

Figure 7: A 50 korun of the Protectorate of Bohemia and Moravia (1940-45).

On the right, a 50 korun note of the Protectorate of Bohemia and Moravia published in Januari-Oktober 1945.



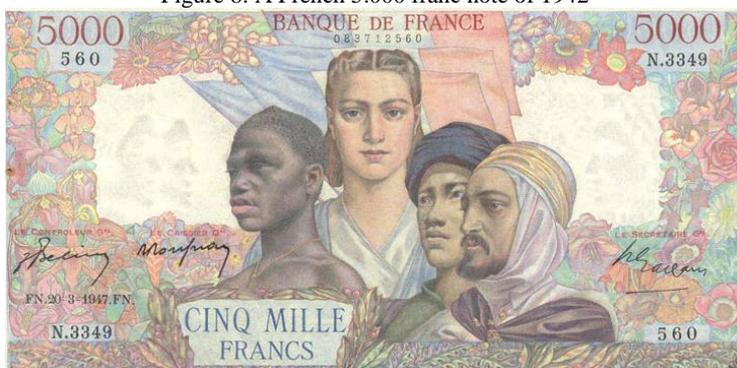
This image lasted for several years until January 1945 before the issuance of note that presented women in traditional farmer costumes. Previously we have been discussed iconography on banknote communicated ideology of the state behind it. The circulation of the banknote with the image of women in tradition outfits implied Nazi strategy of attracting the sympathy of Czech and Slovakia people. The series were no longer used until October 1945 following the defeat of the Nazi in the World War II.

During the World War II, Britain still issued Britannia series. Its design was similar to the 1923 notes with Britannia sitting with her right hand holding an olive branch and her shield combined crosses of St. George and St. Andrew.

In France, this was the ending of the Third Republic era. French national hero Jacques Coeur became the image on note of this era. He is the first French merchant who successfully opened a relationship with Mediterranean countries. On the reverse side, the agricultural landscape in Bourges with the Palais de Bourges became the background for women farmers. French national figures were the main image of its banknote during the World War II, among others: Maurice de Sully, bishop of France and also an architect on a French 100 franc issued in 1941; Philosopher René Descartes and his famous maxim “cogito ergo sum” became the iconography of a 100 francs note of 1942.

Daily activities of the ordinary people were becoming the point of interest. Fishermen of Port de Concarneau was side by side with the girls and boys of Brittany for 20 francs banknotes of 1942; a couple of male and female farmers were on a French 500 francs of 1942; Pyrenean shepherd was side by side with Agenais women in Southwestern France on a 5 francs of 1943 French note. French sovereignty, under challenged by the war, was needed to be pronounced for lifting the spirit of French people. It was the reason for the French Government to publish a 5,000 francs note in 1942 which depicted its vast colonies in Asia and Africa (figure 8). For a meantime, an allegory of science and the world of work were presented on a French 20 franc of 1941.

Figure 8: A French 5.000 franc note of 1942



During the World War II, gods and goddesses were no longer the central figure of French banknotes. There was only once depicted Ceres and Hermes on a 1,000 francs in 1942. During this era, the presence of gods was function more as a companion or a protector of daily activities of the state or its national figures. For example, Hermes with his magic wand accompanied trading activities as seen on the 1,000 francs banknote published in 1940. Clio the muse of history accompanied René Descartes.

In this section, we have seen the replacement of the image of gods and goddesses of Greek mythology to the ideal human figure. Not only, Czechoslovakia under Nazi articulated the same voice with Germany regarding its ideal man and women but also France minimized the role of gods and goddesses to its national characters.

The Post-World War II: The Evolution of the European Union

The Post-World War II was experienced as a devastation and trauma for most of the Europeans. France, West Germany, Italy, Netherlands, Belgium, and Luxemburg, knows as the Inner Six began to think how counteracting the recurring wars among European states. The United State of America through the Marshal Plan helped Europe to bounce back. The separation of power among the winners according to the Yalta Conference (February 1945) became a phenomenon at this time. The Soviet Union

with communism ruled over the Eastern part of Europe and the Baltic region, in addition to Poland, Czechoslovakia, Hungary, and Romania. Meanwhile, according to the Potsdam Conference (July 1945), Germany was divided into West Germany controlled by the United States, Britain and France, and East Germany occupied by the Soviet Union. The city of Berlin was also divided into four territories each controlled by the Soviet for the Eastern part, and by the allies for the Western part.

Following the result of the defeated of Nazi, the Protectorate of Bohemia and Moravia was declared void. People of the Czech and Slovakia were enticed by the Soviet Union to the Communist Party. In 1946 election, the Party won the heart of people and increasingly took possession of the government. Since then the Republic of Czechoslovakia turned to communism.

The series of these events contribute substantially to the ideology of the Republic of Czechoslovakia turning to communism (Alena, 1995). As part of tactical steps, restructuring of the legislative and executive as well as the social life of the community was unavoidable. Agricultural collectivization program was implemented as part of the First Five Year Plan (1948-49). The program then changed the economics of Czechoslovakia which now was characterized following its membership in Comecon (Council for Mutual Economic Assistance) led by the Soviet.

This condition redefined the gender roles in Czechoslovakia. Banknote of this era represents women in conjunction to communism. The agricultural collectivization program changed the perception of the relationship between women and nature as implied on the 20 korun banknote. On this 1949 issue, a woman in simple farmer costume was standing with broom stick and staring at the expanse of land in front of her. It seems she was welcoming her future with dignity.

Human relationship with nature was depicted becoming more distant on a 100 korun banknote of 1961. Nature was replaced by a simple peasant woman in simple costumes carrying abundant crops standing side by side with the male figure in factory workers uniform. Industry and agriculture have been reconciled as shown through the wheel cogs in the industrial machine of the circle with wheat stalk pithy. Also, the smoky chimney of factories in the background represented the activities of the industry.

Equality of man and woman was a positive value in the era of communism. Women were encouraged to take part actively as workers and organizers; besides their role in the family. According to Pavlik, the positive side of communism was the increase of number of women as workers, and it happened in all areas including a tractor driver (Pavlik, 2010).

Setting on banknotes became primary concerns during the communism era. Character was not related to a particular era but to specific locations. This approach echoes the message that humans are part of nature. This new perception was not found in the era of the First Republic as well as during the Protectorate. Before, the function of space was never specific. The presence of space tended to be an abstract one. As a result, when character was put on a specific setting he/she was closer to the mythical figure than the real human. In the era of communism, character and setting were presented naturally as the representation of reality. Symbols were dominating; nevertheless, the image was more natural.

If socialism theme became the primary iconography on Czechoslovakia banknotes, France presented its national figures. Each figure was always juxtaposed with gods and goddesses of Greek mythology. On a 40 franc note of 1946-51 presents the portrait of mathematician and French astronomer Urbain-Jean-Joseph Le Verrier on the front side while on the reverse side the image of Neptune along with two dolphins together with the constellations Capricorn and Aquarius at their background. While a 500 francs note of 1946 featured the portrait of author François-René Chateaubriand accompanied by the muse. It should be notified the image of Hercules as its first appearance on a French 1,000 franc note side by side with Athens.

Germany was now divided into two, the Eastern and the Western part. Both countries presented the image of aspired character. While East Germany raised the issue of the Germans ideal of man as in the days of Nazi, West Germany presented man and women of factory workers sitting consecutively on the left and the right side of goddess (figure 9).

Figure 9: A 5 Mark of The East German (1948) and a 10 Mark of the West German (1949).



So far, we have examined the post-World War II led European territory was divided among the winners of the war. The iconography on their banknote communicates the winner objectives. We had examined, after liberated from the Nazi, Czechoslovakia was now dominated by the Soviet Union which emphasized the relationship between human and nature as well as the equality between men and women as a socialist ideal. We observed also Germans was divided into two parts and each

presented its own ideal man on its banknotes. Meanwhile, French put deities as a companion of its national figures on its notes. The devastation of the World War II evocated European states to redefine their ideal human being by minimizing or even completely wiping out the role of gods of Greek mythology, as described by Hyman (2004) as the era of "the rise of the individual as actors."

Treaty of Paris until the Single European Market (1951-86)

The idea of European integration was accomplished through *the Treaty of Paris* (1951). Then, the realization was in the establishment of *the European Coal and Steel Community* (ESCO). The objective of ESCO is to remove trade barriers and create a common market in which product, labor, service, and capital of the coal and steel sectors could move freely among the member states. Moreover, the main objective of this integration is to prevent the war resumed by controlling the primary raw materials needed for producing war equipments, namely iron and steel. Initiated by Robert Schuman, the former of French foreign minister, the Inner Six countries agreed on decision that the raw materials should no longer be monopolized by one or several countries.

The process of European integration was then augmented in the ratification of *the Treaty of Rome* in 1957 which was followed by the establishment of *the European Economic Community* (EEC) and *European Atomic Energy Community* (Euratom). However, the hostility between France and Britain made the UK established *the European Free Trade Association* (EFTA) in 1959 as the rival. It happens when *the Inner Six* were experiencing tremendous economic growth; inversely, the UK was experiencing a setback in the economic field. In 1961, Britain finally declared its intention to join the EEC in order to save its economy. This was not easy; Britain historical antagonism to French was one of the factors that led Charles de Gaulle vetoed Britain for joining the EEC.

In 1967, Britain expressed his intention to join, but again it was rejected by France. The conflict between Britain and France led to *the empty chair crisis* when the France under the leadership of de Gaulle left the courtroom that was discussing the desire of Britain for joining the EEC. For French, Britain was no more than the USA Trojan Horse. Two years later, after Pompidou won the election for president, the veto was lifted. Britain finally became a member of the EEC in 1973, at the same time, EFTA dispersed, then Denmark and Ireland joined the EEC. It was the beginning of the enlargement of the European community.

Despite of its membership, the relationship between the UK and the Europe remains complicated. It is due to the unwillingness of the Britain to share its sovereignty under Brussels direction and to agree with the Intergovernmental cooperation mechanisms. Britain accepts *the Communities Act* as a legal basis of its membership but made alliances toward European-based intergovernmental but not as a constant process for political integration. Outside the issue, in 1986 *the Single European Market* through *the Single European Act* was proclaimed.

In this era, French presented its national figures together with their achievement on its note. Gods and goddesses of Greek mythology were no longer accompanying those figures. For instance, a 1,000 franc note of 1953-57 presented the portrait of Cardinal-Duc Armand Jean du Plessis de Richelieu and the Palais-Royal in Paris as its setting. The palace was his home during his reign.

In Britain, since 1960, pound sterling always bears the portrait of Queen Elizabeth II as its image on the front side, while its reverse was varied. For example, the figure of Britannia was presented for a 10 shilling note of 1960-70.

East German has a different perspective regarding its note. The leaders of socialism happened to be on its note. For instance, Friedrich Engels and the wheats were on a 50 Mark notes of 1964, while Karl Mark and the Brandenburg Gate were on a 100 mark note of 1964. It is interesting, after 1975, the Germans national characters became its iconography. Thomas Müntzer, the Reformer who opposed Martin Luther was paired with a variety of crops on a 5 Mark. While Johann Wolfgang von Goethe the poets was paired with elementary school students out of school on a 20 Mark note. Ten years later, the Germans family replaced the image of the national figures as presented on a 200 Marks.

West Germany reproduced the portrait of man and woman from Renaissance paintings. Renaissance is a time of European society returning back to a science and classical Greek culture. A portrait of a young woman of Venice ("*JungeVenezianerin*") by Albrecht Dürer happened to be the image on a 5 Mark note of 1960. The portrait of "*Beardless Clean Shaven Young Man*" of Lucas Cranach the Elder (1472-1553) by Albrecht Dürer became the image on a 10 Mark note. If "*JungeVenezianerin*" was juxtaposed with twigs leaves Oak as a natural symbol of German, "*Beardless Clean Shaven Young Man*" was juxtaposed with the sailing ship "*GorchFock*" used for a cadet training.

In this section, we have examined that the image of gods of Greek mythology has been abandoned and replaced by the portrait of common people, leaders and national icons. While West Germany presented the figure of the Renaissance, the East Germany emphasized human reality and daily activities. If Britain retains the image of Queen Elizabeth II as a virtue, French chose its national figures. All these states put human being as a communicator of their vision..

The Collapsed of Communism and the Maastrich Treaty (1951-86)

The collapse of the Berlin Wall in 1989 was a milestone of the end of communism in Europe. West Berlin and East Berlin were reunited as the Federal Republic of Germany. The end of communism contributed to the process of European integration as well.

In 1991, the European Court of Justice passed the law for enforcing the European Community legislation. In 1992, *the Treaty of the European Union*, known also as *the Maastricht Treaty*, was ratified as the commencement of the establishment of the EU and the realization of the eurozone in 2002.

At the same year, the German issued a 5 Mark note. The portrait of a writer and novelist Bettina von Arnim and Horn-cornucopia was presented as a symbol of a collection of folk songs "*Des Knaben Wunderhorn*". The rear side was the Brandenburg Gate in Berlin composed with the scene of Bettina von Arnim corresponded with Goethe ("*Briefwechsel mit einem Kinde*").

During this era, French re-issued its note and presented the portrait of its national characters. On a 50 franc note of 1993 was Antoine de Saint-Exupéry accompanied by the iconic of his figure *the Little Prince*. At the reverse side was the image of his Breguet-14 during crossing the desert. On a 200 franc of 1997 was Gustave Eiffel, while on a 100 franc note of 1998 was the painter Paul Cézanne, on a 500 franc was to celebrate an anniversary of the scientist couple Pierre Curie and Marie Sklodowska-Curie.

The fall of the communism in the Republic of Czechoslovakia instigated the Velvet Revolution. This peaceful revolution driven by civilians and people on January 1, 1993 was marked by Czech Republic proclaimed its own independent state and Vaclav Havel as an elected president. The first agenda was to build the nation's character. Education was considered the most important agenda for all Czech citizens. On a 20 korun note of 1988 under the title of *the Tree of Education*, the equality of women and men become the national central theme. Its message was represented by the aspect of make-up costume, book as the main property, which were all inspired the equality (figure 26). *The Tree of Education* resonates *the Tree of Life* in the Scriptures that message resonates strongly virtue education.

Figure 10: A Czech 20 korun note of 1988-93.



In this section, we have examined a common people, a model and a national icon happened to be the central theme of each states banknotes. Even Britain replaced Britannia with its national figures. It seems the era of gods and goddesses were ended.

Eurozone

When the euro was introduced virtually in 1999 until 2002, ECB published banknotes and coinages applicable for all member states. Coinage has two sides, namely a common side and a national side. A common side designed by Mr. Luc Luyckx of the Royal Belgian Mint is the same in all countries. While a national side is varied in all countries. Euro notes consisted of € 5 up to € 500 while the coins consisted of 1, 2, 5, 10, 20 and 50 cents, as well as the € 1 and € 2.

For coinage, France presents the image of trees along with the motto "*Liberté, Egalité, Fraternité*" and surrounded by 12 European stars on the coin € 1 and € 2. The tree symbolizes life, sustainability, and growth. On the coin 10, 20, and 50 cents presented the iconography of sower woman symbolized French honest in favor of European integration. On the coins of 1, 2 and 5 cents present feminine and youthful spirit through the portrait of Marianne which symbolizes the sustainability of Europe.

Germany presents the image of an eagle, the symbol of German tradition and surrounded by the 12 stars of Europe on the coins € 1 and € 2. While the coin of 10, 20, and 50 cents has the image of Brandenburg Gate, which symbolizes the separation and reunification of Germany and surrounded by the 12 stars of Europe. The presence of German's historic gates at Euro coins symbolizes of the unification of Germany and Europe. And, on the coins of 1, 2 and 5 cents presents a stalk Oak.

Euro banknote on the other hand has two series in circulation; the 2002 series and the Europa series (2013). Each one has a common design, namely: the EU flag, a map of Europe on the back side, the signature of the president of the European Central Bank, and the 12 stars as well as on the EU flag. The image displayed on each side was the same: the history of European architectural styles, for example: classical at a nominal € 5; Romanesque on a nominal € 10; gothic at a nominal € 20; renaissance at a nominal € 50; baroque and rococo on a nominal € 100; 19th century at a nominal € 200; modern on the nominal € 500.

Some revision were made for the "Europa series", namely: the writing of the Euro in Cyrillic after Bulgaria joined in 2007 to complement the Latin and Greek in the first series; stands for ECB of 5 to 9 languages language variation; Europa goddess image on the tape hologram logo replaces the euro symbol.

Figure 11: The First Euro Series of 2002



Figure 12: The Second Euro series "The Europa Series" of 2013.



The image of goddess Europa of Greek mythology was selected for the watermark and the hologram as well as the series title of 2013 because her character has a clear association with the European continent. The image itself is reproduced from a 2,000 years old pottery discovered in the Southern Italy, a collection of the Louvre Museum, Paris.

Conclusion: european identity

The coming back of goddess of Greek mythology was intriguing after the achievement of national actors being the theme of each states banknote before joining the EU. While Europa was chosen as the name for the series, and the European architectural styles were being united as part of it, it apparent that the EU as communicator wants to remind its member state for remembering their root as European. The EU put its faith on this root as the means of integration.

French banknotes tend to present the domination of gods and goddesses of Greek mythology. During certain time, their presence correlates for underlining the value of its national figures and their achievements. For euro coinage, as one of *the Inner six*, French chose the iconography of mythical tree, and women sowing the seeds. It seems, for French, European identity operates like a seeds or a tree.

German initially presented the iconography of gods and goddesses of Greek mythology, before replacing them with the Germans ideal man and woman. During the World War II, Nazi ideology dominates the idea. In contrast to France, Germany was abruptly put aside the presence of gods and goddesses of Greek mythology and replace it with the spirit of Renaissance. The iconography of an eagle and the Brandenburg gate for the coinage reinforce Germans understanding of the European identity. It seems, for German, European identity operates like the gate, a starting point.

It is interesting to take attention on Britain especially after the June 23rd referendum which pro Brexit won. We have examined, Britannia was always Britain main figure along side with its monarch King George V and Queen Elizabeth II. However, her replacement since 1964 with British national figures was putting Britain more exclusive to other European countries in the continent. Of course, its hesitation being part of eurozone could be inferred by examining the iconography of its notes. And its decision to leave the EU could be read as questioning the root of European identity as the EU intent to.

It is also interesting to reading Czech Republic's banknotes. As a country located in Central Europe, Czech has a different myth compare to German and France. During the post-War World, Czech presented the mythical women without referring to any Greek goddesses. The ideal human themes dominated its banknote. The German Nazi and the Soviet socialism influenced Czech point of view on humanity during they occupation era. If Czech was still hesitated to join eurozone, could it be because of its background differs from other European nations? Our reading on both Britain and Czech notes yields to the similarity on how both countries identify themselves. In this situation, would Czech exit EU just as Britain did?

This paper, of course, is the continuation as well as the beginning for more thorough research on the relationship between the iconography on the banknote and identity especially European. However, in the tradition of previous studies on banknotes, this paper proposes the insights that understanding European identity could be done by examining its banknotes, in which the ancient Greek mythology would not be separated from European identity. Therefore, through the mythology the future of the EU could be understood. At least which countries should be regarded as European?

References

- Bordwell, David., and Kristin Thompson. (2008). *Film Art: An Introduction*, 9th edition. New York: Mc-Graww Hill.
- Carpentier, Jean., & Lebrun, François. (2011). *Sejarah Perancis*. Jakarta: Forum Jakarta-Paris.
- Cranny-Francis, Anne., & Waring, Wendy (Eds). (2003). *Gender studies: Terms and debates*. Hampshire: Palgrave Macmillan.
- Cuhaj, George S. (2008). *Standard catalog of world paper money: General issues 1368-1960.The 12th edition*. Iola: Krause Publication.
- Cuhaj, George S. (2014). *Standard catalog of world paper money: Modern Issues 1961-present.The 20th edition*. Iola: Krause Publication
- De Heij, Hans. (2012). Designing banknote identity. *Occasional Studies* 10 (3). Amsterdam: De Nederlandsche Bank NV
- Dowling, Maria. (2002). *Czechoslovakia: Brief histories*. London: Arnold.
- Heitlinger, Alena. (1995). *Framing feminism in post communist Czech Republic*. The Centre for Russian and East European Studies, The University of Birmingham.
- Hamilton, Edith. (1942). *Mythology*. New York: A Time Warner Company.
- Hymans, Jacques E.C. (2004). The Changing color of money: European currency iconography and collective identity. *European Journal of International Relations* 10 (1): 5-31. SAGE Publications and ECPR-Euroeapan Consortium for Political Research.
- Hewitt, Virginia. (1994). *Beauty and the banknote: Images of women on paper money*. London: British Museum Press.
- Pavlik, Petr. (2010). *Promoting equal opportunities for women and men in The Czech Republic - Real effort or window dressing supported by The European Union?* Berlin: the Harriet Taylor Mill-Institute (HTMI) of the Berlin School of Economics and Law.
- Raento, Pauliina., Hämäläinen, Anna., Ikonen, Hanna., & Mikkonen, Nella. (2004). Striking stories: A political geography of euro coinage. *Political Geography* 23: 929-956. Elsevier Ltd.
- Warleigh-Lack, Alex. (2004). *European Union: the Basics. 2nd edition*. London dan New York: Routledge.

Banknote source:

- National Bank of Czechoslovakia. <http://www.papirova.platidla.cz/bankovky/protektorat-cechy-a-morava>, Downloaded on 28 Oktober 2013.
- <http://www.banknote.com/de.htm>. Downloaded on 4 Januari 2016.
- <http://www.banknote.com/fr.htm>. Downloaded on 4 Januari 2016.
- <http://www.ecb.europa.eu/euro/banknotes/europa/html/index.en.html>