ROMA NUMISMATICS LIMITED



XX

FEATURING

THE LONG VALLEY RIVER COLLECTION
COINS FROM THE PROPERTY OF AN IMPERIAL CHAMBERLAIN
THE G.T. COLLECTION OF THE TWELVE CAESARS

29-30 OCTOBER 2020

ROMA NUMISMATICS LIMITED

Auction XX

29 & 30 October 2020

Roma Numismatics Limited
20 Fitzroy Square
Fitzrovia
London
W1T 6EJ
United Kingdom

Tel: +44 (0)20 7121 6518
www.romanumismatics.com
email: info@romanumismatics.com

Auction XX

29 Oct.	10:00	Celtic and Greek Coins; Roman Provincial, Republic and Imperatorial Coins
30 Oct.	10:00	The G.T. Collection of the Twelve Caesars; Roman Imperial, Byzantine and World Coins

Location

The IN & OUT
Naval and Military Club

The King Harald V Room
The Naval and Military Club
No. 4 St. James's Square
London, SW1Y 4JU
United Kingdom



Dress code - Abito consono - Kleiderordnung:

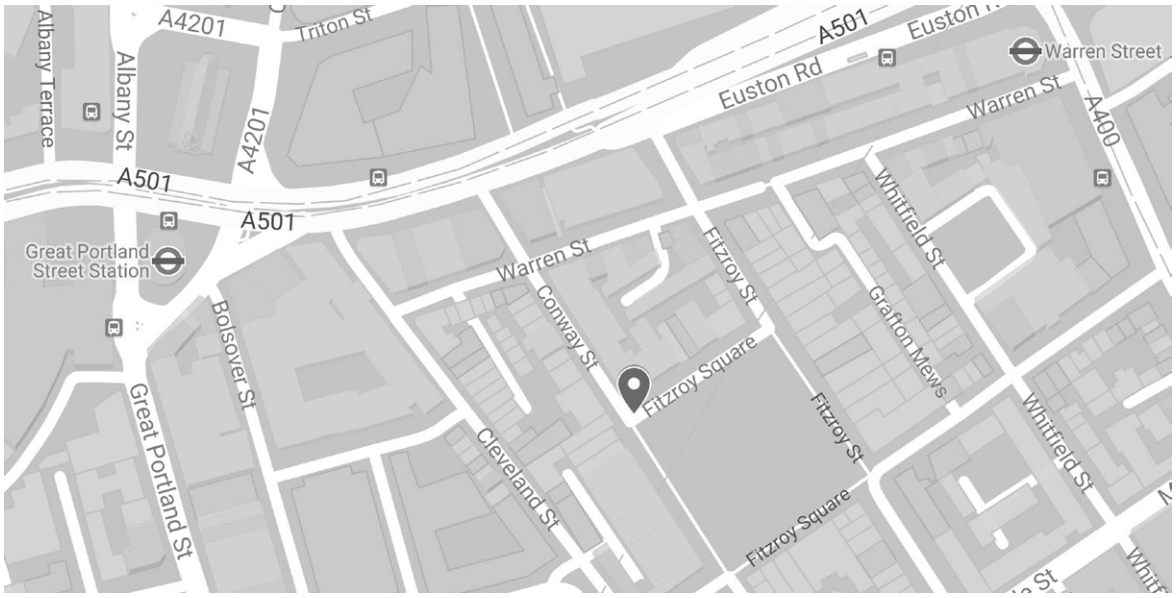
Jacket, tie, smart shoes / elegant dress or business attire.
Giacca e cravatta con scarpe eleganti / abito elegante o abbigliamento business.
Jacke und Krawatte mit eleganten Schuhen / elegante Kleidung oder Business-Kleidung.
No jeans or sports shoes - jeans e scarpe sportive non ammessi - jeans und sportschuhe nicht erlaubt

Viewing (By Appointment Only)

At the office of Roma Numismatics:
20 Fitzroy Square
Fitzrovia
London, W1T 6EJ
United Kingdom

From 14th September - 28th October
Monday – Friday, 09:30 – 17:30

lots will not be available for viewing during the sale.



Lot pickup will be available from 13:00 on Monday 2nd November.

Roma Numismatics Limited

Richard Beale – Managing Director
Simon Parkin - Senior Manager
Alexander Morley-Smith - Senior Manager
Sally Oliver - Associate Manager
Alice King - Client Manager
Guillem Southwood - Auction Photographer
Charlotte Redgewell - Auction Cataloguer
Svetlana Egorova - Dispatch Administrator
Joe Hazell - Auction Cataloguer
Michael Tigchelaar - Auction Cataloguer
Chris Rumney - representative for British and World Coins, Medals and Tokens

COVID-19 SAFETY MEASURES

The global and domestic situation is still constantly changing, and we will adapt to new developments as they occur.

We will take all appropriate precautions before, during and after the auction to ensure the health and safety of all participants. We will ensure that there is adequate ventilation in the auction room, and that attendees are suitably socially distanced.

TEMPERATURE SCAN

All attendees will be required to consent to a non-contact temperature scan on entry for the benefit and peace of mind of all present. Anyone displaying a temperature of 38°C or above will be declined admission.

HAND SANITISER

Hand sanitiser will be available for the use of all attendees.

FACE MASKS ARE A LEGAL REQUIREMENT

Please ensure you arrive wearing a face mask that completely covers your mouth and nose.
The wearing of a face mask at auction venues is now required by law since 8 August.

Disposable FFP3/N99 and/or surgical grade facemasks will be provided as spares for any who require a replacement mask.

LOCKDOWN CONTINGENCY

Should it become necessary to hold the auction as a purely internet and telephone based event, we will of course inform all clients subscribed to our email newsletter list. Having held Auction XIX as an internet and telephone only auction we are well prepared and practiced at ensuring an effective and enjoyable virtual auction experience.

ABSENTEE BIDDING

If you are unable to attend the auction in person, you may submit an absentee bid that will be executed on your behalf by Roma Numismatics. Roma Numismatics will attempt to obtain the lot for you at the lowest possible price, and will not purchase the lot for you at a price higher than the maximum you specify. This service is free and confidential. Absentee bids must be sent and received in good time.

To place absentee bids please submit your list of lots, together with your maximum bids, either by email or post using the form provided, or online at www.RomaNumismatics.com. You may also participate live online during the sale at www.RomaNumismatics.com/live-bidding

EMAIL OR POSTAL BIDS

The customer is responsible for submitting these in good time and confirming that the bids have been received. Please note we no longer accept bids by fax.

TELEPHONE BIDS

Bids may be placed by telephone as the auction is in progress, but are accepted only at the discretion of Roma Numismatics and at the risk of the customer. Roma Numismatics will not be held responsible for any failure to execute bids by telephone during the auction resulting from technical issues, miscommunication or any other reason. Any client wishing to bid by telephone should inform Roma Numismatics no later than 72 hours before the auction, and should have a prepared list of all the lots they wish to bid on.

COMMISSION BIDDING

BID ONLINE PRIOR TO THE AUCTION, SEE BIDS UPDATED IN REAL-TIME ON THE ROMA SITE.
Commission bids may be submitted prior to the auction at www.RomaNumismatics.com - these bids will be automatically executed on the website, and will then be carried over into the live auction and executed by the auctioneer on the day.

LIVE INTERNET BIDDING

ROMA LIVE BIDDING

biddr | The Auction Platform www.biddr.com

BID ONLINE DURING THE AUCTION, HEAR THE AUCTION LIVE ON YOUR COMPUTER.
Real-time bids may be placed on the Roma Numismatics' website and at www.biddr.ch on the day of the sale. These bids will be executed live on the floor. A 2% surcharge will apply to lots won through either live internet bidding service. Roma Numismatics is not responsible for any missed lots or bids due to network speed or down-time. It is advisable to register as early as possible for these services.

SUCCESSFUL BIDS

Successful bidders will be notified and invoiced normally within 24 hours of the auction. Prices realised will be published around the same time.

Conditions of Sale

1. The following Terms and Conditions apply to Bidders of all Auctions held by Roma Numismatics Ltd. By making a Bid, the Bidder agrees to these Terms and Conditions and accepts to be bound by them.

ESTIMATES

2. All estimates for Lots are in pounds sterling (£). Any other currency displayed against a Lot is indicative only for the convenience of the Bidder and does not constitute an offer by Roma Numismatics Ltd to pay in any other currency.

DESCRIPTIONS

3. The details of any Lot(s), including a description of each item is contained in the Catalogue and/or on Roma Numismatics Ltd's website.

4. All grades, descriptions and rarity information are the opinion of the cataloguer. Conditions of all Lot(s) are as they appear in the photographs displayed in the Catalogue and/or on the Roma Numismatics Ltd website. Condition reports are available upon request.

5. Bidders are encouraged to carefully examine in person any Lot(s) for which they intend or do Bid for as it is not possible to note all marks or defects or colours. Roma Numismatics Ltd makes no guarantee as to the physical quality or condition of any Lot(s).

6. Any prospective Bidders who exercise the opportunity to physically inspect and examine any Lot(s) in hand shall assume all responsibility and liability for any damage they cause in the course of such examination. Roma Numismatics Ltd shall have sole discretion in determining the value of any damage caused, which shall be promptly paid to Roma Numismatics Ltd by the prospective Bidder.

AUTHENTICITY

7. Roma Numismatics Ltd guarantees the absolute authenticity of all Lots Sold. There is no expiration to this guarantee.

BIDDING

8. Unless otherwise determined at the discretion of the auctioneer, opening Bids will be 60% of the estimate unless there are existing higher Bids.

9. A Bid, once placed, is final. A Bid cannot be revoked.

10. A Bid is placed:

10.1. In the case of a Live (Printed) Auction when the auctioneer acknowledges a Bid and communicates to the other Bidders participating in the Auction that the Bid price has been altered accordingly; or

10.2. In the case of an Absentee (mail or other written) Bid, when a Bid is received by Roma Numismatics Ltd no later than one hour before the commencement of an Auction at which the Lot is due to be auctioned. It is the Bidder's responsibility to ensure that Absentee Bid(s), whether submitted via the Roma Numismatics Ltd website or by other acceptable means, are accurate and placed in accordance with this sub-clause. Bids received after this point are not guaranteed to be accepted, but when accepted and executed the Bidder is subject to the same terms above.

11. If your Bid is successful You will become the Buyer of that particular Lot and be liable to pay the Hammer Price, plus those applicable charges and fees set out in the "Charges & Payment" section in these Terms and Conditions.

12. Roma Numismatics Ltd shall have absolute discretion to accept or decline any Bid, withdraw Lots from sale or re-open Bidding for any Lot at any time, whether before or after a Lot is Sold, until such time as the Buyer takes physical possession of the Lot, in circumstances which may include, but are not limited to (1) a bidding error has occurred (2) Roma Numismatics Ltd becomes aware of a dispute in relation to the Lot, Sale or Auction (3) Roma Numismatics Ltd has not received payment for the Lot.

13. For the protection of Absentee Bids, no 'unlimited' or 'buy' Bids will be accepted by Roma Numismatics Ltd.

14. When identical Bids are received for the same Lot, preference will be given to the Bid received first. Absentee Bids will take preference over a floor Bid.

15. Some Lots may carry a Reserve. Roma Numismatics Ltd reserves the right not to sell a Lot below the Reserve, or will repurchase the item on behalf of the consignor or for the account of Roma Numismatics Ltd. If a Reserve exists Roma Numismatics Ltd reserves the right to Bid on any Lot on behalf of the consignor up to the amount of the Reserve against any other Bidders.

CHARGES & PAYMENT

16. A Buyer's Fee equivalent to 20% of the Hammer Price will be added to the Hammer Price and payable by the Buyer to Roma Numismatics Ltd in accordance with these Terms and Conditions:

17. VAT at the applicable rate (applicable to customers within the UK and EU) is due on the Buyer's Fee only, not the Hammer Price. Roma Numismatics Ltd registered VAT number is 901478828.

18. A 2% surcharge of the Hammer Price will be applied to Bids submitted via post or email, rather than being placed on the Roma Numismatics Ltd website.

19. Invoices are due immediately upon receipt by the Buyer. Roma Numismatics Ltd reserves the right to charge interest on invoices that remain unpaid for 1 calendar month after the date they become due at the rate of 2% per calendar month, except where prior agreement has been made with regards to payment.

20. The Buyer is responsible for paying all bank charges and any shipping and insurance costs.

21. Invoices are sent to Buyers by email. They can also be found listed under 'Pending Invoices' in the 'My Account' section of the Roma Numismatics Ltd' website, and can be paid via the website by selecting the preferred payment option of BACS, PayPal or Credit/Debit card. Cash payments are no longer accepted. PayPal and Credit/Debit card payments are accepted only for invoices of £2,500 total value or less.

DELIVERY, COLLECTION & STORAGE

22. The Buyer will be required to satisfy the requirements of Roma Numismatics Ltd AML Policy before the Lot will be released. Buyers may, subject to payment of any fees or charges for delivery, either:

22.1. Collect Lots Sold to them from Roma Numismatics Ltd in person from the main office at 20 Fitzroy Square, London W1T 6EJ by prior appointment, or

22.2. Arrange with Roma Numismatics Ltd to send or deliver the Lot to the Buyer's nominated address by post, courier or such other method as agreed with Roma Numismatics Ltd.

23. Buyers shall at all times be liable for any costs or expenses incurred by Roma Numismatics Ltd associated with the Buyer's nominated delivery method. Roma Numismatics Ltd standard delivery costs are set out in the Catalogue and on the Roma Numismatics Ltd website. Any additional costs will be as displayed in the Catalogue and /or the Roma Numismatics Ltd website.

24. Roma Numismatics Ltd shall store any Lot following Sale until shipment to the Buyer without charge.

RISK & TITLE

25. Risk in the Lot passes to the Buyer when the Buyer takes physical possession of the Lot.

26. Title remains with the owner until such time as all sums owed to Roma Numismatics Ltd, by the Buyer, have been received by Roma Numismatics Ltd as cleared funds into Roma Numismatics Ltd's bank account.

IMPORT/EXPORT RESTRICTIONS

27. Any Lot that is Sold that is subject to United States of America (US) or German import restrictions must be legally imported into the US or Germany (unless otherwise explicitly stated in the Lot description). Any such Lot will be accompanied by documentation proving that the Lot was outside of the source country prior to the Effective Date, or a valid export certificate issued by the country of origin. Any Lot subject to US or German import restrictions that may not lawfully

be imported into these countries will be clearly indicated as such in the Catalogue with a notice stating 'not suitable for US/German market'.
28. Our commitment to ethical and responsible provenance ensures that the Seller affirms each Lot is Their lawful property to sell, and where cultural property restrictions may exist, that it meets the requirements to be legally imported into the US and/or Germany.
29. Roma Numismatics Ltd will endeavour to carry out importations on behalf of the Buyer to enable shipment of that Lot to the Buyer's nominated location but the Buyer is ultimately responsible for ensuring compliance with import regulations and procedures. However, any Buyer, whether based in the US, Germany or elsewhere, who purchases a Lot that cannot be lawfully imported into either the US or Germany, with the intention that the Lot is sent to either of those jurisdictions, shall be deemed to purchase the Lot and will be liable to pay all fees, charges and cost that become due when Knocked Down.
30. Roma Numismatics Ltd will not, and will not be compelled to, under any circumstances accept instructions from any person, make arrangements or be required to forward or send any Lot that cannot be lawfully imported to any jurisdiction to that jurisdiction.
31. Roma Numismatics Ltd undertakes to obtain export licences for those Lots that require them.

RETURNS

32. If a Buyer suspects a Lot is not authentic they must notify Roma Numismatics Ltd as soon as possible. Rejection by any third party grading service for any reason will not by itself constitute grounds for return of the Lot(s). The Buyer must support any claim of non-authenticity by valid technical evidence provided by at least 2 (two) separate qualified firms or individuals. A Lot may only be returned to Roma Numismatics Ltd if it is agreed to be not authentic by Roma Numismatics Ltd.
33. A Lot may be returned to Roma Numismatics Ltd within 21 (twenty one) days of the Sale Date if it is materially different from its description.
34. In circumstances where a Lot is returned by a Buyer pursuant to clause 32 or 33 and Roma Numismatics Ltd agrees to a refund, the amount to be refunded to the Buyer shall be (1) the Hammer Price (2) the Buyer's Fee (3) the surcharge paid under clause 18 (if any). In all other cases, Roma Numismatics Ltd is not liable to refund or pay a Buyer for any fees or costs associated with returning a Lot to Roma Numismatics Ltd or the refund of any shipping charges or external or 3rd party costs.
35. All refunds will be made in Pounds Sterling unless otherwise agreed. Roma Numismatics Ltd is not liable for any exchange rate differences.

FALIURE TO PAY

36. Roma Numismatics Ltd is under no obligation to release a Lot to a Buyer until such time as the Buyer has paid Roma Numismatics Ltd. All sums that are due or which may become due as set out in these Terms and Conditions.
37. Lots will be held by Roma Numismatics Ltd for a period of 3 calendar months from the date the Lot is Knocked Down unless otherwise agreed. After 3 (three) calendar months Roma Numismatics Ltd shall be entitled to cancel the Sale and re-auction the Lot in accordance with clause 12.

LIMITATION ON LIABILITY

38. Roma Numismatics Ltd shall not be liable to You for any loss of profits, loss of sales or business, loss of agreement or contracts, loss of anticipated savings, loss of or damage to goodwill or indirect or consequential loss.
39. Our liability to You is capped at the amount You have paid to Us in respect of a Lot.
40. Roma Numismatics Ltd does not exclude or limit in any way its liability to You where it would be unlawful.

GENERAL

41. Roma Numismatics Ltd shall not be in breach of these Terms and Conditions nor liable for delay in performing, or failure to perform, any of its obligations under these Terms and Conditions if such delay or failure result from events, circumstances or causes beyond its reasonable control.
42. Any notice or other communication given to a party under or in connection with these Terms and Conditions shall be in writing, addressed to that party at its registered office (if it is a company) or such other address as that party may have specified to the other party in writing, and shall be delivered personally, sent by pre-paid first class post or other next working day delivery service, commercial courier or email.
43. A notice or other communication shall be deemed to have been received if delivered personally, when left at the address referred to in clause 43: if sent by pre-paid first class post or other next working day delivery service, at 9.00 am on the second business day after posting; if delivered by commercial courier, on the date and at the time that the courier's delivery receipt is signed; or, if sent by email, one business day after transmission.
44. These Terms and Conditions and any document produced by Roma Numismatics Ltd or otherwise mentioned herein constitutes the entire agreement between the parties and supersedes and extinguishes all previous agreements, promises, assurances, warranties, representations and understandings between them, whether written or oral, relating to its subject matter.
45. Roma Numismatics Ltd will only use Your personal information as set out in Our privacy policy, a copy of which can be viewed at: https://www.romanumismatics.com/privacy-policy. We may amend this policy from time to time.
46. Roma Numismatics Ltd's Anti-Money Laundering Policy (AML Policy) sets out Roma Numismatics Ltd's policy for ensuring compliance with anti-money laundering legislation that applies to some of its activities.
47. We may amend these Terms and Conditions from time to time.
48. No failure or delay by Roma Numismatics Ltd to exercise any right or remedy provided under these Terms and Conditions or by law shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy.
49. Nobody else has any rights under these Terms and Conditions.
50. If any provision or part-provision of these Terms and Conditions is or becomes invalid, illegal or unenforceable, it shall be deemed modified to the minimum extent necessary to make it valid, legal and enforceable. If such modification is not possible, the relevant provision or part-provision shall be deemed deleted. Any modification to or deletion of a provision or part-provision under this clause shall not affect the validity and enforceability of the rest of these Terms and Conditions.
51. These Terms and Conditions and any dispute or claim (including non-contractual disputes or claims) arising out of or in connection with it or its subject matter or formation, shall be governed by and construed in accordance with the law of England and Wales.
52. Each party irrevocably agrees that the courts of England and Wales shall have exclusive jurisdiction to settle any dispute or claim (including non-contractual disputes or claims) arising out of or in connection with these Terms and Conditions or its subject matter or formation.

PAYMENT METHODS:

Invoices can found listed under 'Pending Invoices' in the 'My Account' section of the Roma Numismatics' website, and can be paid directly through the site by selecting the preferred payment option of BACS, PayPal or Credit/Debit card. Payment by Cheque or Cash is available for UK customers only.
Credit/Debit Card or PayPal: For invoices with a total value of £2,500 or less.
Bank Transfer: Barclays Bank, 22 The Borough, Farnham, GU9 7NH, UK | Account Name: Roma Numismatics
IBAN: GB90 BUKB 2031 0663 0101 39 | BIC: BUKB GB22 | SORT CODE: 20-31-06 | ACC #: 63010139


IMP
CAESAR


IVPPITER CONSERVATOR

ROMA NUMISMATICS AUCTION XX

MAIL BID FORM

First Name: _____ Surname: _____

Company Name (if applicable): _____

Address: _____

_____

_____

Post/Zip Code: _____

Country: _____

Telephone: _____ Email Address: _____

BIDS UNDER 60% OF THE ESTIMATE WILL NOT BE ACCEPTED

Lot #	Max Bid	Lot #	Max Bid	Lot #	Max Bid	Lot #	Max Bid

Please POST OR EMAIL THIS FORM TO THE CONTACT DETAILS ON PAGE i.

Signature: _____





Coins from the Property of an Imperial Chamberlain

Two coins in this auction are particularly noteworthy on account of their impeccable art-historical value, rarity and provenance: a silver tetradrachm of Naxos (lot 65) and a gold aureus of M. Junius Brutus (lot 463). This pair of coins, fitting companions for over a century, hail from the property of a Swiss noble house, having been passed down as heirlooms for nearly a hundred and thirty years. Their original owner, so far as can be traced, was Gustave Charles Ferdinand von Bonstetten (1816-1892), who had the distinction of serving as Chamberlain to Ferdinand I, Emperor of Austria, as well as being a distinguished antiquarian and collector who published many articles in the Recueil d'antiquités suisses (1855, 1860 and 1867) along with L'Essai sur les dolmens (Geneva, 1865), an authoritative study on European dolmens erected between the 5th millennium BC and the end of the 3rd millennium BC. Later, Gustave Charles Ferdinand von Bonstetten worked as an independent researcher and carried out archaeological excavations in both Switzerland and France. In 1873 he donated a part of his important collection to the 'Antiquarium of Bern' and his collection formed the basis of the Bernisches Historisches Museum. The Musée Romain of Avenches also owns pieces from his collection.

The Long Valley River Collection

Formed by Edward Hasegawa over the course of more than a decade of discerning collecting, the Long Valley River Collection spans 2000+ years of numismatic history. Encompassing coinage from across the Greek world from Carthaginian Spain in the west to Baktria in the east with a particular fondness for the coinage of Magna Graecia, as well as Roman coinage from the time of the Republic through the turbulent age of the Imperators and up to the fall of the Western Empire. Though Byzantine coinage was not a focus of the collection, the fall of Constantinople and the formal end of the Roman Empire is 1453 is represented here by an example of the siege coinage of Constantine XI. A late blossoming interest in high medieval coinage struck before 1600 is also evident, with such remarkable pieces as a Couronne d'or of Philippe VI and one of the finest known facing portrait Testoons of Henry VIII featuring also. Though not a zealous pedigree hunter (the quality of the engraving and the beauty of the coins always assumed first consideration), Hasegawa's collection includes numerous coins that are published or from old auctions and collections dating back as far as the late nineteenth century. A non-exhaustive list of the represented publications wherein pieces from this collection have been illustrated or cited, and collections or known hoards to which the coins are provenanced may be found below. The collection takes its name from the English transcription of Hasegawa, a name that finds its origin in the aristocracy of the Heian period (AD 794-1185) and may be translated as 'Long Valley River'.

Auctioneer's Note:

Participating directly in the assembly of this collection has been a truly extraordinary experience. The selection and acquisition of suitable additions, together with studying the coins, photographing them and now finally presenting them for sale at auction has been a remarkably enjoyable challenge that I am sad to see over. I have no doubt these incredible artworks will all find new and worthy homes where they may be similarly cherished and appreciated for their quality and artistry.

Richard Beale
Managing Director, Roma Numismatics Ltd.

A. Wenzel, D. Pommerening, G. Frick, Atlas des Geldes (Zürich, 2003)
C.H.V. Sutherland et al, The Cistophori of Augustus (London, 1970)
Collection R. Jameson, Monnaies grecques antiques, Vol. II, (Paris, 1913-1932)
D. Gerin, Les statéres de la Ligue Arcadienne in SNR 65 (Bern, 1986)
D.I. Tsangari. Corpus des monnaies d'or, d'argent et de bronze de la confédération étolienne (Athens, 2007)
F. de Callataÿ, L'histoire des guerres Mithridatiques vue par les monnaies (Louvain-La-Neuve, 1997)
Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002)
G. Depeyrot, Les monnaies d'or (Wetteren, 1995-1996)
H. de Nanteuil, Collection de monnaies grecques (Paris, 1925)
I. Vecchi, Etruscan Coinage, 2012
M.-M. Bendenoun, Coins of the Ancient World, A portrait of the JDL Collection (Geneva, 2009)
O.D. Hoover, The Handbook of Greek Coins, Vol. 5 - Coins of the Peloponnesos (Lancaster PA, 2011)
P. Bastien & C. Metzger, Le Trésor de Beaurains (dit d'Arras) (Wettern, 1977)
P. Bastien, et al, Le monnayage de l'atelier de Lyon (Paris, 1972-2003)
S. Jansari, 'The Sophytes Coins: from the Punjab to Bactria and back again', in NC 2018
U. Kampmann, Drachme, Dirhem, Taler, Pfund - Geld und Währungen in der Geschichte. Von den Anfängen bis zum EURO (Zürich, 2000)
U. Kampmann, Menschengesichter. Götter, Herrscher, Ideale - das Antlitz des Menschen im Münzbild (Zürich, 2005)
www.moneymuseum.com
X. Calicó, Los Aureos Romanos (2002)

Represented Collections (and collector's/sale dates):
4th Earl of Pomfret, General Thomas William Fermor (1770-1833) Collection
A. Mann Collection (1917)
Adam Black Richardson Collection (1895)
Alba Longa Collection (2019)
Alberto Campana Collection (2012)
Athanasios Rhousopoulos Collection (1905)
Athos D. Moretti Collection (1998)
Aurora Collection (2014)
Barry Feirstein Collection (2007)
BCD Collection (2004, 2006)
Captain Edward George Spencer-Churchill (1876-1964) Collection
Clarence S. Bement Collection (1924)
Claude Vaudecrane (1915-2002) Collection,
Collection of Dr. Murray Gell-Mann, Nobel Laureate (2016)
Collection of the Cabinet des Médailles et Antiques de la Bibliothèque nationale de France (1960-1962)
Comery (Gibraltar) Collection (2013)
David Freedman Collection (2009)
David Walsh Collection (2014)
Dr. Albert Potts (1914-2001) collection
Dr. Allan Smith Collection (2018)
Dr. Robert Hesselgesser Collection (2006)
Eckenheimer Collection (2015)
Ex Colonel Allotte de la Fuÿe Collection (1925)
Exceptional Roman Denarii Collection (2014)
F. A. Walters Collection (1913)
Frank Sherman Benson (1854-1907) Collection
Frederick George Hilton-Price Collection (1909)
G. L. Cornaggia Collection (1954)
Giovanni Maria Staffieri Collection (2018)
Guy Vermot Collection (2015)
H. de Nanteuil de la Norville Collection (1925);
H. Osborne O'Hagan Collection (1908)
Harald Salvesen (1928-2016) Collection
Hermann Robinow Collection (2011)
Imagines Imperatorvm Collection (2012)
James Gibbs (1825-1886) Collection
James Howard (1937-2009) Collection
Jean P. Lambros Collection (1910)
John Gloag Murdoch Collection (1903)
John Work Garrett (1872-1942) Collection
Johns Hopkins University Collection (1984)
Jonathan P. Rosen Collection (2020)
Kerry K. Wetterstrom Collection (1990)
Kurt P. Wyprächtiger Collection (1973)
L. Harold Collection (2013)
Ladislaus von Hoffmann (1927-2014) Collection
Lexington Collection of Jonathan K. Kern (2014)
M.P. Vautier & Prof. M. Collignon Collection (1922)
Mike S. Gasvoda Collection (2019)
Morris Collection (2019)
Peter Guber Collection (2011)
Phoibos Collection (2019)
Prospero Collection (2012)
Richard Cyril Lockett Collection (1956)
Richard Prideaux Collection (2008)
Roger Shuttlewood Collection (2001)
Sheikh Saud bin Mohammed al-Thani (1966-2014) Collection
Sir Edward Herbert Bunbury (1811-1895) Collection
Star Collection (2008)
V. J. E. Ryan Collection (1952)
V. Robert Chiodo Collection (2016)
Virgil M. Brand Collection (1983)
Walter Niggeler Collection (1965)
Yves Gunzenreiner Collection (2017)

Represented Known Hoards:
Tripolis hoard of the 1950s
Beaurains (Arras) Hoard of 1922.
Boscoreale hoard of 1895.
Constantine XI Hoard, buried in 1453
Kiourpet hoard OF 1930 (IGCH 696)




GERMANICVS COS XIIII

COINS OF THE CELTS

BRITANNIA

Ex Bankhaus H. Aufhauser 6, 1989



1. Britannia, the Catuvellauni AV Stater. Early Whaddon Chase ‘Rounded Wing’ type. Circa 55-50 BC. Wreath, cloak and crescents, rounded wing motifs above / Horse right, wing motif above, pellet sun below. ABC 2433; SCBC 32; Van Arsdell 1476. 5.89g, 19mm, 7h.

   Near Mint State; a magnificent example of the type, remarkably complete and well preserved. 3,250

   Ex Bankhaus H. Aufhäuser, Auction 6, 5 October 1989, lot 6.

GAUL



2. Western Gaul, the Bellovaci AV Stater. Circa 60-30/25 BC. Large eye enclosed in facial form, line ending in nose, S form for mouth; degraded laurel wreath in lines below; star to left / Horse galloping to right, star below and [star above]. DT 269; LT 7235. 5.76g, 17mm, 6h.

   Near Extremely Fine. Very Rare. 800

   From the collection of P.R.B. (France), formed c. 1960-2000.

Ex Puteaux Hoard, Found in 1950



3. Gaul, the Parisi AV Stater. Circa 60-40 BC. Stylised head of Apollo to right; double volute before, club(?) below chin, zig-zag line with pellets below / Bridled horse galloping to left; ornate ‘wing’ above, rosette and fleuron below. Mainjonet Monique, “Le trésor de Puteaux (Seine)” in RN, Series 6e - Vol. 4, 1962, pp. 59-72, 3 and pl. II, 3 (this coin, D1/R3); DT 83; LT 7777. 7.00g, 24mm, 3h.

   Good Very Fine. 7,500

   This coin published in Mainjonet Monique, ‘Le trésor de Puteaux (Seine)’ in Revue Numismatique, Series 6e - Vol. 4, 1962, pp. 59-72;
   From the collection of P.R.B. (France), formed c. 1960-2000;
   Ex Jean Vinchon Numismatique, 9 December 1997, lot 163.
   Ex Puteaux Hoard, found in 1950 at Puteaux in the Hauts-de-Seine, France.



4. Northwest Gaul, the Senones AV Stater. Circa 100-60 BC. Gallo-Belgic ‘Bullet Type.’ Broad cross, with trefoil terminals, in centre of plain globule with prominent rim / Blank convex surface. Scheers 15, pl. V, 128; DT 2537; Flesche 158; Castelin 704. 7.05g, 13mm.

   Extremely Fine. 1,000

   Acquired from Nomos AG.

   It was at the hands of the Senones that Rome suffered one of its most humiliating defeats, leading to the capture and near total destruction of the city in 390 BC. In about 400 BC the Senones had crossed the Alps, and having driven out the Umbrians, settled on the East coast of Italy, in the so-called ager Gallicus, and founded the town of Sena Gallica, which became their capital. In 391 BC they invaded Etruria and besieged Clusium. The Clusines appealed to Rome, whose intervention, accompanied by a violation of the law of nations, led to war, the defeat of a Roman army at the Allia on 18 July 390 BC and the capture of Rome.

   For more than 100 years the Senones were engaged in hostilities with the Romans, until they were finally subdued in 283 BC by P. Cornelius Dolabella and driven out of their territory. A branch of the Senones then settled in central Gaul and from 53-51 BC were engaged in hostilities with Julius Caesar.

EASTERN EUROPE

Ex Hermann Lanz Collection



5. Celts in Eastern Europe AR Tetradrachm. Doppelkopf Type. Circa 3rd century BC. Janiform bearded head of Zeus / Rider on horseback to right, wearing helmet with long crest; rosette before. Göbl, OTA pl. 19, 233/6 var.; Kent/Mays, BMC I pl.7, 113; Lanz 547 (this coin). 11.49g, 22mm, 8h.

   Very Fine. Very Rare. 3,000

   Ex Hermann Lanz Collection; this coin published in M. Kostial, Kelten im Osten - Gold und Silber der Kelten in Mittel- und Osteuropa - Sammlung Lanz (Staatlichen Münzsammlung München, 1997);
   This coin exhibited by the Staatlichen Münzsammlung München at the 1997 International Numismatic Congress in Berlin; at the Berliner Bank also in 1997; also exhibited at the Luitpoldblock Palmengarten, Munich in 2003 (exhibition #95[obverse]);
   Ex Auktionshaus H. D. Rauch GmbH, Auction 23, 15 June 1978, lot 1.



6. Celts in Eastern Europe AR Tetradrachm. B-reiter Type. Transylvania, circa 2nd century BC. Celticised, laureate and bearded head of Zeus to right / Rider on horseback to left, wearing helmet with long crest terminating in a B. Göbl, OTA pl. 27, 308/2; BMC I pl. 5, 72; Lanz 657 (same dies). 12.07g, 23mm, 12h.

   Good Very Fine; beautiful dark old cabinet tone. Rare. 600

   From the collection of P.R.B. (France), formed c. 1960-2000.

COINS OF THE GREEKS

SPAIN

The Barcid Dominion in Carthaginian Spain





7. Carthaginian Spain, Barcid Dominion AR Dishekel. South-western region of Gadir, circa 237-228 BC. Diademed male head (Hamilcar?) to left, with hanging ties / Prow of galley to right, with rostra, oars, two shields on deck and a wreathed forepost, to which is attached a pennant; hippocamp in exergue. MHC, Class II, 14 (same dies); ACIP 542; AB 481. 14.72g, 27mm, 11h.

   Extremely Fine. Extremely Rare, and among the finest known examples. 15,000

   From the Long Valley River Collection;
   Ex Roma Numismatics Ltd., Auction XII, 29 September 2016, lot 6;
   Ex collection of M.D. (United Kingdom);
   Privately purchased from David Morgan.

   In 237 BC Hamilcar Barca, after having lost the First Punic War against Rome, but having won the Mercenary War against the Libyans, disembarked at Gadir with a Carthaginian expedition for the purpose of "re-establishing Carthaginian authority in Iberia" (Polybios, Histories, 2.1.6), and within nine years he had expanded the territory of Carthage well into the Iberian peninsula, securing control of the southern mining district of Baetica and Sierra Morena, before dying in battle in 228. Hamilcar was succeeded by his son-in-law Hasdrubal the Fair who expanded the new province by skilful diplomacy and consolidated it with the foundation of Akra Leuka, Mahon and finally in 227, Qart Hadasht (Latin: Carthago Nova) as his capital. After his untimely death in 221 he was succeeded by Hannibal (247-182), oldest son of Hamilcar Barca, and Hamilcar's second son Hasdrubal (245-207 BC). The Barcids now wielded control over much of the mineral rich Mediterranean side of the peninsula until 219 when Hannibal made the fateful move of taking and sacking Saguntum, a well established Roman ally. The wholesale slaughter of this Roman ally's population, and the arrogance with which the Roman ambassadors sent to Carthage to seek redress were met, led directly to the Second Punic War: the great statesman Quintus Fabius, speaking to the Carthaginian senate, gathered a fold of his toga to his chest and held it out, saying "Here, we bring you peace and war. Take which you will." The Carthaginians replied "Whichever you please - we do not care." Fabius let the fold drop and proclaimed "We give you war."

   The obverse of this coinage is popularly believed to depict Hamilcar Barca (or depict his features assimilated into Herakles-Melqart), who had after 247 commanded Carthage's fleet and army in the Sicilian theatre of the First Punic War. The reverse of this type clearly alludes to the Carthaginian tradition of being a primarily naval power, and probably more specifically, to a renewed strengthening of the fleet, which had been so devastated in the war - according to Polybius' estimates, Carthage had lost 500 ships and he commented that the war was, at the time, the most destructive in terms of casualties in the history of warfare, including the battles of Alexander the Great. Yet despite rebuilding their ships, Carthage's naval supremacy and the confidence to use them aggressively had been broken. Although Hamilcar himself had been an able admiral, after his death Carthaginian commanders (including his sons) appear not to have been sufficiently confident to aggressively challenge the Romans at sea in the Second Punic War, which in contrast to the preceding war, was largely a land-based conflict.

GAUL







8. Gaul, Massalia AR Drachm. Circa 150-125 BC. Draped bust of Artemis right, wearing stephane, bow and quiver over shoulder / Lion standing right; ΜΑΣΣΑ -ΛΙΗΤΩΝ around, Π between back legs, Δ under chest, Φ between front paws. Muarel 630; Depeyrot 41.39; SNG France 1282-4. 2.81g, 19mm, 6h.

   Mint State; previously NGC graded MS 5/5 - 3/5 (2080858-003). Extremely rare variety with these three letters beneath lion. 2,500

   Ex Editions V. Gadoury, Auction 2018, 16 November 2018, lot 17.

ETRURIA

The Finest Known Example





9. Etruria, Populonia AR Tridrachm. 5th century BC. Boar stepping to right on rocky ground; dotted border around / Blank. EC I, 2.8 (this coin): HN Italy 112; Sambon 19. 16.56g, 28mm.

   Good Very Fine; minor porosity on edge. Extremely Rare; one of only eight known specimens, of which all but two are in museum collections (London, New York [2], Florence, Paris, Vatican), and possibly the finest of all. 17,500

   This coin published in I. Vecchi, Etruscan Coinage, 2012;
   From the Long Valley River Collection;
   Ex collection of a Swiss Etruscologist, Roma Numismatics Ltd., Auction XVI, 26 September 2018, lot 5;
   Ex VCV Collection, Roma Numismatics Ltd., Auction X, 27 September 2015, lot 10 (hammer: £28,000).

   The earliest struck silver Etruscan tridrachms (as well as didrachms and drachms) seem to be those of Populonia and Vulci, and are attributed to the 5th century BC. They seem to be struck on the 'Chalkidian' silver drachm standard of nominally about 5.8g, a model provided by Etruria's nearest Greek neighbour, Cumae in circa 475-470 BC. This weight standard is also found at other Greek cities important to Etruscan seaborne commerce in the early 5th century such as Himera, Naxos and Zankle-Messana. The coins, of which this type is certainly no exception, are of Greek style with an Etruscan flavour and display a predilection for apotropaic (demon-dispelling) images of exotic animals and monsters.

A Unique and Unpublished Etruscan Coin



2x





2x

10. Etruria, Populonia AR 5 Units. Late 5th - 4th centuries BC. Crested Corinthian helmet to left, mark of value below cheek guard / Blank. Unpublished in the standard references, including I. Vecchi, Etruscan Coins I. 3.59g, 14mm.

    Extremely Fine; sound metal, test(?) scratch on reverse. Unique and of considerable numismatic importance. 5,000

    Ex collection of a British Connoisseur, part II, Artemide Aste s.r.l. (San Marino), Auction 52, 26-7 October 2019, lot 18;
    Privately purchased from Spink & Son Ltd, 1968.

    This hitherto unknown type is of a very accomplished glyptic classical art style that was achieved at Etruria in the 5th and 4th centuries BC, on a weight standard that places it a prior to the late 5th or 4th century BC, similar to the other 5-Unit issues, cf. EC I, p. 87, 9 and pp. 90-91, 12 and 13. This weight standard is close to the Sicilian and Tarantine silver Litra, theoretically of about 0.86g. The only other recorded Etruscan silver coin with an obverse depicting a Corinthian helmet type, without a crest, is also from the third part of the same British Connoisseur collection which appeared in Artemide Aste 53, in the Republic of San Marino on 2-3 May, 2020, lot 8 (0.41g). This smaller example is notable as it displays three value mark pellets which may be interpreted as a Trias on approximately double the Litra standard of the 5th century BC attested for at Tarentum and several Sicilian mints where an underlying Italic metric system survived the introduction of purely Greek silver denominations from circa 550 BC. It is by no means a common occurrence to discover new Etruscan coin types; this beautiful coin represents an important addition to the corpus of Etruscan coinage.

An Exceptional Example of the Type









11. Etruria, Populonia AR 20 Asses. 3rd century BC. Diademed Gorgoneion facing; mark of value XX below / Blank. SNG Leake 62; Vecchi, EC, 59.8 (this coin); SNG ANS 78; HN Italy 152. 9.00g, 20mm.

Good Extremely Fine; superbly lustrous metal, lightly toned. An exceptionally beautiful example of the type. 10,000

This coin published in I. Vecchi, Etruscan Coinage Part 1 (2013);
From the Long Valley River Collection;
Ex Stacks, Bowers & Ponterio, NYINC Auction, 9 January 2015, lot 5 (hammer price: $9000);
Ex Classical Numismatic Group, Triton VI, 14 January 2003, lot 22 (cleaned and conserved since).

The inhabitants of Populonia derived much of their wealth from mining the polymetallic ore deposits in their immediate vicinity around Campiglia Marittima, which contain copper, lead, zinc, iron, silver and tin, thus providing them at a stroke with all of the necessary raw materials to fabricate both bronze and steel, with the rare benefit of silver too. The character of the silver coinage of Populonia directly reflects this mineral melange - it is often quite impure and highly leaded, with the result being that many surviving specimens are somewhat dull in appearance. The present example is a remarkable exception, being of relatively high purity silver, and retains a beautiful lustre.

The second silver Metus group is the most extensive of all Etruscan groups and consists of denominations similar to the first Metus group, but with value marks of exactly the double: 20, 10, 5, 2.5, 1 and possibly a half unit (series 37-111). The average weight of the 20 unit pieces clusters around 8.4g, but enough examples weigh over 8.5g to indicate that their theoretical intended weight may have been a stater of 8.6 grams, close to that of the Corinthian type staters current in southern Italy and Sicily in the early 3rd century.

This denomination is divided by 20 units, presumably Roman libral cast asses, dominant throughout central Italy from the 280s BC, rendering a silver unit of about 0.43g, close to the standard of Rome's earliest 10-as denarii. Although similar in weight standard, they seem only to anticipate the Roman denarius of c. 211 BC, since the chronological evidence from both the Populonia (1939) and Ponte Gini (1986) finds point to a burial date of the first half of the 3rd century BC.



One of the Finest Surviving Examples of Etruscan Coinage





12. Etruria, Populonia AR 20 Asses. Circa 300-250 BC. Facing head of Metus with curly hair and torque-like diadem over head; X. .X below / Blank. EC I, 62.20 (O49, this coin); HN Italy 152. 7.63g, 22mm.

    Extremely Fine. Very Rare; one of only ten examples from this die. 7,500

    This coin published in I. Vecchi, Etruscan Coinage, 2012;
    From the Long Valley River Collection;
    Ex collection of a Swiss Etruscologist, Roma Numismatics Ltd., Auction XVI, 26 September 2018, lot 42;
    Ex Astarte SA, Auction 7, 10 October 2001, lot 11.

    While at first glance this issue appears to follow on from the previous series (EC I, 61) given the curved diadem above the head, closer inspection reveals some important discrepancies. Firstly, the 'hair' bears little resemblance to any of the preceding Metus issues, with semicircular ringlets enclosing pellet ornaments. More important is the placement of two wings to either side of the uppermost part of head, just above the 'diadem'. While the winged head of Medusa is a common convention in later Greek art, it is quite unusual in this context.

    Stylistically and iconographically this series stands well apart from the rest of the Second Metus Group (series 37-64). In terms of the artistry employed, the semi-circular pellet-in-ringlets and curved, pelleted diadem above the head lend an almost Celtic quality to the style of the work; the addition of the small wings above the head represent an abrupt departure from the more archaizing heads that preceded this issue. It is difficult to tell, on account of the poor condition of the surviving examples, if the wings were present on the other die (O48) used to strike this issue, but it seems likely that they were not.

    This issue should certainly be considered to be in the first rank of surviving Etruscan coinage; it is a bold and fresh take on an extensive series, and of great aesthetic quality.

LATIUM



2x





2x

13. Latium, Alba Fucens AR Obol. Circa 280-275 BC. Helmeted head of Minerva to right / Eagle standing to right on thunderbolt, with wings spread. Stazio 3; Campana 4A; HN Italy 243; HGC 1, 216. 0.57g, 14mm, 12h.

    Good Extremely Fine; old cabinet tone, in outstanding condition for the issue. Rare. 1,000

    From the inventory of a UK dealer.

CAMPANIA

A Beautiful Stater of Neapolis



14. Campania, Neapolis AR Stater. Circa 300-275 BC. Diademed head of Parthenope to right, X behind / Man-headed bull walking to right; Nike flying above to right, crowning bull's head with wreath; Θ below, [ΝΕΑ]ΠΙΟΛΙΤΩΝ on raised exergual line. Sambon 476; HN Italy 579; SNG ANS 367 (same dies); HGC 1, 453. 7.42g, 18mm, 6h.

Good Extremely Fine; beautiful iridescent cabinet tone. 3,000

Ex Münzauktion Tkalec & Rauch AG (Zurich), 15 April 1985, lot 9.

Originally founded as Parthenope in the seventh or sixth century BC by Euboians from the nearby settlement of Kyme (Cumae), the city was named after the siren said to have washed ashore at Megaride after throwing herself into the sea when she failed to bewitch Odysseus with her song. Etruscan aggression in the centuries following the founding of Parthenope stymied its economic development to the extent that by the mid 5th century, the settlement had virtually ceased to exist. As Etruscan influence waned however, the area was occupied by settlers from Kyme who refounded the city somewhat further inland as Neapolis (new city). The original Parthenope came to be known as Palaipolis (old city), though the two quickly merged into a single entity.

LUCANIA



15. Lucania, Herakleia AR Stater. Circa 390-340 BC. Head of Athena to right, wearing crested Attic helmet decorated with Skylla throwing a rock; Δ, K and [Φ] before / Herakles standing facing, half-turned to right, wrestling the Nemean lion; below, owl standing right, head facing; club and ΚΑΛ to left, |-HPA[ΚΛΕΙΩΝ] to right. Work 38 (same obv. die); Van Keuren 50; SNG ANS 63 (same obv. die); SNG Lloyd 272 (same obv. die); McClean 824 (same obv. die); HN Italy 1377; HGC 1, 977. 7.74g, 22mm, 12h.

About Extremely Fine; engraved in beautiful classical style. Rare. 5,000

Acquired from Gorny & Mosch Giessener Münzhandlung;
Ex Dr. G.W. Collection.

Ex Ars Classica XII, 1926



16. Lucania, Herakleia AR Stater. Circa 330-280 BC. Head of Athena right, wearing crested Corinthian helmet decorated with Skylla hurling a stone; [|-HRAKLHIWN] above, small K behind / Herakles standing facing, holding club, bow, and arrow, lion's skin draped over arm; AQA to left of club, |-HRAKLHIΩN to right; aryballos above. HN Italy 1384; van Keuren 84f; Work 66 (this coin); HGC 1, 990. 7.92g, 20mm, 2h.

Near Extremely Fine; pleasant old cabinet tone.

1,500

This coin published in E. Work, The Earlier Staters of Heraclea Lucaniae (ANSNNM 91, 1940);
Ex Roma Numismatics Ltd., Auction XVI, 26 September 2018, lot 93;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 262, 13 March 2015, lot 7032;
Ex Auctiones AG, Auction 17, 7 June 1988, lot 7;
Ex Stack's Rare Coins, 17 September 1980, lot 9;
Ex Ars Classica, Auction XII, 18 October 1926, lot 369.

Delivered from Plague by the Intervention of Apollo









17. Lucania, Metapontion AR Stater. Circa 510 BC. Ear of barley with seven grains on each side, META downwards to left, grasshopper to right; raised and braided dotted border around / Incuse barley ear, dolphin upwards to left in linear relief. Noe 102 (2 examples); HN Italy 1472. 7.95g, 28mm, 12h.

Good Extremely Fine; very attractive old cabinet tone. Extremely Rare. An issue of great fascination. 12,500

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XII, 29 September 2016, lot 24;
Ex B.R.H. Collection, privately purchased c.1980s in Munich.

The most desirable of all the incuse types of Metapontion, this remarkable and brief series comprising only four known obverse dies for the staters and one for a third stater marks the first usage of adjunct symbols on the coinage of Metapontion. A series of great fascination, the meaning of the grasshopper and the dolphin has been a subject of debate for many years. Noe (The Coinage of Metapontum, p. 7-9) advocated the symbols as representing the badges of the moneyers' houses, an argument not dissimilar to that which led the early archaic Athenian coins to be called 'wappenmünzen'. Lenormant's view that the insect has a propitiatory significance is rejected with the derisory rhetorical question "there may have been a plague of locusts but could there have been a plague of dolphins?", while avoiding trying to explain its significance.

Babelon (Traité, 1395-1396) proposed a punning reference to the hero Alybas, father of Metabos, and legendary founder of the city, however the Greek word he proposes to mean locust is incorrect, and the argument founders, still failing to explain the dolphin. It is most logical to follow Lenormant and view the appearance of the grasshopper-locust on the coins as being a propitiatory emblem or commemorating the deliverance of the city from a plague of locusts through the intervention of Apollo. Indeed, the god is closely associated with afflictions (and the relief thereof), and had as one of his epithets 'Parnopios', from πάρνοψ, "locust" - the expeller of locusts. Given that the dolphin was both a form he had taken and one of his sacred animals, as well as being a punning allusion to him as Apollo Delphinios, it seems eminently reasonable to determine the link between the two symbols as being in reference to a plague of locusts whose abatement was attributed to the intervention of Apollo. That the grasshopper-locust symbol recurs several times more throughout the extensive coinage of Metapontion and at appreciable intervals is hardly suggestive of descendants of a particular family holding office, as Noe suggested, but rather more likely indicative of recurrent swarms threatening the principle source of the city's wealth and food.







18. Lucania, Metapontion AR Stater. Circa 290-280 BC. Head of Demeter right wearing grain wreath, triple-drop earring and necklace; Δ behind head / Ear of barley with leaf to right, two amphorae to right with [star] above, ΦΙ in lower right field, META to left. Johnston Class D, 4.15 (same dies); SNG ANS 517; HN Italy 1625; HGC 1, 1066. 7.82g, 22mm, 4h.

Good Extremely Fine; wonderful dark toning with hints of iridescence. 1,000

Acquired from Dr. Busso Peus Nachfolger;
Ex A.W. Collection, purchased prior to 2013.

Ex MoneyMuseum Zürich Collection

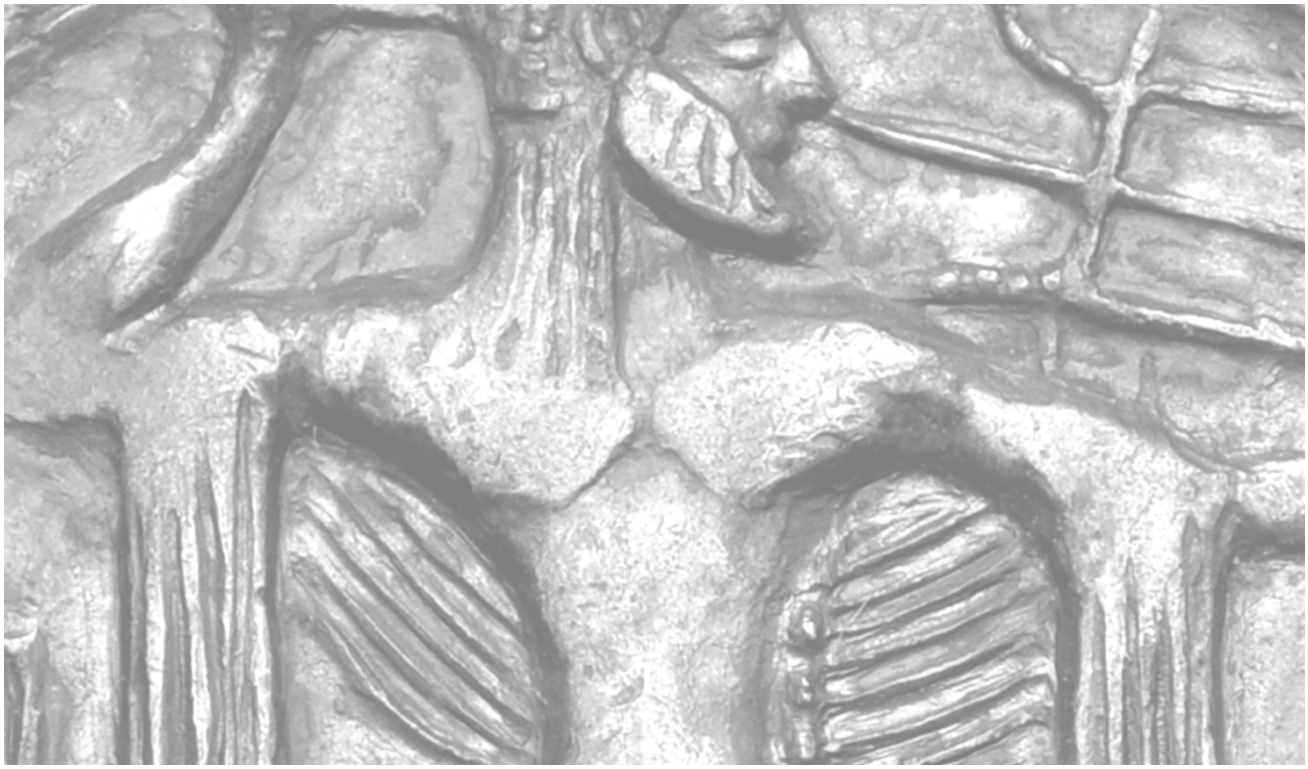




19. Lucania, Poseidonia AR Stater. Circa 530-500 BC. Poseidon, nude but for chlamys draped over his arms, standing right, preparing to cast trident held aloft in right hand, left arm extended; ΠΟΜ to left / Incuse of obverse type, but details of figure of Poseidon and ethnic in relief. Gillet 206 (same dies); Leu 76, lot 10 (same dies); SNG Lloyd -; Dewing 396; Hunt 57; Jameson 331; Gorini 3; HN Italy 1107; SNG ANS 604-5 var. (obv. ethnic); Basel 158 var. (same); Kraay-Hirmer 219 var. (same); HGC 1, 1150. 6.49g, 30mm, 12h.

    Extremely Fine; beautiful metal, with attractive cabinet tone and vivid iridescent hues. Very Rare, and one of the very finest archaic staters of Poseidonia to have been offered in recent years. 15,000

    This coin published at www.moneymuseum.com;
    From the Long Valley River Collection;
    Ex MoneyMuseum Zürich Collection, Classical Numismatic Group, Triton XVIII, 6 January 2015, lot 326 (hammer: $35,000);
    Ex A. Tkalec AG, 19 February 2001, lot 8.



Outstanding Metal Quality





20. Lucania, Poseidonia AR Stater. Circa 530-500 BC. Poseidon, diademed and wearing chlamys over shoulders, advancing right, wielding trident in upraised right hand and extending left hand before him; ΠΟΣ behind / Incuse of obverse, but with ΠΟΣ in relief. HN Italy 1107; SNG ANS 609 (same obv. die); HGC 1, 1150. 7.59g, 32mm, 12h.

Good Extremely Fine; usual striking weakness on obv. Very Rare. In outstanding state of preservation, displaying incredible metal quality and a superb level of detail. One of the very finest specimens known. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XII, 29 September 2016, lot 26;
Ex B.R.H. Collection, privately purchased c.1980s in Munich.

Little is known of Poseidonia from its foundation at around the end of the seventh century BC by colonists from Sybaris other than that information which can be gleaned from archaeological study of the city and its remaining artefacts. The literary tradition offers only a terminus ante quem for the foundation, circa 530, provided by Herodotos who refers to the city as in existence when Hyele was founded c.540-535. The archaeological evidence suggests a foundation date of c.600 (E. Greco; Poseidonia ii. 73 n. 7).

Evidence from votive figurines and the city's architecture suggest close trade relations with Metapontion during the sixth and fifth centuries, but the relationship with its mother city appears not to be have been particularly strong, since its coins are struck on the Campanian-Phokaian standard rather than the Italic-Achaian standard in use at Sybaris. Nonetheless, Poseidonia accepted refugees from Sybaris after their city was destroyed by Kroton in 510, evidenced by the fact that in the early fifth century Poseidonia's coins adopted the Achaian weight standard and the bull seen on Sybarite coins. A. J. Graham (Colony and Mother City in Ancient Greece, 1999) thinks it was plausible that the number of refugees was large enough for some kind of synoecism to have occurred between the Poseidonians and the Sybarites, possibly in the form of a sympolity. Poseidonia's relationship to the Sybarites then remained strong enough that in 453 Sybaris was refounded with the apparent blessing and sponsorship of Poseidonia.

The city does not make further appearance in the classical sources until the late fifth century, when according to Strabo it was conquered by the Lucani. Although Aristoxenos would have us believe that the Greek identity of the city was effaced and that the Poseidoniatai were completely barbarianised, a sizeable Greek population must have remained despite the conquest, as the archaeological record shows both Greek and Oscan culture continuing to thrive alongside one another.

Despite no single temple having been definitively identified as pertaining to Poseidon, the cult of this god must have played an important role in the city, as evidenced both by its name and by the principle type of its coinage, of which the present piece is a magnificent example. The outstanding quality of the engraving is noteworthy; we are presented with two well-proportioned and finely detailed images of what must surely have been a statue, which many scholars have with good reason assumed that this figure was inspired by, such is the consistency with which it is depicted (though minor variations of detail, including the beard, do occur) and the monumental quality it possesses. Indeed, the figure bears much similarity to the Artemision Bronze in compositional style; proponents of the argument that the Artemision Bronze is Poseidon (rather than Zeus) cite the coinage of Poseidonia in their favour.



21. Lucania, Sybaris AR Drachm. Circa 530-510 BC. Bull standing left, head right; VM in exergue / Incuse bull standing right, head left. SNG ANS 847-53; HN Italy 1736; HGC 1, 1232. 2.69g, 22mm, 12h.

    Good Extremely Fine; well centred on a broad flan; sound metal and lightly toned. 500

    From the Long Valley River Collection;
    Ex Roma Numismatics Ltd., Auction XIII, 23 March 2017, lot 38;
    Ex private English collection.



22. Lucania, Thourioi AR Distater. Circa 400-350 BC. Head of Athena right, wearing crested Attic helmet decorated with Skylla; IΔ behind neck guard / Bull charging right, ΘOYPIΩN above; fish to right in exergue. HN Italy 1805; Noe, Thurian F28; SNG Lloyd 486; Pozzi 229; Jameson 359 (all from same dies); HGC 1, 1255. 15.65g, 27mm, 12h.

    Very Fine. Pleasantly toned; of fine style. 1,500

    Ex Roma Numismatics Ltd., Auction III, 31 March 2012, lot 12;
    Acquired from B & H Kreindler.

Sybaris Refounded



23. Lucania, Thourioi AR Distater. Circa 350-300 BC. Head of Athena right, wearing Attic helmet decorated with Skylla; ΣAN behind neck guard / Bull charging right, ΘOYPIΩN EYΦA above; two fish swimming to right in exergue. HN Italy 1823; Noe, Thurian J6-J8 (these dies); HGC 1, 1257. 15.17g, 27mm, 3h.

    Near Mint State; minor area of flat strike, beautiful deep golden cabinet tone. A head of Athena engraved in the finest classical style, superbly detailed throughout, with facial features that convey a femininity rarely seen on the coins of this series. 7,500

    From the Long Valley River Collection;
    Ex Roma Numismatics Ltd., Auction IV, 30 September 2012, lot 15 (hammer: £8,500);
    Ex ArtCoins Roma, Auction 4, 5 December 2011, lot 490.

    The types presented on this coin allude to the origins of the city in the mid-fifth century BC: the foundation of Thourioi was the outcome of an appeal made by the refugees of Sybaris, recently destroyed by Kroton, to Sparta and Athens for assistance and reinforcement in their attempt to re-establish their city in the face of Krotoniate opposition. Athens answered their plea, dispatching ten ships manned by Athenians and Peloponnesians. Thus Sybaris was refounded, though dissensions between the Sybarites and the new colonists ended in a civil conflict, on account of the former laying claim not only to honorary distinctions, but to the exclusive possession of important political privileges. At length many of the Sybarites were expelled, and Thourioi's population was swelled by fresh colonists from all parts of Greece. Though the Athenians by now formed a relatively small proportion of the population, Thourioi continued to be regarded as an Athenian colony, maintaining close ties with Athens, and indeed providing assistance to Athens' ill-fated campaign against Syracuse. It is therefore unsurprising that Athena should feature as the patron deity of the city, prominently displayed on its coinage, while the reverse is an adaptation of the emblem of Sybaris, upon which Thourioi was built.



24. Lucania, Velia AR Stater. Circa 340-334 BC. Head of Athena to left, wearing crested Attic helmet decorated with griffin; P with pellet within behind neck / Lion advancing to right; Φ above YEΛHTΩN in exergue. HN Italy 1284; SNG ANS 1292 (same dies); Williams 264 (O152/R203); HGC 1, 1310. 7.73g, 22mm, 2h.

Extremely Fine; light cabinet tone with hints of golden iridescence. 2,500

Acquired from Numismatica Ars Classica AG;
Ex private British collection, notarised as being in the United Kingdom prior to January 2011.

CALABRIA

Ex Collection of a Nobel Laureate



25. Calabria, Tarentum AR Nomos. Circa 500-490 BC. Taras astride dolphin to right, holding octopus in his right hand and phiale in his extended left; rope and pellet border around / Hippocamp swimming to right, scallop shell below, TAPAΣ above; incuse radiating border around. Fischer-Bossert 33b (same dies); Vlasto 127; HN Italy 827; HGC 1, 754. 8.07g, 20mm, 8h.

Extremely Fine; beautiful old cabinet tone. Rare, and among the finest known examples. 4,500

From the Long Valley River Collection;
Ex Collection of Dr. Murray Gell-Mann, Nobel Laureate (Physics, 1969);
Ex Sotheby's, 7 March 1996, lot 27;
Ex Adolph Hess AG - Bank Leu AG, Auction 28, 5-6 May 1965, lot 11;
Acquired from L. Ciani (Paris), February 1950.

Tarentum, the only Spartan colony ever to be established, was founded in 706 BC by the Partheniae - Spartan children born to unmarried women as a product of Spartan desperation to ensure the survival and continuation of their demographic during the bloody Messenian wars, who were later disowned and expelled by the state - and Perioeci (subjects, but not citizens of Sparta), under the leadership of the Parthenian Phalanthos. According to legend, Phalanthos consulted the oracle at Delphi, and was told that he should found his new city 'where rain fell from a clear sky'. After much searching, and despairing of finding a suitable location for a city, Phalanthos was consoled by his wife Aethra who laid his head in her lap, and as her tears splashed upon his forehead he understood the oracle's words for his wife's name itself meant 'clear sky', and thus he determined to make the nearby harbour the site of their new home, which they named after Taras, the son of Poseidon and the nymph Satyrion.

In the time this coinage was produced Tarentum was a monarchy, as it had been since its foundation. Though we have little information concerning the early governance of Tarentum, the monarchy was probably modelled on the one ruling over Sparta. According to Herodotus (iii, 136) a certain king Aristophilides ruled over the city in this period.

Since the arrival of the Greeks in the region in the late 8th century BC, a long-running series of skirmishes appears to have taken place between the Tarentines and the indigenous Iapygian tribes (Messapians, Daunians and the Peucetii) who controlled the interior of the Apulian peninsula. Tarentine expansion was therefore limited to the coast because of the resistance of these populations, a situation reflected in their coinage types which are predominantly marine in character.

In c.490 BC the Messapians moved against the Tarentines with a composite force of around 8,000 men including shield infantry, skirmishers, and their skilled cavalry. The Tarentines meanwhile fielded 4,000 citizen hoplites and 1,000 light infantry in support, as well as a combination of light and sword-wielding cavalry. Outside the walls of their city the Tarentines withstood the initial skirmishing and the Messapian charge; despite the superiority of the Messapian cavalry and being greatly outnumbered on foot, the Tarentines appear to have represented their Spartan heritage well in this battle, and were able to claim victory and a temporary respite from the Iapygian attacks. After this defeat the Iapygians would not challenge Tarentum again for nearly twenty years, but in 473 when they would again come against the Tarentines, they would come in overwhelming numbers.



26. Calabria, Tarentum AR Nomos. Circa 332-302 BC. Warrior on horseback to right, preparing to cast spear downward with right hand, holding shield and two spears in left hand, ΣIM below / Taras astride dolphin to left, holding distaff; ΦIΛIΣ before, eagle behind, waves below. Fischer-Bossert 1080; Vlasto 574; HN Italy 933; HGC 1, 800. 7.95g, 21mm, 7h.

    Near Mint State; well-centred and struck on sound metal, lightly toned with underlying lustre. 2,500

    Acquired from Nomos AG.

“One of the Finest Early 3rd Century Tarentine Staters in Existence”



27. Calabria, Tarentum AR Nomos. Circa 290-281 BC. Warrior wearing crested helmet, holding two spears in right hand and shield adorned with dolphin on left arm, on horse rearing left; A-Ξ-A in upper fields, AΠIH below / Taras astride dolphin left, right hand resting on dorsal fin, cradling distaff in left arm; COI to left, ornate trident head downward to right, TAPAΣ below. Fischer-Bossert Group 81, 1137 (V421/R879); Vlasto 648 (same dies); SNG ANS 1022 (same dies); SNG Copenhagen 858 (same dies); SNG Fitzwilliam 286 (same dies); de Luynes 297 (same dies); HN Italy 940; HGC 1, 806. 7.82g, 22mm, 5h.

    Good Extremely Fine; lustrous metal under old collection tone. Very Rare; described in Nomos 1 as “one of the finest early 3rd century Tarentine staters in existence”. 7,500

    Ex Matthew Curtis Collection;
    Privately purchased from Classical Numismatic Group (inventory #792021, $12,500);
    Ex Nomos AG, Auction 1, 6 May 2009, lot 5 (hammer: CHF 10,500);
    Ex LHS Numismatik AG, Auction 100, 23 April 2007, lot 75 (hammer: CHF 7,000).

Rare Variant Type



28. Calabria, Tarentum AR Nomos. Circa 215-212 BC. Xenokrates, magistrate. Bearded strategos on horse walking to left, wearing short tunic and chlamys, raising right hand in salutation, parazonium under left arm; ΞENOKPATHΣ below, monogram above / Wreathed Taras seated astride dolphin to left, naked but for chlamys raised in left hand, trident over right shoulder; waves below, [T]APAΣ to left. Cf. Vlasto 955-958, HN Italy 1058, and SNG ANS 1259 (all with pileos on obv. and monogram and cuttlefish on rev., absent here); HGC 1, 904. 6.56g, 21mm, 3h.

    Good Extremely Fine; wonderfully sharp and well detailed, lightly toned with underlying lustre. An apparently unique variety. 2,250

    Acquired from Nomos AG.

BRUTTIUM

Ex Lexington Collection





29. Bruttium, Kaulonia AR Stater. Circa 500-480 BC. Apollo advancing to right, holding laurel branch over right shoulder, with small daimon running to right on left arm; before, stag standing to right with head reverted, KAVΛ to left / Incuse of Apollo and stag. Noe Group A, 2 (same dies); SNG ANS 141 (same dies); SNG Lloyd 571 (same dies); HN Italy 2035; HGC 1, 1416. 8.15g, 30mm, 12h.

    Near Mint State; dark old cabinet tone with hints of iridescence around devices, slight die shift on rev. Previously NGC graded AU 4/5 - 5/5 (3265424-003). 12,500

    Ex private Japanese Collection;
    Ex Lexington Collection of Jonathan K. Kern, Heritage World Coin Auctions, Auction 3033 - ANA Platinum Night, 8 August 2014, lot 23002.

    The depiction of Apollo on this stater provides a striking, miniature insight into an extraordinary period of transition for Greek art which is more often associated with monumental sculpture in marble and bronze. At first glance this representation of Apollo appears to conform to expectations of typical Archaic Greek sculpture, with the left leg forward in a striding position, exaggerated musculature, neutral facial expression and hair pulled back into schematic braids. This manner of depicting the male form is exactly paralleled by kouros type sculptures which appeared across the Greek world in the 7th and 6th Centuries BC. It was originally thought in the 19th century that all kouroi were depictions of Apollo, given that so many were found at his temples and shrines and, although this has now been proven not to be the case, there can be little doubt as to the identity of the figure on this coin, the stag being a clear indicator as it was closely associated with and sacred to Apollo and his sister Artemis.

    It is only, however, when compared with earlier kouroi, such as the Sounion Kouros (National Archaeological Museum of Athens, 2720) and the New York Kouros (Metropolitan Museum of Art, 32.11.1) dating from the very end of the seventh century to the beginning of the sixth century BC that differences start to emerge in this coin's imagery. A more concerted attempt at naturalism is clear in this coin's Apollo and although this might seem a subtle change in style, when considered alongside contemporary sculpture a stylistic evolution can be identified.

    Kouroi dating to the same period, i.e. the end of the sixth century to the start of the fifth century BC, also demonstrate a more naturalistic version of the nude male form, with a greater emphasis on realistic movement, particularly noticeable in the raised arms (previously most kouroi had their arms firmly at their sides terminating in fists), while still maintaining the enigmatic stillness of the earlier statuary. The Kouros of Reggio (Museo Nazionale della Magna Grecia, Calabria) and the Piraeus Apollo (Archaeological Museum of Piraeus, Athens) exemplify exactly this same change in style, both depicted in more dynamic positions like that of Apollo on this stater. This would later develop further into the highly idealised nude male bodies of the mid-fifth century associated with Classical Greek art. The effort and care that went into creating coins such as this, is further indicated in the fact of its reverse being incuse and the flan being so thin, a technique now associated with Greek Southern Italy and one that required high skill, so it is perhaps less surprising than it might initially seem that such attention was given to small stylistic nuances. Therefore, this coin can be seen to reflect the beginnings of the Greek artistic revolution in the small developments towards greater naturalism and more arresting gestures.



30. Bruttium, Kroton AR Stater. Circa 530-500 BC. Tripod, legs terminating in lion's paws, two serpents at base; QPO to left / Incuse tripod, legs terminating in lion's paws. Attianese 4; SNG ANS 239-241; HN Italy 2075; HGC 1, 1444. 8.27g, 28mm, 12h.

Fleur De Coin. 5,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XIV, 21 September 2017, lot 34;
Ex private North American Collection.

In terms of quality, this coin is easily among the best preserved of its series that has been seen at auction in a great many years, and it represents one of the very finest surviving incuse staters of Kroton - it must have been virtually fresh from the die when lost or deposited over two and a half millennia ago.

The importance of the Delphic oracle to the founding of Kroton was celebrated on its coinage from the earliest days. Despite later myths ascribing the founding of Kroton to Herakles, the city's historical oikist is recorded as Myskellos of Rhypai who, on consulting the Delphic oracle about his lack of children, was given the response that Apollo would grant children, but that first Myskellos should found the city of Kroton "among fair fields". After being given directions on how to locate the site, Myskellos travelled to southern Italy to explore the land that he had been assigned, but seeing the territory of the Sybarites and thinking it superior, he returned once more to the oracle to ask whether he would be allowed to change. The answer came back that he should accept the gifts that the god gave him.

A further element of the story is that Myskellos was accompanied on his expedition by Archias of Corinth; the Delphic oracle gave the pair the choice between health and wealth. Archias elected wealth, and was assigned the site of Syracuse, while Myskellos chose health: the favourable climate of Kroton, the eminent skill of its physicians and the prowess of its athletes later earned its citizens this reputation for good health.



31. Bruttium, Kroton AR Stater. Circa 530-500 BC. Tripod, legs terminating in lion's paws, two serpents at base; QPO to left / Incuse tripod, legs terminating in lion's paws. Attianese 4; SNG ANS 239-241; HN Italy 2075; HGC 1, 1444. 8.17g, 29mm, 12h.

Near Mint State. 3,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XIII, 23 March 2017, lot 57;
Ex Louvière Collection (Belgium), privately purchased c.1970s.



3x 3x

32. Bruttium, Kroton AR Diobol. Circa 425-350 BC. Tripod with high neck, legs surmounted by wreaths and terminating in lion's feet; ivy leaf to left, K-P-O at sides and below / Hare springing right; O above and below (mark of value). Attianese -; cf. HN Italy 2155/2566 (for obv./rev. type); SNG Gale 1063 (same obv. die); Demeester 16 (same dies); cf. McClean 1691 (misdescribed?); HGC 1, 1486. 0.71g, 10mm, 8h.

About Near Extremely Fine. Very Rare; only four others in CoinArchives. 1,000

Ex Roma Numismatics Ltd., E-Sale 44, 3 March 2018, lot 54;
Ex private European collection; outside of Italy prior to December 1992.

A Coin Brimming with Symbolism









33. Bruttium, Kroton AR Stater. Circa 390-380 BC. Head of Hera Lakinia three-quarters facing, turned slightly to right, wearing low polos ornamented with palmettes / Youthful Herakles seated left on a rock draped with his lion skin, holding a one-handled cup in his right hand and resting his left on his club; bow below, KPOTΩNIATAN around. HN Italy 2167; SNG ANS 371 (same obverse die); SNG Ashmolean 1522 (same dies); SNG Fitzwilliam 793 (same obverse die); Dewing Coll. 511 (same obverse die); SNG Lloyd 616 (same obverse die); AMB 198; HGC 1, 1463. 7.90g, 22mm, 7h.

Extremely Fine; stunning old cabinet tone. Rare. 17,500

From the Long Valley River Collection;
Ex Gemini LLC, Auction IX, 9 January 2012, lot 1 (hammer: USD 35,000);
Ex Nomos AG, Auction 1, 6 May 2009, lot 8;
Ex Barry Feirstein Collection, Numismatica Ars Classica AG, Auction 39, 16 May 2007, lot 7;
Ex Classical Numismatic Group - Numismatica Ars Classica - Freeman & Sear, Triton II, 1 December 1998, lot 125;
Ex Numismatica Ars Classica AG, Auction 9, 16 April 1996, lot 108.

The depiction of Hera on the obverse is that of a local aspect of the deity, whose sanctuary the Heraion Lakinion was situated 10 kilometres away from Kroton at Lakinion, now Cape Colonna. The site takes its name from the sole surviving column of the temple built upon that spot in around 470 BC, which was largely intact until the sixteenth century when it was extensively quarried. Theokritos' Korydon sings the praises of the "Lakinian shrine that faces the dawn", and Livy 24.3.3-7 tells us that it was "a building more famous even than the city itself and held in reverence by all the peoples there around", and that within were countless masterpieces and treasures including a column of solid gold dedicated to the goddess. By the time of Livy's writings however, the temple had long been plundered.

This facing portrait of Hera can be considered to be directly inspired by Kimon's famous facing Arethusa tetradrachm that was widely admired and imitated throughout the ancient world; the difficulty of creating an attractive facing portrait apparently led to engravers considering the undertaking of such a die as a challenge and proof of their skill. Hera's headdress, a low crown known as a polos, was no longer worn in classical times but was common in Mycenaean art. Many of the terracotta figurines from late Helladic IIIA Mycenaean period circa 1400-1300 BC seem to wear poloi, and its use can thus be seen as a deliberate archaism for representing a Mother Goddess.

Herakles appears on the reverse of this coin in his role as 'founder' of Kroton. Later Krotoniate tradition conveniently bypassed Myskellos in favour of associating the city with a past more ancient even than the Trojan War; according to myth, Herakles landed at the nearby promontory with the oxen of Gerion and was hospitably received by one Kroton and his wife Laureta. Her father Lakinio however, was discovered trying to steal an ox from Herakles' sacred herd, resulting in Herakles fighting and killing him. In the confusion, it transpired that Herakles had also mortally wounded his host Kroton. Saddened, Herakles gave Kroton an honourable burial, and predicted the founding of a great city there that would bear his name.

We see also on the reverse of this coin the fabled bow of Herakles, that Philoktetes (a Greek hero of the Trojan War) was said to have taken with him to the land between Sybaris and Kroton, where he founded the non-Greek cities Petelia, Chrone, Krimisa and Makalla. A prophecy arose as in the Trojan War, that victory would be Kroton's if the bow and arrows of Herakles would be theirs. Thus, these sacred relics of Philoktetes were removed from his tomb and deposited in the Krotoniate sanctuary of Apollo Aleos.

This coin is therefore rare among Greek coins in that it may be considered to have a threefold significance - referring directly to the sanctuary of Hera, to Herakles as 'founder' of the city, and to the sanctuary of Apollo.

Ex Garrett, Benson and Bunbury Collections









34. Bruttium, Kroton AR Stater. Circa 350-300 BC. Eagle standing right, wings displayed and head raised / Tripod, legs terminating in lion's feet; bay leaf to left, QPO to right. Gulbenkian I 128 (same obverse die); SNG ANS 344-5 (same obv. die); SNG Copenhagen 1784; HN Italy 2148; HGC 1, 1460. 7.93 gm, 24mm, 8h.

    Good Extremely Fine; previously NGC graded Choice XF★ 4/5 - 5/5, wonderful old cabinet tone. Very Rare; among the finest such staters of Kroton. 15,000

    From the Long Valley River Collection;
    Ex Johns Hopkins University Collection, Bank Leu AG - Numismatic Fine Arts Inc., 16-18 October 1984, lot 112;
    Ex John Work Garrett (1872-1942) Collection, privately purchased from Spink & Son Ltd., June 1926;
    Ex Frank Sherman Benson (1854-1907) Collection, Sotheby, Wilkinson and Hodge, 3 February 1909, lot 112;
    Ex Sir Edward Herbert Bunbury (1811-1895) Collection, Sotheby, Wilkinson and Hodge, 15 June 1896, lot 204.



















35. Bruttium, Kroton AR Stater. Circa 350-300 BC. Eagle standing to left on olive branch, with wings displayed and head raised / [KPOTΩ]NIATAN, tripod lebes with legs, terminating in lion's feet; B to right. SNG ANS 359 (same dies); HN Italy 2171; HGC 1, 1464. 7.82g, 22mm, 7h.

Good Very Fine; beautiful old cabinet tone. Rare. 500

From a private European collection.

Ex Jean Elsen & ses Fils 88, 2006









36. Bruttium, Rhegion AR Tetradrachm. Circa 415-387 BC. Lion's scalp facing / Laureate head of Apollo to right; PHΓINON before, laurel sprig behind. Herzfelder 72 (D42/R60); Larizza pl. 4, 22; Martinetti e Nervegna 630; HN Italy 2496; HGC 1, 1638. 17.28g, 23mm, 6h.

Good Very Fine; light cabinet tone with golden iridescent highlights. Rare. 12,500

From a private European collection;
Ex Jean Elsen & ses Fils S.A., Auction 88, 10 June 2006, lot 26.







A Masterpiece of Magna Graecian Art







37. Bruttium, Rhegion AR Tetradrachm. Circa 356-351 BC. Laureate head of Apollo left, hair falling loosely behind neck; ΡΗΓΙΝΟΣ before / Lion's head facing, eyes looking to left. Herzfelder 115 (D71/R97); SNG ANS 676 (same dies); AMB 229 (same dies); ACGC 784; HN Italy 2501; HGC 1, 1639. 17.18g, 24mm, 5h.

Extremely Fine; a few minor marks, but otherwise in excellent condition, beautifully toned. Very Rare. 20,000

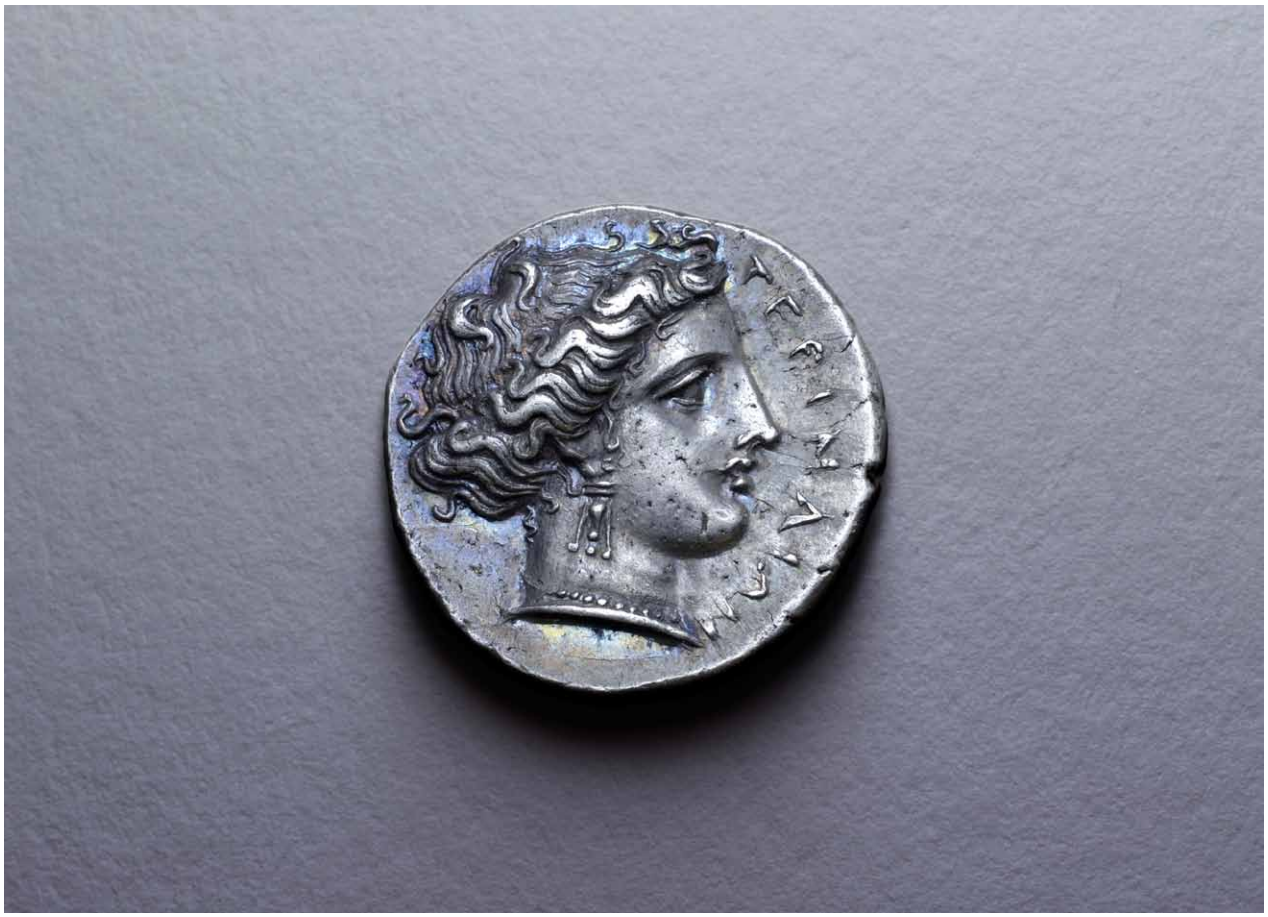
From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction VIII, 28 September 2014, lot 41 (hammer: £28,000);
Ex Hermann Robinow Collection, Morton & Eden Ltd., Auction 51 (A Collection of Exceptional Greek Coins), 24 October 2011, lot 23;
Ex Numismatica Ars Classica AG, Auction 29, 11 May 2005, lot 63;
Ex Numismatic Fine Arts Inc., Auction XXX, 08 December 1992, lot 5;
Ex Numismatic Fine Arts Inc., Auction XXVII, 04 December 1991, lot 7;
Ex Numismatic Fine Arts Inc., Auction XX, 09 March 1988, lot 619.

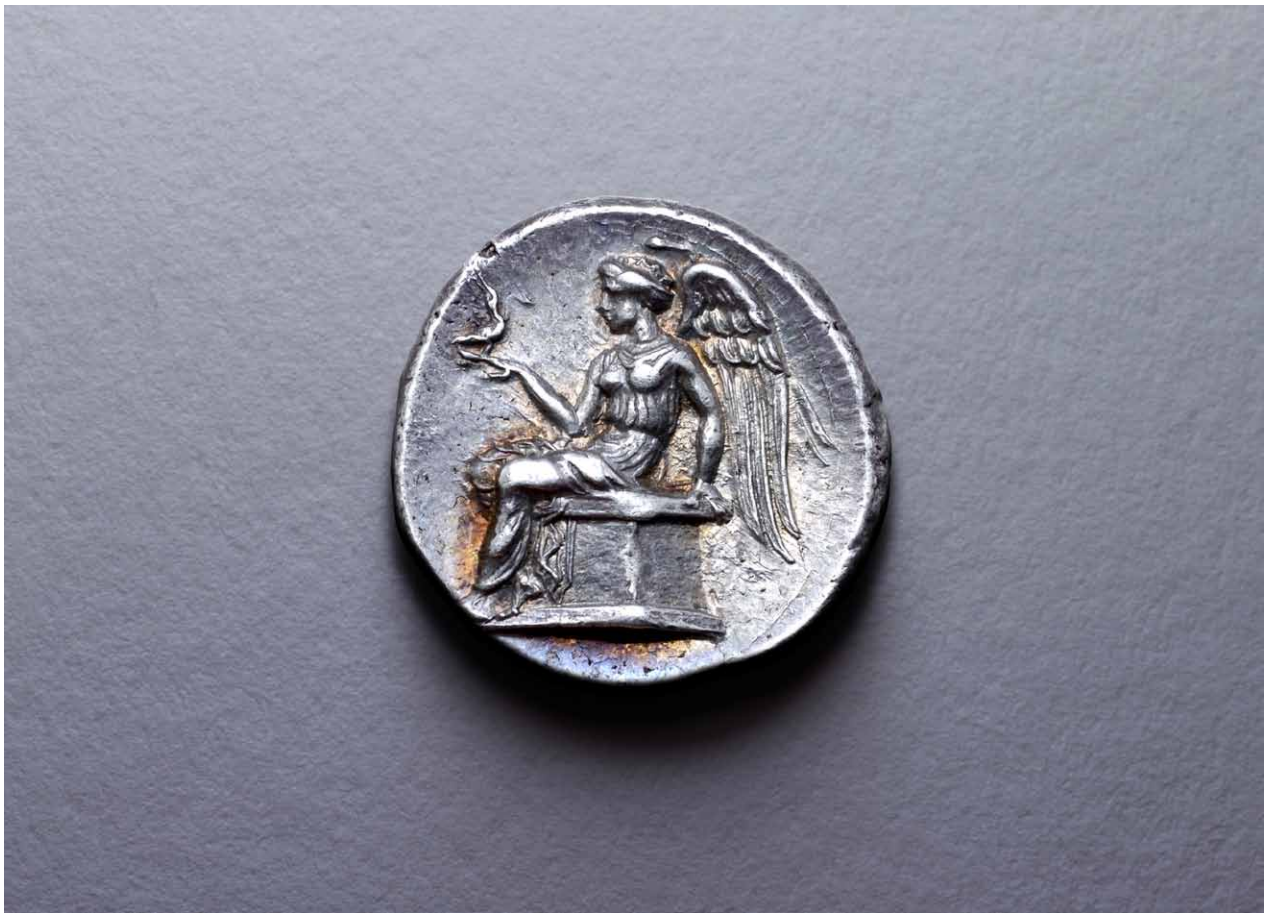
Having seized supreme power of Syracuse, concluded peace with Carthage, and captured the cities of Naxos and Katane and enslaved their citizens, Dionysios I of Syracuse was unchallenged in Sicily and sought to extend his power still further afield. The city of Rhegion stood as the gateway to the rest of the Italian peninsula, and so despite repeated peace treaties with that city (the latter of which had in 389 BC included the surrender of its entire navy, 300 talents of indemnities and 100 hostages sent to the tyrant) in 387 Dionysios brought war against Rhegion and laid siege to it. After defending the city for eleven months, the citizens were at the point of starvation and so surrendered. Dionysios razed the city to the ground, put the Rhegian general Phyton to an ignominious death, and sold off as slaves all those inhabitants who could not raise for themselves a ransom of one silver mina.

In 356 Dionysios II resolved to re-establish the city destroyed by his father, and thus refounded it. For a brief time during this period at least part of the refounded city was called Phoibia, and here Dionysios II lived while the work of restoring the ancient city was set about. In 351 however, civil strife at Syracuse required Rhegion to be garrisoned, but Dionysios was expelled from the city by two of his rivals, Leptines and Kallipos of Syracuse, who restored independence to Rhegion. It is from this brief period, after the refoundation and before independence, that this coin dates, having been apparently struck by Dionysios to pay for the reconstruction.

The importance of Apollo at Rhegion is reflected in the foundation myths ascribed to that city, which included the story as related by Strabo (6.1.6) that it was founded by colonists from Euboian Chalkis, Peloponnesian Messenia, and Sicilian Zankle. In accordance with an oracle and having suffered a disastrous harvest, the Chalkidians dedicated one in every ten of their citizens to Apollo at Delphi, and it was these people who later on emigrated to found Rhegion. This association was still further reinforced when Dionysios II, who was estranged from his father, gave to the refounded city the name of Phoibia, to honour his 'true' father the Olympian Apollo (who had supposedly cuckolded Dionysios the elder).

On this stunning type we also witness the transferral of the lion's head, the traditional symbol of Rhegion, from the obverse to the reverse, evidently to make way for the portrait of Dionysios' 'father' Apollo, which has been engraved with consummate skill, perhaps by die cutters brought over from Syracuse. The sheer elegance and beauty of this type have ensured that it has long been regarded as one of the masterpieces of Magna Graecian art.

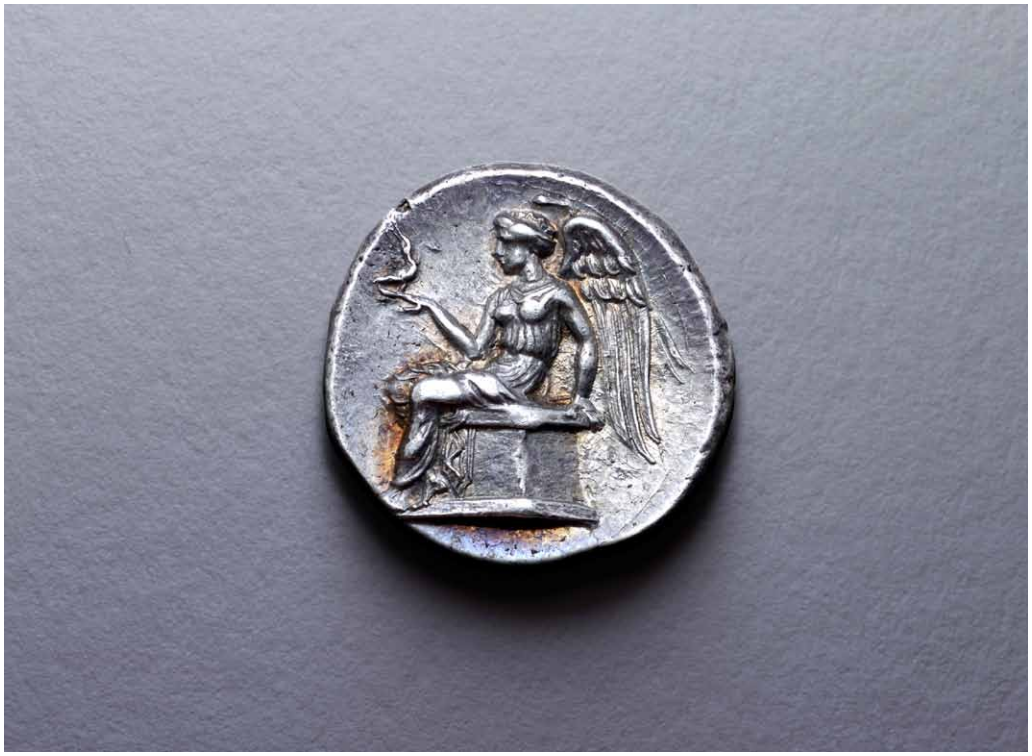




An Impressive Late Issue of Terina







38. Bruttium, Terina AR Stater. Circa 380 BC. Head of the nymph Terina right, wearing triple-pendant earring and pearl necklace; ΤΕΡΙΝΑΙΩΝ before / Nike, wearing a long chiton and himation, sits left on a cippus shown in perspective, her feet crossed, the folds of her himation fall between her legs, draping the cippus; upon her outstretched right hand, held palm down, a dove alights; her left rests on the cippus. BMC 41; SNG ANS 852; SNG Lloyd 761; Holloway & Jenkins 84; Regling, Terina - (these dies unlisted); H. von Fritze & H. Gaebler, "Terina", Nomisma 1, 1907, 15pp, -, cf. pl. II, M/σσσ (these dies unlisted); Basel 242; Gulbenkian 154; Bendenoun, JDL Collection 2 (this coin); HN Italy 2629; HGC 1, 1756. 6.24g, 20mm, 6h.

Good Extremely Fine; magnificent old cabinet tone. Rare and almost certainly the finest specimen known of the issue struck from this die-pair. 30,000

This coin published in M.-M. Bendenoun, Coins of the Ancient World, A portrait of the JDL Collection (Geneva, 2009);
From the Long Valley River Collection;
Ex JDL Collection, Numismatica Ars Classica AG - Tradart SA, Auction 79, 20 October 2014, lot 1;
Ex Giessener Münzhandlung, Auction 50, 24 September 1990, lot 137.

Little is known of Terina; even its location is lost, though it is thought to have been in the vicinity of S. Eufemia Lamezia. The city was founded sometime before 460 BC by settlers from Kroton, probably after the Krotoniate defeat of Sybaris c.510. It was regarded as the burial place of the siren Ligeia, which suggests a more ancient settlement at this spot predating the Krotoniate colony. The city appears little in the histories of Magna Graecia, though we learn from an incidental note in Polyaenos' Stratagems (2.10.1) that the city was engaged in war with Thourioi under Kleandridas a few years after 444/3 - proof that Terina was significant in both size and power. That it was an important centre of trade, culture and wealth is further attested by the quality, diversity and number of its coins, as well as by evidence that a citizen of Terina was victorious at Olympia in 392 (Olympionikai 376).

Diodorus (16.15.2) reports that Terina was conquered by the Bruttians in 356, noting that it was the first Greek city to fall to the rising power of that people. Though it was recovered from them by Alexander of Epeiros, after the king's death it is likely that it quickly fell again under their dominion.

The present coin hails from the age of prosperity and power of Terina, and is directly influenced by the works on the coinage of both Olympia and Syracuse. The nymph Terina's form is evidently inspired by Euainetos' Arethusa, while the reverse is a direct evolution of the die dated c.410-405 which is signed by 'P' (Regling 43), and which Harlan J. Berk suggests as being a possible work of the master Polykrates. That die had been undoubtedly inspired by the coinage of Elis for the 87th Olympiad in 432 (Seltman 133), which in its turn was a celebration of the masterful Nike balustrade in the Temple of Athena Nike on the Athenian Acropolis.

The reverse die of the present piece, though unsigned, is by a hand far more skilled than Regling 43, and can be considered not only to rank on a par with the famed issue of the 87th Olympiad, but even to have surpassed it. The folds and pleats of Nike's chiton convey a sense of delicacy and fluidity as is seldom seen in numismatic art, being most akin to those rendered on the Nike of Samothrace.

The Brettii Side With Hannibal







2x



39. Bruttium, The Brettii AV Hemidrachm. Second Punic War issue, circa 216-214 BC. Bearded head of Herakles to left, wearing lion skin headdress; club to right, tiny Γ below / Nike, holding kentron and reins in right hand, driving biga right; below, coiled serpent right; BPETTIΩN in exergue. Arslan dies 5/8 (same dies); Scheu G.8 (same dies); SNG ANS 15 corr. (same dies); SNG Lloyd 540 (same dies); SNG Copenhagen 1613 (same dies); Jameson 404 (same dies); de Luynes 653 (same dies); HN Italy 1953 (same dies); HGC 1, 1354. 2.13g, 13mm, 11h.

Fleur De Coin. Extremely Rare; the finest of only six examples to appear at auction in the past two decades. 15,000

From the Long Valley River Collection;
Ex Classical Numismatic Group, Triton X, 9 January 2007, lot 49.

Although little is known about the peoples of Bruttium, the few sources that do refer to them all seem to suggest that they had a turbulent existence, particularly in their interactions first with Greek colonists, then fellow Italic tribes and later with the Romans. Strabo describes them as being the ex-slaves of their neighbours to the north, the Lucanians, against whom they rose up and took their freedom (Geographica, vi.1.4) and that their name 'Brettii' derives from the Lucanian dialect for 'rebels'. Diodorus Siculus seemingly corroborates this view of their origin, casting the Brettii as runaway slaves who happened to gather in that part of southern Italy in the middle of the 4th Century BC, perhaps attracted by the mountainous terrain which lent itself to spontaneous attacks, and who proceeded to antagonise and attack inhabitants of nearby Greek poleis and the settlements of the Lucanians. In a nuanced difference from Strabo, Diodorus states that the local Lucanian word from which he claims their name evolved meant 'runaway slaves' (Biblioteca Historica, xvi.15).

Nevertheless, as the power of Rome began to grow in the 3rd Century BC, skirmishes with local tribes and contests for small coastal cities were no longer the focus of the Brettii and, in the face of a more daunting force, they allied with the Lucanians and Samnites against the Romans, only to be comprehensively defeated (Livy, Epit. xii). A few years later the Brettii again sided with Rome's enemy, this time in support of King Pyrrhus, the failure of which resulted in eventual severe repercussions. It was perhaps long-lasting resentment from this episode of their history that inspired the people of Brutiium to lend their support to Hannibal's Carthaginians in the Second Punic War, only a few decades after their last defeat. It was in early phase of this war, when Carthage was in the ascendency, that this coin was minted.

It is a much more obscure and later source that sheds perhaps the most light on the iconography of this gold hemidrachm, namely Stephanus of Byzantium in his work the Ethnica, which only survives as an epitome. He presents a much less prosaic version of the origin myth of the Bretti and one which appears to be referenced in the depiction of the head of Herakles wearing his lion skin on the obverse of this coin. Stephanus, writing in the 6th Century AD, asserts that the name 'Brettii' or 'Bruttii' came not from the pejorative vernacular of their neighbours and erstwhile masters, but rather from a son of Herakles and one of his lovers, called Bruttus, from whom they claimed descent. It is possible, likely even, that this is a retrospective reading, from a much later writer, but it nevertheless conjures a more romantic history for the Brettii and presents them in the positive, victorious light that they were clearly trying to convey in this coin.







40. Bruttium, Carthaginian Occupation EL 3/8 Shekel. Circa 216-211 BC. Janiform female heads, wearing wreaths of grain / Zeus, holding thunderbolt in right hand and sceptre in left, standing in quadriga right, driven by Nike, who holds reins. Jenkins and Lewis 487-493 (Capua); SNG ANS 146 (Capua); SNG Copenhagen 357; HN Italy 2013; HGC 1, 1382. 3.04g, 14mm, 12h.

Good Very Fine; scratches in rev. field. Very Rare. 2,000

From a private European collection;
Ex Münzen & Medaillen AG Basel, Auction 52, 19 June 1975, lot 261;
Ex Münzen & Medaillen AG Basel, Auction 44, 15 June 1971, lot 21.

NORTH AFRICA



41. North Africa, Carthage AV Stater. Circa 350-320 BC. Wreathed head of Tanit left, wearing triple-pendant earring and necklace of 9 pendants / Horse standing right on single ground line; three pellets in triangle before front shin. Jenkins & Lewis Group IIIh, 80-81 (same rev. die); MAA 4. 9.35g, 19mm, 4h.

Good Extremely Fine. 7,500

From a private US collection.



42. North Africa, Carthage EL Stater. Circa 320-310 BC. Wreathed head of Tanit left, wearing triple-pendant earring and necklace / Horse standing right on single ground line; pellet behind right forefoot. Jenkins & Lewis, Group IVd, 224 (same dies); MAA 9. 7.45g, 19mm, 12h.

Extremely Fine.

2,750

Acquired from Numismatics Ars Classica AG.



43 44

43. North Africa, Carthage EL Stater. Circa 310-290 BC. Wreathed head of Tanit left, wearing triple-pendant earring and necklace; pellet in field before neck / Horse standing right on ground line; three pellets below. Jenkins & Lewis Group V, 287 (same dies); MAA 12. 7.45g, 18mm, 12h.

Good Very Fine. 1,500

From the inventory of a European dealer.

44. North Africa, Carthage EL Stater. Circa 310-270 BC. Wreathed head of Tanit left, wearing triple-pendant earring and necklace; pellet in field before neck / Horse standing right on single ground line; four pellets below. Jenkins & Lewis Group V, 299 (same dies); MAA 12. 7.57g, 18mm, 12h.

Good Very Fine; some pitting to rev. 1,500

From the collection of P.R.B. (France), formed c. 1960-2000.



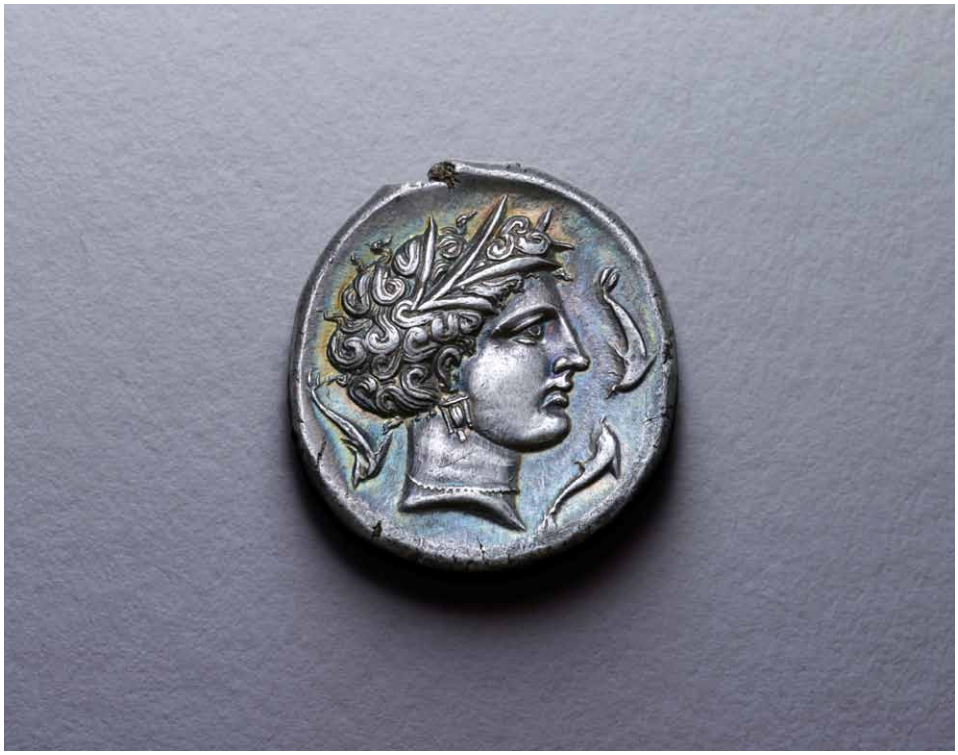
45. North Africa, Carthage BI Tridrachm. Second Punic War, circa 203-201 BC. Wreathed head of Tanit to left, wearing triple-pendant earring and necklace / Horse standing to right, right foreleg raised, head turned back to left. MAA 81; CNP 103; SNG Copenhagen 390. 9.35g, 25mm, 12h.

Extremely Fine; very high silver content for the issue - a wonderful example of this Second Punic War coinage. 1,000

Acquired from Classical Numismatic Group.

SICILY

Ex Prospero Collection





46. Sicily, Siculo-Punic AR Tetradrachm. Lilybaion (as ‘Cape of Melkart’), circa 330-305 BC. Charioteer, holding kentron and reins, driving galloping quadriga right, Nike flying above left to crown charioteer; Punic legend RSMLQRT in exergue / Head of Tanit-Persephone to right, wearing wreath of grain-ears, triple-pendant earring and pearl necklace; three dolphins around. Jenkins, Punic 37 (O14/R28); Jameson 597 (same dies); de Luynes 920 (same dies); HGC 2, 741. 17.03g, 28mm, 9h.

Good Extremely Fine; resplendent iridescent cabinet tone. Rare, and possibly the finest known specimen. 15,000

From the Long Valley River Collection;
Ex Prospero Collection, Baldwin’s Auctions Ltd - Dmitry Markov Coins & Medals - M&M Numismatics Ltd, The New York Sale XXVII, 4 January 2012, lot 200;
Privately purchased from Spink & Son Ltd.

This piece bears an incredibly vivid iridescent tone, present on both obverse and reverse, but especially pronounced on the reverse. The aquamarine hues, interspersed with gold and violet flashes, are overlaid on a highly lustrous flan and are perfectly fitting for this depiction of the nymph Arethusa, around whom we see dolphins playing, seemingly in their element. This reverse die far outshines its contemporary issues in the quality of the engraving, being neither heavily stylised, nor displaying exaggerated features as are common in this series. The gentle, feminine visage that is portrayed here in fine Greek, not Punic, style is perhaps suggestive of this being the work of a highly talented engraver not normally present at this mint.

Published in Jenkins, 1971







47. Sicily, Siculo-Punic AR Tetradrachm. Lilybaion (as ‘Cape of Melkart’), circa 330-305 BC. Charioteer, holding kentron and reins, driving galloping quadriga to right; Nike above, crowning him with wreath; Punic legend RSMLQRT in exergue / Head of Tanit-Persephone to right, wearing wreath of grain leaves, triple-pendant earring, and pearl necklace; three dolphins around. Jenkins, Punic 38 (O14/R29 - this coin); Weber 1297 (same dies); HGC 2, 741. 17.60g, 24mm, 3h.

Near Extremely Fine. 2,500

This coin published in G.K. Jenkins, Coins of Punic Sicily (SNR 50, 1971);
Ex Giessener Münzhandlung, Auction 23, 5 November 1982, lot 30;
Ex Bank Leu AG, Auction 13, 29 April 1975, lot 78.

“Land of the Date Palm”





48. Sicily, Siculo-Punic AR Tetradrachm. Entella, circa 345/38-320/15 BC. Head of Tanit-Persephone to left, wearing wreath of grain leaves, triple-pendant earring and necklace; four dolphins around, small scallop shell below chin / Horse walking to right; date palm in background. Jenkins, Punic 134 (O45/R120); de Nanteuil 411 (same dies); HGC 2, 282. 17.03g, 25mm, 1h.

Near Mint State; wonderful old cabinet tone over lustrous, satin-finish surfaces. Very Rare; only six other examples offered at auction in the past twenty years, all of inferior condition and metal quality. 15,000

From the Long Valley River Collection;
Acquired from Sonja Lambert;
Privately purchased from Arnumis Sprl (Anne Demeester) prior to 2005.

The enormously wealthy Carthaginian Republic, first and foremost a commercial thalassocracy, made no use of coined money until the invasion of Sicily in 410 BC brought their armies into a direct confrontation, only for the second time after an earlier conflict in 480 BC, with the great city states of Greek Sicily. Not before then had Carthage experienced the necessity of striking coins, which we must assume arose from the requirement to pay the army which included many Italian and Greek mercenaries. That the techniques and inspiration for the earliest Siculo-Punic coins were Greek, and particularly Syracusan, in origin is obvious from the employment of a head of Tanit closely resembling Arethusa, and the style of the engraving that cannot but have been the work of Greek artists, at least initially.

While the casual observer might be forgiven for mistaking the obverse of the present type for a Syracusan issue, the reverse is characteristically Carthaginian in iconography. The horse is commonly believed to allude to the foundation myth of Carthage mentioned by Virgil (Aeneid I, 442ff) and later Justin (Epitome of Pompeius Trogus, 18.5), wherein a horse’s head was discovered in the ground at the foundation of the city and was interpreted as an omen of the future city’s prosperity and military power. Alternative interpretations of this symbol have also been proposed, such that the horse is a symbol of Baal Hammon, chief god of Carthage and probably associated with warfare and the sun (a theory supported by the depiction on later coins of the horse in conjunction with a solar disc), or that the horse is a more general reference to the military purpose of the coinage.

Unambiguous however is the use of the date palm, called ‘phoinix’ by the Greeks. Because this economically important fruit-tree was abundant along the southern Levantine coast, the Greeks already in the time of Homer had come to know the region as Phoenicia (“Land of the Date Palm”). Thus the date palm came to be synonymous with Carthage itself, the greatest of all the Phoenician states. It is unclear what term the Carthaginians used to refer to themselves, however the appropriation of this exonym was evidently considered expedient to visually identify the issuing authority of this coinage to its intended recipients.



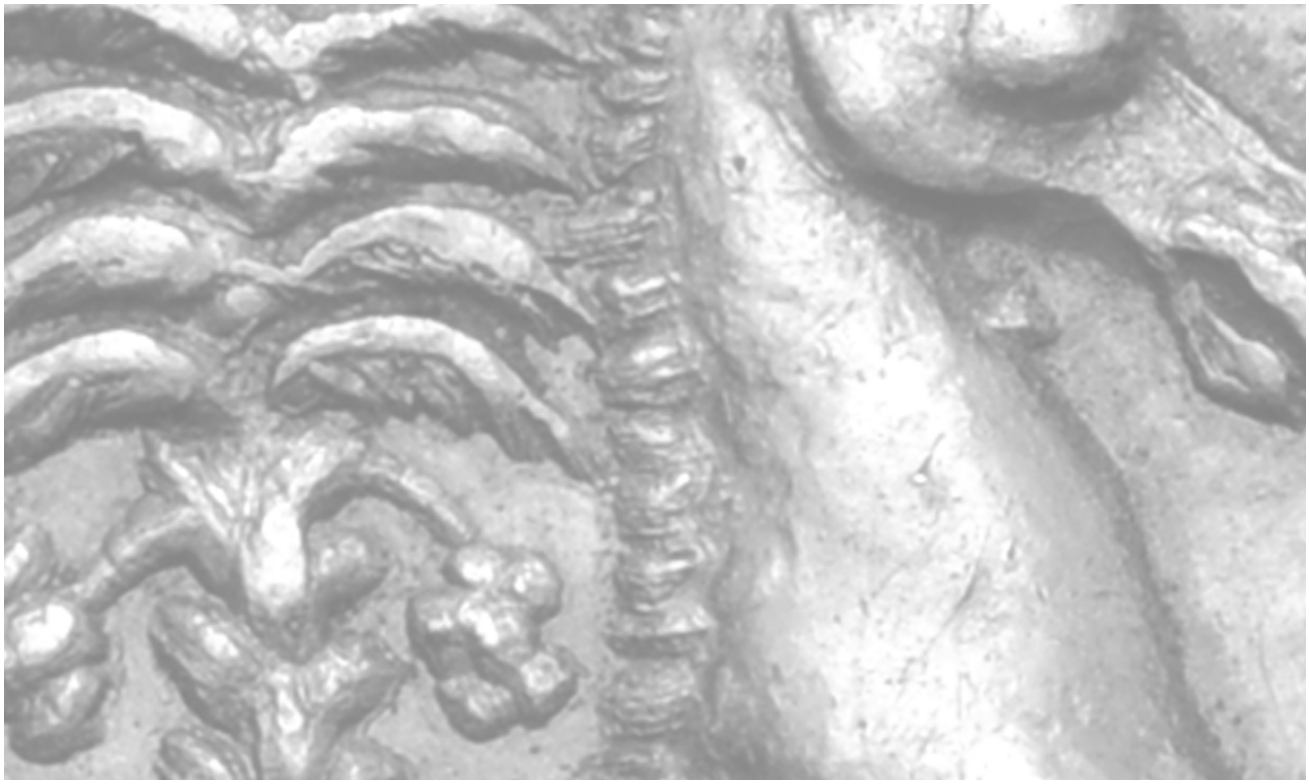




49. Sicily, Siculo-Punic AR Tetradrachm. Entella, circa 345/38-320/15 BC. Head of Tanit-Persephone to right, wearing wreath of grain leaves; two dolphins confronted before, poppy behind / Horse advancing to right, date palm in background. Jenkins, Punic 101 (O35/R92); de Luynes 1437 (same dies); SNG Lockett 104 (same dies); Bement 595 (same dies); HGC 2, 275. 17.16g, 25mm, 3h.

Near Mint State; beautiful old cabinet tone. 10,000

From the Long Valley River Collection;
Ex Heritage World Coin Auctions, ANA Signature Sale 3033, 8 August 2014, lot 23010 (hammer: USD 17,000);
Ex Hess-Divo AG, Auction 325, 23 October 2013, lot 174;
Ex UBS Gold & Numismatics AG 76, 22 January 2008, lot 1237;
Ex Numismatica Ars Classica AG, Auction 6, 11 March 1993, lot 106.





50. Sicily, Siculo-Punic AR Tetradrachm. Entella, circa 345/38-320/15 BC. Head of Tanit-Persephone to right, wearing wreath of grain ears and leaves, triple-pendant earring, and ornate necklace with pendants; three dolphins around, symbol of Tanit behind / Horse standing to right, date palm in background; kerykeion before. Jenkins, Punic 89 (O31/R80); SNG Lloyd 1619-20 (same dies); SNG Lockett 1039 (same dies) = Pozzi 3299 (same dies); Gulbenkian 368 (same dies); de Luynes 1440 (same dies); HGC 2, 271. 17.39g, 25mm, 6h.

Extremely Fine; attractive cabinet tone. 7,500

Ex Giessener Münzhandlung, Auction 82, 23 April 1997, lot 53;
Ex Leu Numismatik AG, Auction 61, 17 May 1995, lot 92.



51. Sicily, Siculo-Punic AR Tetradrachm. Entella, circa 345/38-320/15 BC. Head of Tanit-Persephone to right, wearing wreath of grain leaves, triple-pendant earring and necklace; thymiaterion before / Horse advancing to left; date palm in background; [Nike flying to right] above kerykeion, to crown horse with wreath; H-Ϙ flanking foreleg below. Jenkins, Punic 99 (O33/R90); SNG Lockett 1042 (same dies); Bement 587 (same dies); HGC 2, 274. 16.69g, 25mm, 3h.

About Extremely Fine; dark old cabinet tone. 3,500

Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 153, 14 March 2009, lot 8179;
Ex Numismatica Ars Classica AG, Auction I, 19 May 1999, lot 1239.



52. Sicily, Siculo-Punic AR Tetradrachm. Entella, circa 345/38-320/15 BC. Head of Tanit-Persephone to right, wearing wreath of grain ears, triple-pendant earring, and necklace; four dolphins around / Horse prancing right; date palm in background. Jenkins, Punic 132 (O44/R119); SNG Copenhagen 965; HGC 2, 281. 17.13g, 26mm, 1h.

About Extremely Fine.

2,500

Ex Roma Numismatics Ltd., Auction XI, 7 April 2016, lot 65;
Ex Roma Numismatics Ltd. inventory, privately purchased in London, November 2010.


ΜΕΣΣΑΝΙΟΣ



53. Sicily, Siculo-Punic AR Tetradrachm. Entella or Lilybaion (?), circa 300-289 BC. Head of Herakles right, wearing lion skin headdress / Head of horse to left; date palm behind, ‘MHMḤNT (‘The People of the Camp’ in Punic) below. Jenkins, Punic 289 (O92/R237) same dies); Hunter 13 (same dies); SNG Lloyd 1654 (same obv. die); HGC 2, 293. 17.06g, 27mm, 9h.

Good Extremely Fine; lustrous with beautiful even toning. Previously NGC graded AU 5/5 - 4/5 (5745277-001). 3,000

Ex Leu Numismatik AG, Auction 4, 25 May 2019, lot 182;
Ex ‘Important collection of coins from Magna Graecia and Punic Sicily, formed in the 1990s and early 2000s’.



3x 3x

54. Sicily, Abakainon AR Litra. Circa 410-390 BC. Head of nymph facing three-quarters left / Sow standing left, piglet before; ABA above. Campana 22; Bertino 21; SNG ANS 1293; HGC 2, 21. 0.56g, 10mm, 12h.

Extremely Fine; dark ‘find’ patina. 300

From the inventory of a European dealer, outside of Italy prior to December 1992.



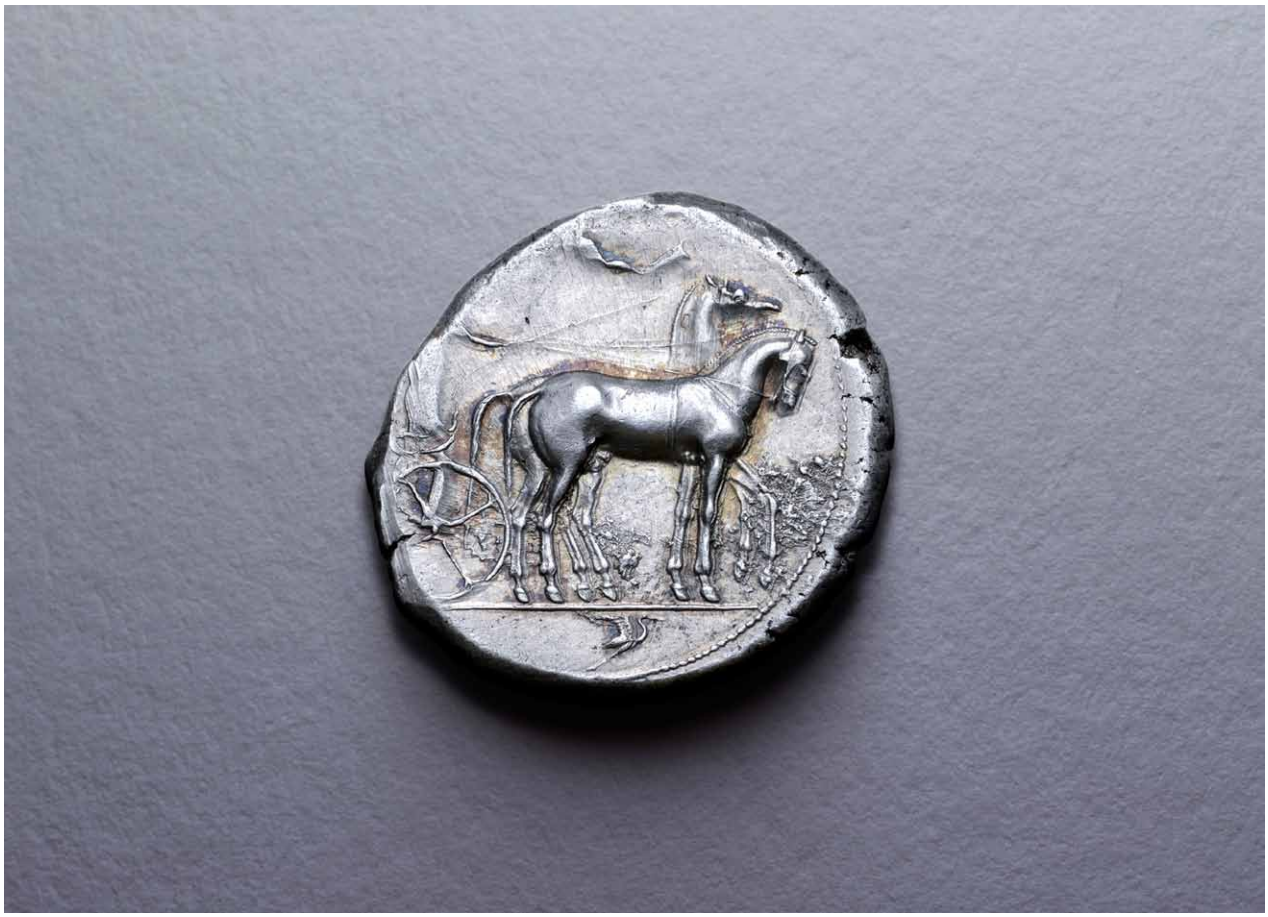
3x 3x

55. Sicily, Galaria AR Litra. Circa 430-420 BC. Dionysos standing left, holding kantharos and thyrsos; ivy rising to left / Grape bunch on vine with leaves flanking; CAΛAPI-ИOИ below. Rizzo pl. 59, 20; Jenkins, AIIN suppl. 20, pl. VI, a.; HGC 2, 332. 0.74g, 12mm, 6h.

Near Extremely Fine. Extremely Rare, a miniature masterpiece. 1,000

From the inventory of a European dealer, outside of Italy prior to December 1992.

Originally a native Sikeliote city that appears to have later Hellenised, Galaria borrowed heavily from the iconography of Aitna and Naxos for its only two issues of coinage, both struck in the mid-late fifth century. However, while the style and form of the first issue c.460 which depicts Zeus Soter on the obverse and Dionysos on the reverse is exceedingly crude, by comparison and indeed by any standard the style of this second issue is sublime. Still highly archaising in a period when the rest of the city states of Sicily were reaching an apex of high classical style, the tiny figure of Dionysos holding his thyrsos and wine cup is exceedingly charming, and truly remarkable considering the size of the coin.





A Masterpiece of Gelan Die Engraving







56. Sicily, Gela AR Tetradrachm. Circa 420-415 BC. Charioteer, holding kentron and reins, driving slow biga to right; above, Nike flying to left, crowning charioteer; stork taking flight in exergue / Forepart of man-headed bull right, ΓΕΛΑΣ (retrograde) above. Jenkins, Gela - (O92/R183; unlisted die combination); cf. SNG ANS 92 (same rev. die) & 94 (same obv. die); HGC 2, 355-6. 17.44g, 28mm, 7h.

Extremely Rare. Good Extremely Fine; some unobtrusive die rust on obverse, a truly magnificent coin of incredible aesthetic appeal with perfect, lustrous surfaces and sound metal. 20,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction III, 31 March 2012, lot 56 (hammer: £34,000);
Ex private English collection, privately purchased in Munich in December 2010.

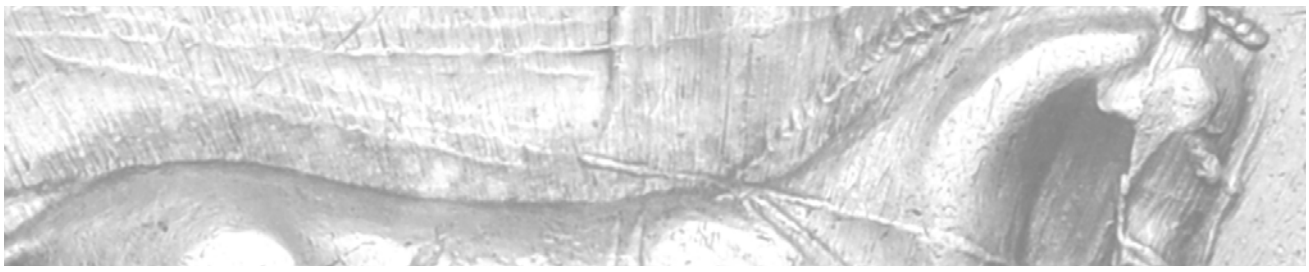
While the tetradrachms of Gela normally display a heavily worn obverse die, this coin was, despite a lightly de-centred strike, minted from fresh dies, as evidenced by the very high level of detail present on the elegantly rendered exergual stork, viewed in the moment it impels itself from the ground, its wings poised to lift the bird skywards.

The city of Gela was jointly founded by colonists from Crete and Lindos, Rhodes, 45 years after the foundation of Syracuse, around 688 BC. The city took its name from the nearby river, which itself was given the appellation Gela on account of the icy coldness of its waters, the word gela meaning ‘ice’ in the languages of the Opici and Siculi, as it does in Latin.

Virgil applies the epithet ‘immanis’ to Gela, which some believe is in reference to the river, others the city. The latter is more correct, and is an allusion to the horned, man-headed bull depicted on their coinage which is a personification of the river Gela itself. This image of the river-god is derived from that of Achelous, the ‘father of all rivers’.

Those who apply the epithet to the river make it signify ‘cruel’ or ‘monstrous’, and consider this a reference to the number of perilous whirlpools in its waters, whence Ovid remarks “Et te vorticibus non adeunde Gela” (Fasti, 4, 470) - “And you, Gela, whose whirlpools must not be approached”.

This coin dates from the high period of die engraving at Gela. Though the prosperity of the city was severely diminished when Gelon removed a large part of its inhabitants to Syracuse, many inhabitants subsequently returned and the city regained a part of its power, until the Carthaginian destruction of Gela’s colony Akragas forced the citizens to turn to Dionysios I of Syracuse for help. The latter delayed, and Gela was left to defend itself, wherein the inhabitants made a valiant defence with even the women toiling to repair the battered walls at night. At last Dionysios arrived to lift the siege, but following an initial defeat, he resolved to abandon the city and under cover of night he removed his army and the population of the city to Syracuse. The city thus fell to the Carthaginians and was thoroughly sacked, the spoils including a famous statue of Apollo which was carried away to Tyre.







The Finest of Seven Known







57. Sicily, Thermai Himerensis AR Didrachm. Circa 365-350 BC. Head of Hera right, wearing stephane ornamented with foreparts of three griffins to right; dolphin behind, ΘERMITAN around / Youthful Herakles seated nude to left on rock covered with lion's skin, holding club downwards in right hand and resting left on rock; behind, strung bow and quiver with strap. Jenkins, Punic, pl.22, 7; BMC 1; de Luynes 983; Regling, Die Antike Münze Als Kunstwerk, 733; HGC 2, 1613. 8.41g, 24mm, 6h.

Good Extremely Fine. Extremely Rare; one of only seven known examples, and by far the finest. 35,000

From the Long Valley River Collection;
Ex Gorny & Mosch Giessener Münzhandlung, Auction 215, 13 October 2013, lot 726 (hammer: EUR 55,000);
Ex I.T.R. Collection, purchased in Paris in 1981.

Thermai was founded in the wake of the utter destruction of Himera and the slaughter of the majority of its citizens by the Carthaginian general Hannibal Mago, when the survivors of this devastation relocated to the nearby hot springs whose original discovery lay in myth associated with the wanderings of the hero Herakles (Diodorus Siculus iv. 23, v. 3). Though the site had long been inhabited, it was now swelled by the displaced Himerans, and the newly enlarged town was thereafter considered to be the successor to the old city of Himera, and in time appears to have become a sizeable settlement, though now subject to Carthaginian rule.

The first series of coinage at Thermai appear to have been tetradrachms in Punic style produced in the first half of the fourth century, in all likelihood created by engravers imported from one of the other Punic dominated cities, probably Panormos. These issues, which are today very rare, bear the distinctive sharp features associated with the contemporary work of that mint. It is probable that the didrachm issue which is known from only one set of dies, was an item of some prestige that was closely associated with the later and much greater issue of litrai in the mid fourth century. Greek in style, both denominations display an image of a youthful Herakles that appears to bear distinct resemblance to the seated figure of Pan on the staters of the Arkadian League (Jameson 1276), struck circa 363/2 BC, and to the staters of Kroton (Jameson 429) struck circa 420 BC). While it is certainly possible that this reverse type was independently devised without external influence, it is tempting to see in the positioning of Herakles a close parallel with the Arkadian reverse, especially given that the two issues should be considered contemporary to each other. The head of Hera meanwhile finds its closest parallels in the coinage of Argos, circa 370-350 BC, notably Jameson 1255 (drachm) and BMC 38 (stater).

Whatever the reason or occasion for the issue of this superb type, it and its accompanying litrai represent the period of finest numismatic art at Thermai, which never again issued silver coinage of such artistic merit.



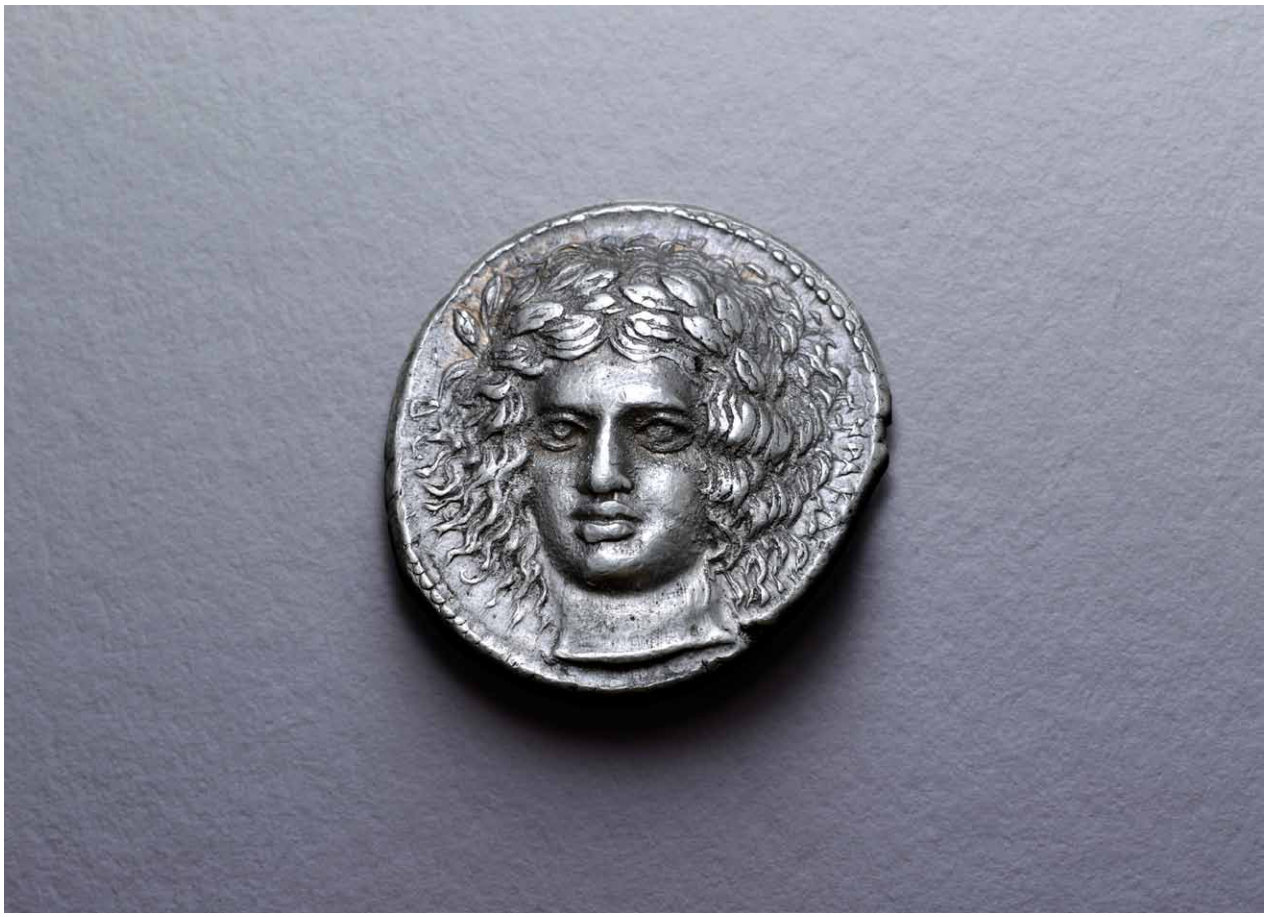




58. Sicily, Kamarina AR Litra. Circa 410-405 BC. Head of nymph left, with hair in sphendone, [KA]MAPINA retrograde before / Swan flying left over waves, with head down looking at fish below under water. Westermark/Jenkins 171 (O1/R2); BMC 25; Jameson 529; Weber 1251; HGC 2, 537. 0.60g, 13mm, 2h.

Near Extremely Fine; slightly porous, lightly toned. Rare. 400

From the inventory of a European dealer, outside of Italy prior to December 1992.





Signed by Herakleidas







59. Sicily, Katane AR Tetradrachm. Circa 405-403 BC. Obverse die signed by Herakleidas. Head of Apollo three-quarters facing, turned slightly to left, his hair falling in disordered locks about his neck and face, encircled with a heavy laurel wreath; HPAKΛEIΔAΣ downwards to right / Victorious quadriga galloping to left at full pelt, with one horse looking back; the charioteer holds reins in both hands and is about to be crowned by Nike, who flies to right over the galloping horses with an open wreath; in exergue, KATANAIΩN, below which, fish swimming left. Mirone 62 (same dies); Rizzo pl. 14, 10 (same dies); Kraay-Hirmer, 43 and colour plate 3 (same dies); Gulbenkian 190 (same dies); AMB 337 (same dies); HGC 2, 577. 17.26g, 27mm, 10h.

Extremely Fine; light cabinet tone over lustrous metal. Very Rare. 30,000

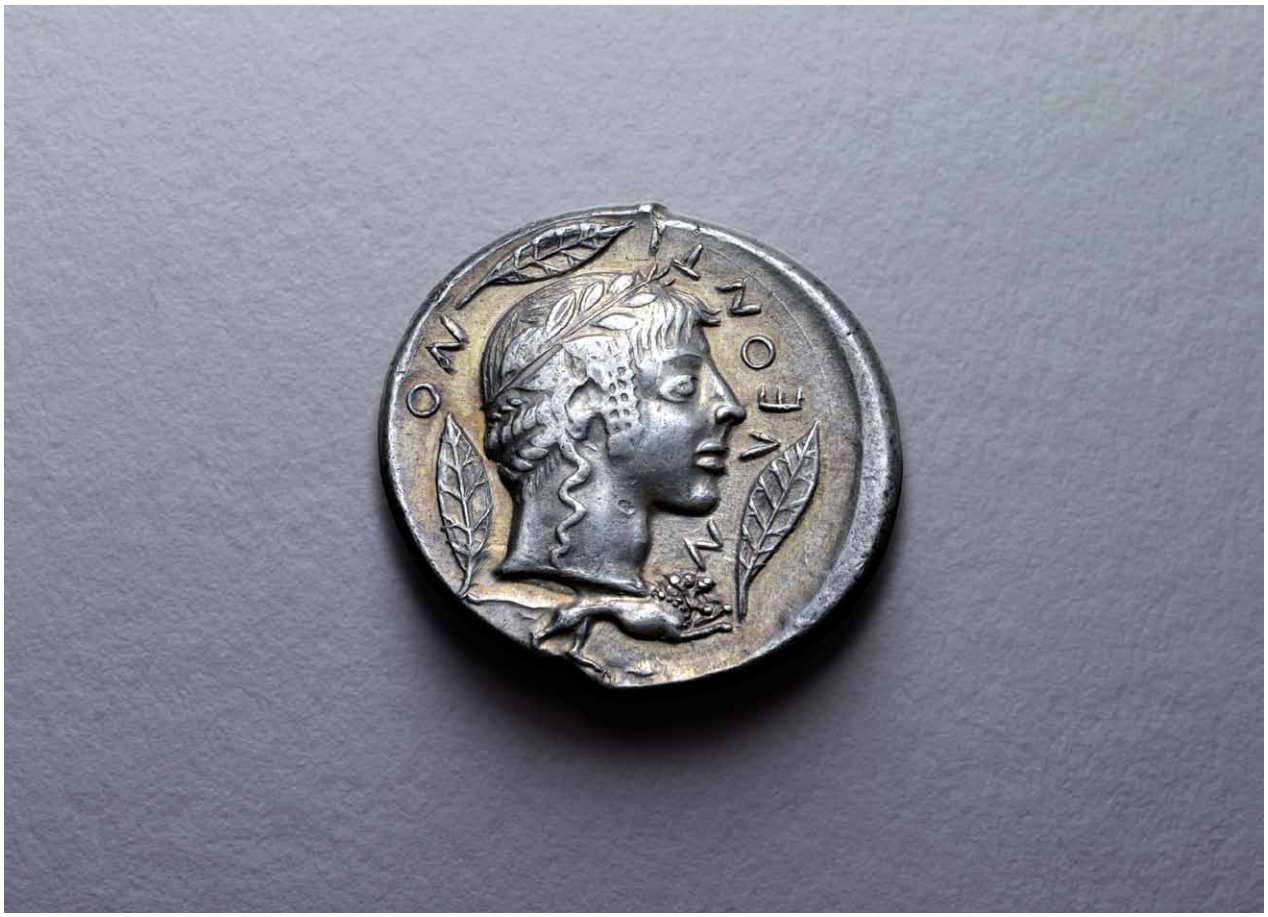
From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction IV, 30 September 2012, lot 76;
Ex private English collection, acquired from Italo Vecchi Ltd. (Nvmmorvm Avctiones), 1997;
Privately purchased from Münzen & Medaillen AG Basel, 1989.

Facing portraits represented for the master engravers of the late 5th century the greatest challenge of their art; these portraits were undertaken and produced as proof of their prowess and virtuosity, as a result of which nearly all such dies are proudly signed by the engraver. The works of Herakleidas mark the apex of numismatic art at Katane, standing apart as the most technically remarkable and aesthetically pleasing coins ever produced at that city. This accomplished artist of the high classical period, who produced signed dies only at Katane, confronts the viewer with a portrait of Apollo that is utterly enthralling, the contrast inherent in the design intriguing. Apollo appears divinely serene and benevolent, apparently half smiling yet with a gaze of almost frightening intensity that radiates raw power and authority. This severity is relieved by the youthful, naturalistic manner of his hair that, perhaps caught in a breeze, appears wild and suggestive of an existence free from temporal concerns. Yet for all the ingenuity of the portrait's composition, it is the smooth moulding of forms suggesting flesh rather than metal that is the true aesthetic triumph of this series. In this respect, Herakleidas has succeeded where so many others tried and failed, in bringing life to the face of the depicted deity.

Although the victorious quadriga is from now on relegated to the reverse side of the coin, the type is no less full of life and vigour. This scene from the city's favourite sport presents us with a moment of high action, in which the charioteer urges on his team of horses with both reins and rod; though to the viewer the outcome is a certain victory as Nike flies overhead, the charioteer's posture suggests he is tense and concentrated.







Dies by the Demareteion Master







60. Sicily, Leontinoi AR Tetradrachm. Circa 467-466 BC. Dies by the Demareteion Master. Charioteer, holding kentron and reins, driving walking quadriga right; Nike above, flying left to crown charioteer; crouching lion to right in exergue / Laureate head of Apollo right; ΛEONTINON and three leaves around; below, lion to right. SNG ANS 218 (same dies); Randazzo pl. 4, 90 (same dies); Rizzo pl. XXII, O14/R15; Kraay-Hirmer O19/R18; Gulbenkian pl. XXII, O210/R211; Basel 348 (same rev. die); HGC 2, 665. 17.25g, 30mm, 6h.

Good Extremely Fine. 20,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction V, 23 March 2013, lot 80;
Ex Comery Collection (Gibraltar), acquired prior to 1980.

The dies for this iconic masterpiece of late archaic numismatic art are confidently attributed as the work of the individual known as the ‘Demareteion Master’, who engraved dekadrachm and tetradrachm dies for Syracuse. The series takes it name from Queen Demarete of Syracuse, wife of the tyrant Gelon, who was said to have been personally involved in advocating for defeated Carthaginians in their peace negotiations with her husband after the battle of Himera in 479 BC (Diodorus Siculus, XI.26.3). In return they gifted her a gold crown, from which a gold coin was struck and called a Demareteion. While the existence of this specific coin or indeed any gold coins of this series remains a mystery, the silver coins that survive are amongst the most famous and highly prized coins from the ancient world and it is comparison with these that leads to the attribution of this Leontinoi tetradrachm. The refined style of the Apollo along with the crouching lion appear to directly link this beautiful coin to that series. There are clear stylistic parallels between the portraiture on the coins of both cities; the hand of this individual can be seen in his distinctive style apparent on the reverse of this coin in the eye-brow, eye form, delicate nose, pointed chin and slightly parted lips.

In addition to stylistic similarities, the iconography is inescapably similar to the Syracusan Demareteion issue. The quadriga on the obverse became almost synonymous with the Deinomenid realm and the exergual lion present on both the issues at Syracuse and Leontinoi is almost certainly an allusion to the Emmenid family and Queen Demarete’s ancestors, the tyrants of Akragas, who claimed descent from the son of Oedipus, Polyneikes, whose shield device was a lion. The iconography on the reverse meanwhile mirrors Arethusa’s four dolphins with laurel leaves; both portraits are laureate, and only in the addition of the lion – perhaps an allusion to the city itself – does the issue diverge significantly.

The occasion of the striking of this type is sometimes suggested as being a celebration of the fall of the Deinomenid tyrant Hieron and the independence of Leontinoi, around 466 BC. Both Holloway and Arnold-Biucchi contradict this, noting the clear associations with the Deinomenids present on the coin. Arnold-Biucchi, citing the hoard evidence of Randazzo, remarks that it would be logical for the Syracusan Demareteion types to have been struck some time (perhaps as much as a decade) before those of Leontinoi, given the advances in style present on the latter, and the sometimes significant wear on the former. It is more logical that the first post-Deinomenid coinage of Leontinoi should be the series placing the head of Apollo on the obverse, which also displays a significant degree of artistic distinction while disposing of those types that were so closely associated with the tyrants. The present type should instead be seen to have been minted a short time after the similarly styled issues at Syracuse.

This historically, artistically and numismatically important issue was even smaller than that produced at Syracuse, and is rightly considered to be one of the great masterpieces of early 5th century Sicilian coinage.

Ex Gorny & Mosch 129, 2004





61. Sicily, Leontinoi AR Tetradrachm. Circa 455-440 BC. Laureate head of Apollo right / Lion's head to right, with open jaws and tongue protruding; four barley grains and LEONTINON around. Boehringer, Studies Price, pl. 11, 35 (same obv. die, rev. die not listed); SNG ANS 220-221 (same obv. die, rev. die not listed); Rizzo pl. XXIII, 2 (same obv. die); Gulbenkian 215 (same obv. die); Boston MFA 76 (same obv. die) & 77 (same rev. die); HGC 2, 667. 17.37g, 25mm, 4h.

Good Extremely Fine; sharply struck. A rarely seen reverse die. 10,000

This coin published in H.B. Andersen, Apollo to Apollo: The Hunt for the Divine and Eternal Beauty (2019);
Ex Ancient Miniature Art Collection;
Ex Gorny & Mosch Giessener Münzhandlung, Auction 129, 8 March 2004, lot 41.



62. Sicily, Messana (as Zankle) AR Drachm. Circa 500-493 BC. Dolphin swimming to left within crescent harbour, DANKL[E] below / Nine-part incuse square with cockle shell at centre. Gielow Group 4, 33 (same dies); DuChastel Coll. 39 (same dies); HGC 2, 766; SNG ANS 302; SNG Lloyd 1076; Basel 359; Boston MFA 285; Kraay & Hirmer 49; Rizzo pl. XXV, 4–5; HGC 2, 766. 5.72g, 25mm.

Near Extremely Fine; area of flat strike, minor hairlines to rev., lightly toned and lustrous. 4,500

Ex Jonathan P. Rosen Collection;
Ex Numismatica Ars Classica AG, Auction 64, 17 May 2012, lot 693 (hammer CHF 6,500);
Ex Gemini LLC, Auction VI, 10 January 2010, lot 28.

The circumstances and time of the foundation of Zankle are uncertain, due to conflicting accounts from the historical sources. According to Thucydides, the place was originally settled by the Chalkidian colony of Kyme (Cumae), first as a trading outpost, then as a polis in its own right at a later date, when greater numbers of Chalkidian and other Euboian settlers arrived. According to Ps.-Skymnos 283-86 (possibly drawing on Ephor fr. 137A; cf. Strabo 6.2.2-3) however, Zankle was founded by Naxos as a sub-colony at around the same time as Katane and Leontinoi, i.e. circa 735-730 BC. This date seems to be supported by archaeological evidence, and by the Zanklaian participation in the foundation of Rhegion.

Situated near the narrowest point of the straits south of Cape Pelorus on a low coastal plateau facing a natural, sickle-shaped harbour from which the city took its name (ζάγκλον – scythe), the settlement of Zankle lay along the inner harbour and upon the sickle-shaped peninsula that enclosed the harbour. The city appears to have been prosperous until around 488/7 BC, when the Zanklaian forces were laying siege to a native Sikel town, and their undefended city was captured by Samian exiles.

An Extremely Rare Obol



2x






2x

63. Sicily, Messana (as Zankle) AR Obol. Circa 500-493 BC. Dolphin swimming to left within crescent harbour, DAN below / Nine-part incuse square with cockle shell at centre. SNG ANS 304; H. Gielow, Die Silberprägung von Dankle-Messana, MBNG 48 (1930), pl. 6, no. 70; cf. HGC 2, 768 (Litra). 0.61g, 11mm.

Near Extremely Fine; dark 'find' patina. Extremely Rare, only one other example on CoinArchives. 500

From the inventory of a European dealer, outside of Italy prior to December 1992.

An Overlooked Engraver's Signature at Messana





64. Sicily, Messana AR Tetradrachm. 412-408 BC. Charioteer, holding kentron in right hand and reins in left, driving slow mule-biga to left; two dolphins confronted in exergue / Hare springing to right, dove (and traces of signature [ΑΝΑΝ or ΑΝΑΛ]?) above, grain stalk below; ΜΕΣΣΑΝΙΟΣ in exergue. Caltabiano Series XVA, 615 (D220/R242); Rizzo pl. XXVII, 6 (same dies) = Jameson 657 (same dies) = L. Forrer, Notes sur les signatures de graveurs sur les monnaies grecques (Brussels, 1906), p. 23 (same dies) = A.J. Evans, "Contributions to Sicilian Numismatics -II" in NC 1896, p. 123 (same dies); SNG ANS 378 (same obv. die); SNG Lloyd 1104 (same dies); HGC 2, 797 (same obv. die). 17.34g, 26mm, 11h.

Mint State. Very Rare. 10,000

From the Long Valley River Collection;
Acquired from Classical Numismatic Group.

Rizzo, Jameson, Forrer, and Evans all mention the appearance of small letters visible to the left of the bird on the reverse; not easily discerned on this specimen but clearly present and partially legible on their coin. A signature on this tetradrachm issue of Messana would not be unusual or unexpected; the artist who signed his name 'ΣΙΜΙΝ' was active at Messana in this same period (cf. SNG ANS 381; Jameson 653). Caltabiano does not note this signature in her corpus, but then again she also doubted the existence of the ΣΙΜΙΝ signature, apparently because she did not examine the Bunker Hunt specimen (Sotheby's NY, 21 June 1990, lot 238, formerly in the Käpelli collection) on which the signature is clear. Her omission could also easily be an honest oversight given that whatever was originally engraved here was evidently quickly obliterated from the die.





From the Collection of an Imperial Chamberlain







65. Sicily, Naxos AR Tetradrachm. Circa 460 BC. Bearded head of Dionysos right, wearing ivy wreath, his hair tied in a krobylos behind / Nude, bearded and ithyphallic Silenos squatting facing, head left, holding kantharos in right hand, leaning on left; NAXION around. Cahn 54 (same dies); SNG ANS 515 (same dies); SNG Lloyd 1150 (same dies); SNG Lockett 840 (same dies); Gulbenkian 230-231 (same dies); Rizzo pl. XXVIII, 2 (same dies); Jenkins 673 (same dies); SNG Fitzwilliam 1108 (same dies); Kraay-Hirmer 6 (same dies); HGC 2, 983. 17.33g, 28mm, 8h.

Near Mint State; deep, enchanting old wine-dark cabinet tone with flashes of gold and blue. Very Rare. 200,000

From the collection of the Baron Dominique de Chambrier, original attestation of provenance included;
Ex collection of Bernard de Chambrier (1878-1963) and Marie Alvine Irma von Bonstetten (1893-1968);
Ex collection of the Baron Gustave Charles Ferdinand von Bonstetten, Chamberlain to Ferdinand I, Emperor of Austria.

Marie Alvine Irma von Bonstetten was daughter of Gustave August Arthur Albert von Bonstetten (1864-1935), the founder of the 'Automobile Club Suisse' in 1898, and great-niece of Gustave Charles Ferdinand von Bonstetten (1816-1892), who was a distinguished antiquarian and collector who published many artices in the Recueil d'antiquités suisses (1855, 1860 and 1867) and L'Essai sur les dolmens (Geneva, 1865), an authoritative study on European dolmens erected between the 5th millennium BC and the end of the 3rd millennium BC. Later, Gustave Charles Ferdinand von Bonstetten worked as an independent researcher and carried out archaeological excavations in both Switzerland and France. In 1873 he donated a part of his important collection to the 'Antiquarium of Bern' and his collection formed the basis of the Bernisches Historisches Museum. The Musée Romain of Avenches also owns pieces from his collection.

This iconic tetradrachm of Naxos is one of the great masterpieces of fifth century Greek numismatic art, and one of the most famous of all Greek coins. Produced from a single set of dies, this issue was struck in commemoration of the refoundation of the city of Naxos following the return of its citizens from their forced relocation to Leontinoi by the tyrant Hieron of Syracuse.

Undoubtedly the most accomplished engraver of his time, this artist is also believed to have been responsible for the unique Brussels Aetna tetradrachm - in both cases his work is a tour de force that showcases his singular ability. On the present piece, the obverse presents us with a refined portrait of Dionysos, which though bearing distinctly archaised features such as the arrangement of the god's hair, wreath and beard, shows his eye in profile. This, combined with the god's merry expression and the deliberate extension of the design through the dotted border indicate clear progression of style away from the more formal and rigid types of previous decades. The result is, of course, the most iconic and artistically meritorious portrait of Dionysos in all of ancient coinage.

Yet it is upon the reverse that the artist has worked a wonder that has earned this type such a lofty reputation as one of the most desired of all ancient Greek coins, and the most costly of all the tetradrachms. Here, the artist's composition combines handsome naturalistic musculature with a unique and inspired design of Silenos drunkenly gazing into his wine cup as he supports himself with his other hand. In choosing to depict Silenos facing the viewer, the artist not only proves his ability to render the design in adept relief and detail, he also effortlessly demonstrates an advanced understanding and application of the principle of foreshortening in Silenos' right leg and foot.

It is this combination of a striking, masterful image of Dionysos with such a remarkable reverse scene that was so far ahead of its time that has led so many to acclaim it a triumph of late archaic art.





A Miniature Masterpiece of 5th Century Art







66. Sicily, Naxos AR Drachm. Circa 460 BC. Bearded head of Dionysos right, wearing ivy wreath, his hair tied in a krobylos behind; beard, krobylos and wreath tips traversing the dotted border / Nude and bearded Silenos squatting facing, head left, holding kantharos in right hand, resting left hand on knee; NAXION around, all within shallow incuse circle. Cahn 55 (V40/R46); Rizzo pl. XXVIII, 13; SNG Lloyd 1151 = Weber 1467; Basel 385; SNG Lockett 841 = Pozzi 508; Jameson 674; de Luynes 1063; McClean 2467 (all from the same dies); HGC 2, 990. 4.27g, 18mm, 3h.

Good Extremely Fine. Very Rare. 25,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction VII, 22 March 2014, lot 132;
Ex Ambrose collection, privately purchased in 2009;
Ex French private collection, reportedly acquired in 1981, and probably from the Randazzo Hoard of 1980.

The parallel issue to the famous tetradrachm, this coin presents us with dies engraved by the same hand, yet subtly different in execution. The bold overlapping of the obverse design across the dotted border by the head of Dionysos is the same as that on the tetradrachm - it is the clear statement of a unique ability that delights in breaking the constraints that bind lesser artists, an attitude that is equally reflected on the reverse with its remarkable avant-garde use of the principle of foreshortening, which assists in the creation of a sense of depth and perspective. Yet this Silenos is visibly less intoxicated than he appears on the tetradrachm - here he remains upright without the use of his left hand to steady him, and instead rests it upon his knee. Possessing a more muscular build and a seemingly younger face, it may be that we are expected to see in this scene a more youthful version of the companion of Dionysos, one better able to hold his wine. The execution of Silenos' musculature and his posture both on this coin and on the tetradrachm demonstrate a clear tendency in this artist towards naturalism and observational realism that was greatly ahead of his time.

Signed by Prokles







67. Sicily, Naxos AR Hemidrachm. Circa 415-403 BC. Obverse die signed by Prokles. Horned head of river god Assinos left, wearing ivy wreath, signed Π on neck; ΝΑΞΙΩΝ to right / Silenos, nude and ithyphallic, squatting facing half-right, head left, holding kantharos in right hand and thyrsos in left. Cahn 122 (V76/R99); Campana 24a (same dies); Rizzo pl. XXVIII, 30 (same dies); SNG ANS -; SNG Lloyd -; SNG München 766 (same dies); SNG Copenhagen 495 (same dies); McClean 2477 (same dies); HGC 2, 992. 2.10g, 14mm, 9h.

Good Very Fine; dark original 'find' patina. Very Rare. 1,000

From the inventory of a European dealer, outside of Italy prior to December 1992.




ΝΑΙΩΝ

Wonderful Classical Style







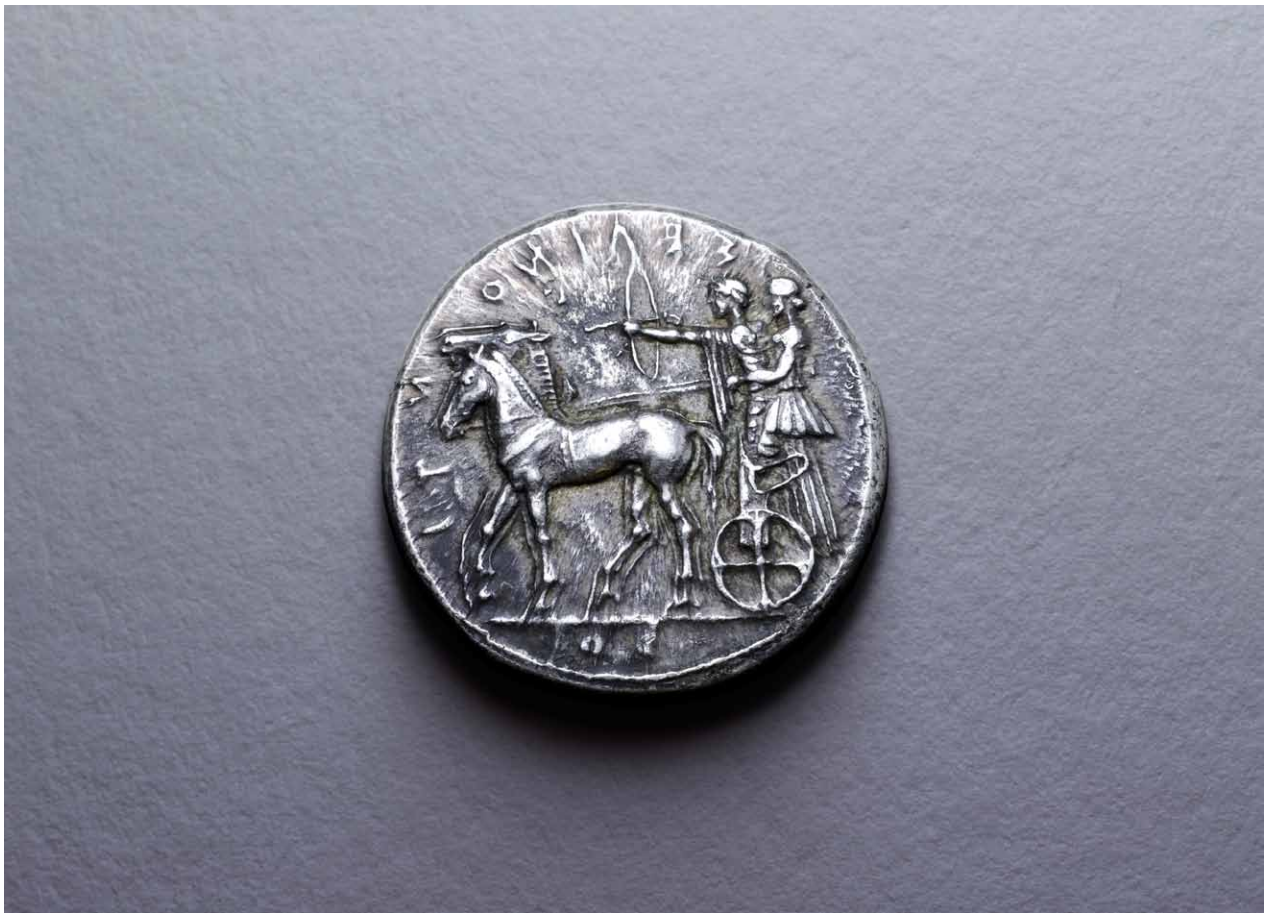
68. Sicily, Naxos AR Tetradrachm. Circa 430-420 BC. Bearded head of Dionysos to right, wearing stephanos ornamented with ivy wreath, hair hanging in loose curly locks / Nude, bearded Silenos kneeling facing on ground, head left, holding kantharos in raised right hand which he contemplates, holding thyrsos upright in left, his tail curled behind him; an ivy branch springs upward from the ground in left field; NAΞION downwards in right field. Cahn 100 (V66/R82); SNG ANS 524 (same obv. die); SNG Lloyd 1156 (same obv. die); Rizzo pl. XXVIII, 16 (same obv. die); Basel 386 (same obv. die); Gulbenkian 232 (same dies); SNG München 761 (same dies); SNG Fitzwilliam 1113 (same dies); Jameson 677 (same dies); de Hirsch 513 (same dies); Ward 225 (same dies); Giesecke pl. V, 14 (same dies); Kraay & Hirmer 8-9 (same obv. die); HGC 2, 984. 16.75g, 30mm, 8h.

Extremely Fine; attractive cabinet tone. Very Rare; no other example of this obverse die is known in such a high grade. 75,000

Ex Ira & Larry Goldberg Coins & Collectibles, Auction 80, 3 June 2014, lot 3248;
Ex Gemini LLC - Heritage World Coin Auctions, Auction VIII, 14 April 2011, lot 13;
Ex Classical Numismatic Group, Triton XII, 6 January 2009, lot 95 (hammer: US$ 160,000).

This tetradrachm, designed and engraved just 30 years after the other Naxos tetradrachm seen earlier in the sale, shows a distinct transition in artistic style from the archaic to the classical. We are fortunate to have these two pieces depicting the same figures and scenes so that we can directly compare them and examine the development of classical style on Greek coinage at this time. The most striking difference is in the obverse portrait of Dionysos: the hair on this piece represents idealised naturalism, with irregular strands curling in different directions in an attractive tousled manner. It has been suggested that these curls echo the grape bunches which are so commonly associated with this god (CNG, Triton XV, lot 1007 [same dies as above]). This is in contrast to the stylised hair on the archaic piece which is depicted in a regular linear pattern with long hair tied in a bun at the back, demonstrating the development in hairstyles as well as in art. This shows how the focus for artists and die engravers had moved from the symmetrical and pattern-like forms which were the ideals of the archaic style to a more idealised naturalistic portrayal of human (or god) form. The difference between the proportions in the facial features also demonstrate the new ways in which engravers approached their work. The eye and lips on this coin appear in proportion to the rest of the face rather than the enlarged features seen on the earlier version. The more archaic style created a mask-like effect more in line with Greek theatrical representations of the gods rather than contemporary statues which are reflected here (see below). The difference in the form of Silenos on the two coins is also worth noting; on the archaic example Silenos is shown in a cross legged crouch which makes him look more as if he would be more comfortable on all fours, his facial features are also exaggerated and his tail clearly visible, reminding us of his part animal nature. In this more classical depiction of Silenos, he appears more human than his earlier counterpart, seated in a comfortable position and with more delicate facial features, his tail is also less prominent due to the addition of the twisting vine to the left of the design. This transition from animal-like creature to a more civilised being reflects the changing cultural ideals at the time.

Historians attribute the significant alteration in artistic style in ancient Greece to approximately the year 450 BC, which aligns with our evidence here. Polykleitos, an artist famed for leading the movement into classical style, is thought to have created his ‘canon’ at this time, a treatise laying out the correct proportions for creating the new aesthetic ideal of a human figure. These new methods for creating art were materialised in Polykleitos’ most famous work, his Doryphoros or spear-bearer, a sculpture depicting a nude warrior. Galen commented on this sculpture that it “holds beauty to consist not in the commensurability or ‘symmetria’ of the constituent elements, but in the commensurability of the parts, such as that of finger to finger, and of all the fingers to the palm and wrist... and in fact, of everything to everything else, just as it is written in the Canon of Polykleitos. For having taught us in that work all the proportions of the body, Polykleitos supported his treatise with a work”. Polykleitos is believed to have finished this sculpture in approximately 440 BC around a decade before this coin was minted. The 440s and 430s can be considered a high point in the production of classical art works. With the cessation of the painter Polygnotus’ work in approximately 450 BC, came the end of the simpler, more archaic artistic fashion and made way for some of the classical works that are still appreciated today. Myron’s Diskobolos (copies of which can been seen all around the globe) and the Parthenon’s metopes and frieze sculptures and relief carvings (British Museum) display some of Polykleitos’ new methodology and are archetypal of the high classical period. The masterful use of classical style on this coin of Naxos sets it firmly in the new artistic tradition and demonstrates how the inclination and techniques had fully permeated the Greek world by 430-420.





Ex Bank Leu 36, 1985







69. Sicily, Selinos AR Tetradrachm. Circa 455-409 BC. Artemis driving slow quadriga to left, holding reins in both hands, beside her stands Apollo drawing bow; ΣΕΛΙΝΟΝΤΙΟΝ (retrograde) around / River god Selinos, standing nude to left, cradling a palm branch in left arm and holding in right hand a phiale over altar to left before which stands a cockerel; selinon leaf above statue of bull on plinth in left field, ΣΕΛΙИΟΣ around above. Schwabacher 4 (Q1/S4); HGC 2, 1220; SNG Lloyd 1222 (same dies); BMC 25 (same dies); Berlin 576 (same dies); Kraay & Hirmer 186 (same obv. die); Rhousopoulos 372 (same dies); HGC 2, 1220. 17.44g, 27mm, 8h.

Near Mint State; magnificent old cabinet tone. Very Rare; among the finest known examples. 20,000

From the Long Valley River Collection;
Ex Mike S. Gasvoda Collection;
Privately purchased from Edward J. Waddell Ltd. (inventory no. 54010, USD 55,000);
Ex Sotheby's, 5 July 1995, lot 23;
Ex Bank Leu AG, Auction 36, 7 May 1985, lot 57.

Selinos was one of the first Sicilian cities to issue coins, commencing c. 540-530 BC, striking staters probably initially on the Corinthian standard, but later on the Attic. The name of the city is thought to have been derived from the name of the wild celery that grew in the area, known as selinon. Indeed, early staters depicted a large selinon leaf as the obverse type, but these were eventually superseded by Syracusan-inspired chariot designs such as the present tetradrachm. However the selinon leaf as a motif was not entirely abandoned and the later coinage retained this early emblem of the city on the reverse as an adjunct symbol as can be seen in this example. The connection with Syracuse was not limited to the influence of the iconography of their coinage, however: the people of Selinos are mentioned by Diodorus as being amongst the Sicilian allies who rallied together to expel the last tyrant of Syracuse in 466/467 BC, Thrasyboulos (Diodorus Siculus, Biblioteca Historica, xi.68). The obverse of this coin therefore can be seen to hint at the relationship between the two cities beyond surface artistry.

Two other subordinate elements of the reverse design are present which have attracted considerable attention - the cockerel before an altar, and the bull set upon a platform. Since the bull and its platform vary considerably in form and style from one die to the next, a local statue is ruled out as a possibility. A. H. Lloyd (N.C. 1935) considered these two symbols to represent the long-standing friendship of Selinos with Himera, since the cockerel was the principal type of Himera and he identified the bull as the infamous brazen bull of the tyrant Phalaris of Akragas, in which he is said to have roasted his enemies alive, on the basis that Himera was one of the important acquisitions of Phalaris in his quest to become master of Sicily. It has also been posited that the bull may be present as a result of the connection of bulls and river gods, which is perhaps corroborated by the presence of fish alongside bulls on Thourian reverse types. Both symbols are rendered in exquisite detail, the miniature bull easily the equal of any Thourians. The principal element of the reverse however is a real tour de force. The figure is the river-god Selinos, portrayed as an idealised nude youth holding a phiale and carefully detailed laurel branch, set with a diadem about his brow.





The Famous Demareteia







70. Sicily, Syracuse AR Tetradrachm. Deinomenid Tyranny. Time of Hieron I, circa 475-470 BC. Dies by the Demareteion Master. Charioteer wearing a long chiton and holding a goad in his right hand and the reins in his left, driving a walking quadriga to right; Nike above, flying right to crown the horses; below, lion springing to right in exergue / Head of Arethusa right within linear circle, wearing olive wreath, pendant earring and necklace; her hair waved at the front and tied at the back with a ribbon; ΣVRAKOΣIΟN and four dolphins swimming clockwise around. Boehringer 382 (V196/ R269); Rizzo pl. XXXV, 4 var.; SNG ANS -; HGC 2, 1308. 17.32g, 26mm, 6h.

Extremely Fine; attractive cabinet tone. Very Rare. 30,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction VI, 29 September 2013, lot 442;
Ex Comery Collection (Gibraltar), acquired prior to 1980.

The series of coins known as the Demareteia are among the most famous and revered of all the ancient coins, being acclaimed as masterpieces of late archaic art. The engraver responsible for the series, the ‘Demareteion Master’ is rightly placed among the first rank of accomplished artists.

The series takes its name from Queen Demarete, wife of the Syracusan tyrant Gelon, who Diodoros (XI. 26) reports as having intervened on behalf of the defeated Carthaginians at the peace negotiations following the Battle of Himera: “For when the ambassadors who had been dispatched from Carthage came to him and begged him with tears to treat them humanely, he granted them peace, exacting of them the expense he had incurred for the war, two thousand talents of silver, and requiring them further to build two temples in which they should place copies of the treaty. The Carthaginians, having unexpectedly gained their deliverance, not only agreed to all this but also promised to give in addition a gold crown to Damaretê, the wife of Gelon. For Damaretê at their request had contributed the greatest aid toward the conclusion of the peace, and when she had received the crown of one hundred gold talents from them, she struck a coin which was called from her a Damareteion. This was worth ten Attic drachmas and was called by the Sicilian Greeks, according to its weight, a pentekontalitron.”

The identity of the coin Diodoros mentions has long presented a mystery, fiercely debated, since the crown was said to be of gold and there were no known gold coins of Syracuse until many years later. At various times it has been claimed that Diodoros must have been referring to a gold issue of which no specimens survive, or another silver coin with which we are not familiar. Yet he specifically mentions the denomination and standard of the coin, and the case for the companion dekadrachm of this type being the coin referred to by Diodoros can no longer be seriously disputed. Though we shall not present here arguments relating to the dating of the series, the consensus is that the coin was struck some time after the Battle of Himera, most likely under Hieron, with the date range proposed by Alföldi, E. Boehringer and Arnold-Biucchi of 475-470 seeming the most plausible.

The superior style and workmanship of the coin certainly appears to commemorate a victory, noting in particular the extraordinary presence of a laurel wreath adorning Arethusa; yet a purely commemorative nature for this coin is probably a simplistic and naive interpretation. The dekadrachms struck by Dionysios I are now agreed to have been intended to pay for mercenaries; the theory that the Athenian dekadrachms were struck in commemoration of the victory over the Persians at Marathon or Salamis too has been discredited. We should see in the Demareteion series a product of expedience - a means of paying mercenary soldiers - which though presented in a remarkable form is nonetheless an economic solution rather than a commemorative frivolity.

An Extremely Rare and Beautiful Composition





71. Sicily, Syracuse AR Tetradrachm. Deinomenid Tyranny. Time of Hieron I, circa 470-466 BC. Charioteer driving walking quadriga to right, holding reins with both hands; Nike above, flying left to crown charioteer with wreath, ketos to right in exergue / Head of Arethusa to right within linear circle, wearing simple earring and bead necklace, hair tied at back with pearl headband; ΣVRAKOΣION and four dolphins swimming clockwise around. Boehringer 437 (V233/R313); SNG ANS 135 (same obv. die); Rizzo -; Jameson 757 (same dies) = Benson 290 (same dies; HGC 2, 1310. 17.42g, 25mm, 11h.

Near Mint State; a beautiful composition. Extremely Rare; no other examples offered at auction in the past 20 years. 17,500

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction V, 23 March 2013, lot 116;
Ex Comery Collection (Gibraltar), acquired prior to 1980.

Issued under Hieron I this charming tetradrachm exemplifies many of the tropes associated with the Demareteion issue, although it dates from later in his reign and is amongst the last examples of coinage issued under Deinomenid rule of Syracuse. One of the four sons of Deinomenes, three of whom were successive tyrants of Syracuse, Hieron I seems to have been the most well-rounded ruler of the brothers. His predecessor Gelon is perhaps the best known of the Syracusan tyrants, mainly for his role in the defeat of the Carthaginians at the Battle of Himera in 479 BC, but also for being responsible for enhancing the prestige of Syracuse in the Greek world, embarking on an impressive building program in the city. Gelon's record was not entirely honourable, however: when his uncle, Hippocrates, the tyrant of Gela died he went to assist his cousins in dealing with the unrest that ensued, but Herodotos informs us that "Gelon made a pretence of serving the cause of Hippocrates' sons Euclides and Cleandrus, whose rule the citizens would no longer bear. When he had defeated the men of Gela, however, he deposed the sons of Hippocrates and held sway himself" (Histories, vii.155).

Hieron I's successor, his brother Thrasyboulos, had a very short-lived reign that lasted less than a year and was notable only for its brevity. In a similar vein to his brother's actions in Gela, Thrasyboulos forcibly seized power from his nephew, who had been in line to become tyrant after Hieron's death. So unpopular was his accession to power that Thrasyboulos was overthrown by members of his own family and allies from neighbouring cities; these events were then followed very quickly by the end of the rule of tyrants and the beginning of democracy on Syracuse (Aristotle, Politics, v.1312b).

In contrast, Hieron's rule as tyrant of Syracuse was marked by alliances with neighbouring cities, a time of flourishing literature, art and philosophy, success in athletic contests, including the Olympic Games, as well as a significant military success against the Carthaginians of his own, at the battle of Cumae in 474 BC. Many poets and philosophers are attested as having been members of his court, including the tragedian, Aeschylus, the philosopher, Xenophanes and the poet Pindar who wrote one of his odes to Hieron, heaping praises upon him for his masterful horsemanship (Olympian Odes 1). Xenophon of Athens, writing about a century later, details a conversation between the poet Simonides and Hieron, in which the poet defers to Hieron's greater wisdom and says to him "I know you were born a private citizen…and are now a tyrant. Therefore, as you have experienced both fortunes, you probably know better than I how the lives of the tyrant and the citizen differ as regards the joys and sorrows that fall to man's lot" (Hiero, i.2). It is never advisable to speculate on hypothetical outcomes in history, however, given the positive light in which Hieron is portrayed by both his contemporaries and later writers, perhaps had he not been succeeded by so woeful a candidate in Thrasyboulos democracy may have taken a little longer to reach Syracuse.



2x





2x

72. Sicily, Syracuse AR Litra. Time of the Second Democracy, circa 466-460 BC. Head of Arethusa right, wearing earring, necklace and pearl-diadem; ΣYRA downwards before / Octopus. Boehringer Series XIIIa, 419; HGC 2, 1375. 0.65g, 12mm, 10h.

Mint State; wonderful dark old cabinet tone. 750

From the collection of Italo Vecchi.

Dies by the Unknown Master





73. Sicily, Syracuse AR Tetradrachm. Time of the Second Democracy, circa 420 BC. Signed by the unknown master ‘A’. Charioteer, holding kentron and reins, driving slow quadriga to right; above, Nike flying to left, crowning charioteer with wreath / Head of Arethusa right, wearing double-hook earrings and necklace with lion-head pendant, ampyx decorated with olive branch, hair enveloped in sakkos drawn together at top and decorated with a maeander pattern above chevrons and signed with the letter A; four dolphins and ΣΥΡΑΚΟΣΙΟΝ around. Boehringer 699 (V345/R477); SNG ANS 234 (same dies); HGC 2, 1322. 18.02g, 24mm, 9h.

Good Extremely Fine; lightly toned with golden iridescence. 12,500

From the Long Valley River Collection;
Ex Sheikh Saud bin Mohammed al-Thani Collection, Morton & Eden Ltd, Auction 86, 24 May 2017, lot 7;
Ex Roma Numismatics Ltd., Auction II, 2 October 2011, lot 106 (hammer: £19,000);
Ex Roma Numismatics Ltd., Auction I, 15 October 2010, lot 24 and coverpiece;
Ex David Freedman Collection; privately purchased from Numismatica Ars Classica AG, 2009.

The finest specimen known of this very rare type, it is clear that the dies were fresh when this coin was minted as evidenced by the subtle yet crisp detail of the horses, though the obverse strike was not quite perfect. The reverse displays a magnificent head of Arethusa wearing an intricately detailed sakkos (a form of ornamental hair-net), with a detailed chevron and maeander patterned band around. This coin, and the Syracusan series in general, afford the modern observer an intriguing indicator of the changing fashions of the time. Greek women had traditionally covered their heads in a variety of manners from around 500 BC, with evidence of a variety of headdresses being found on sculpture, in surviving texts and of course on numismatic representations. The sakkos in particular could be either a soft woven cap or a loose piece of material wrapped around the head, but in either case it initially completely covered their hair which was tied up in a bun underneath. The sphendone, which was a less restrictive headdress, was in effect a scarf wound around the head that covered only the lower portion of the hair-bun and allowed for more feminine styling. Both the sakkos and the sphendone declined in popularity in the late fourth century. This particular depiction of Arethusa presents us with an at once majestic and demure portrait that is rendered all the more impressive by the light tone of the piece and by the golden highlights playing around the nymph’s head which create a fitting ‘aura’ of divinity.

The unknown individual who signed this reverse simply ‘A’ was the very first master engraver to sign his dies at Syracuse, around 15 years before other masters such as Eumenos, Kimon and Euainetos began signing theirs. The striking quality and attentive craftsmanship on display in this tetradrachm seems to be the diametric opposite to the state of affairs in Syracuse and Sicily more widely at the time it was issued. The period from which it dates falls roughly in the middle of what is known as the Second Democracy in Syracuse, which followed a particularly turbulent period of rule by the Deinomenid tyrants and was in turn succeeded by another sequence of cruel and unpleasant tyrants, the Dionysii. These unsettled politics did not, however, negatively impact the continuing developments being made in the artistry of Syracuse’s coinage. Indeed it seems that the very fact that this period was dominated by warfare and rivalry with other city states, requiring huge sums to finance, meant that the die cutters had ample opportunity to experiment and refine their skill, resulting in some of the most exquisite example of numismatic art produced in the ancient world, of which this tetradrachm is undoubtedly one.







Dies signed by Euth(edemos?) and Phrygillos







74. Sicily, Syracuse AR Tetradrachm. Time of the Second Democracy, circa 415-406 BC. Dies signed by Euth(edemos?) on obverse and Phrygillos on reverse. Nude Eros driving galloping quadriga to right, holding reins in both hands; above, Nike flying to left, crowning him with wreath and holding aphlaston; in exergue, Skylla swimming to right, holding trident over shoulder, flanked by EYΘ and fish to right and leaping dolphin to left / Grain-wreathed head of the nymph Arethusa to left, wearing looped earring and necklace; ΣYPAKOΣION and four swimming dolphins around, ΦPYΓIΛΛOΣ in two lines below. Tudeer 47 (V15/R29); Fischer-Bossert 47 (V15/R29); SNG ANS 274 (same dies); Kraay-Hirmer 107 (same dies); Rizzo pl. XLII, 12 (same dies); Jameson 801 (same dies); de Luynes 1169 (same dies); HGC 2, 1334. 16.56g, 26mm, 11h.

Good Extremely Fine. A highly desirable type in exceptional condition of preservation. 30,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XI, 7 April 2016, lot 113;
Ex collection of P.G. (Brussels), privately purchased in Munich in 2006.

This spectacular coin is part of a brief series of coins engraved at Syracuse, Akragas and a mint believed to be Kamarina, as Syracuse and her allies basked in the glory of their brilliant and total victory in the autumn of 413 BC over the Athenian expeditionary force commanded by Nikias, Demosthenes and Eurymedon.

Despite the traditionally broad dating assigned to this issue (415-405) we may deduce the date of its production on the basis of several considerations: namely, the unusual attributes of this series, the availability of metal, and the requirement for coinage.

This issue, Tudeer 46 (which shares the same obverse die) and Tudeer 51 share one highly unusual feature: Nike carries not the usual palm branch, but an aphlaston; a hemilitron attributed to Kamarina struck in the same period also displays an aphlaston as the sole reverse type. The extraordinary use of such a symbol at this time can only refer to the great naval victories won in late August and early September of 413. In the former engagement, Eurymedon was killed and many of the Athenian ships were pushed on to the shore where Syracusan-allied land forces commanded by the Spartan general Gylippos were waiting for them. With the Syracusans now blockading the harbour the Athenians on 9 September readied themselves for one last battle, but the cramped conditions in the harbour prevented them from manoeuvring and eventually forced them back onto the shore again. Abandoning their ships, they retreated to their camp leaving the Syracusans to burn or tow away what little remained of their once great fleet. This hypothesis is further reinforced by the presence of Skylla in the exergue, playfully chasing a fish with her trident over her shoulder, while a dolphin follows in her wake. This too is a symbol unique to this single Syracusan die, but not to the period: Akragas at this time also issues a famous and unprecedented type (Kraay-Hirmer 175) bearing Skylla and the Akragantine crab in great detail upon the reverse, while two majestic eagles stand proudly on the obverse, tearing at a dead hare. It has already been remarked elsewhere that that type most likely commemorates the defeat of the Athenian force (see U. Westermark, Skylla on the Coins of Akragas, DN pp. 215-223). The unusual depiction of Arethusa wreathed with grain on both this issue and Tudeer 46 may also be explained by the lifting of the blockade of the city and the threat of starvation being dispelled as food was able to be once again freely imported.

The spoils from the annihilated Athenian army would have provided ample metal on which to strike this celebratory issue (the Athenian reinforcements in 414 alone brought 300 talents - nearly eight metric tonnes of silver). Indeed, though the coins are now extremely rare, the issue must have been vast judging by the highly worn die states we see on the surviving specimens. By 406/5 however, silver was in sufficiently short supply that Akragas, Kamarina and even Syracuse resorted to emergency gold issues.

Excepting the great victory of 413 there appear to be no other occasions between 415 and 405 that would warrant the striking of so special a coinage and in such numbers. During the Carthaginian invasion of 410-409 neither Syracuse nor Akragas directly engaged the invaders, and even after the destruction of Selinos and Himera, their reactions were mild. Syracuse chose to quietly build up its fleet, while Akragas slowly expanded its army. Neither city had cause therefore in this period to expend sums as great as those which would have been required following the siege of Syracuse - soldiers, mercenaries and allies never require payment as great as when they have just concluded a successful war.

Dies signed by Euth(edemos?) and Eumenes



75. Sicily, Syracuse AR Tetradrachm. Time of the Second Democracy, circa 415-406 BC. Dies signed by Euth(edemos?) on obverse and Eumenes on reverse. Nude Eros driving galloping quadriga to right, holding reins in both hands; above, Nike flying to left, crowning him with wreath and holding aphlaston; in exergue, Skylla swimming to right, holding trident over shoulder, flanked by EYΘ and fish to right and leaping dolphin to left / Grain-wreathed head of the nymph Arethusa to left, wearing looped earring and necklace with lion's head pendant; ΣYPAKOΣIΟN and four swimming dolphins around, EYM below. Tudeer 46 (V15/R28); Fischer-Bossert 46 (V15/R28); Gulbenkian 279 (same dies); BMC 153 (same dies) = Kraay & Hirmer 103 (same dies); SNG ANS 273 (same dies); HGC 2, 1334. 17.23g, 25mm, 9h.

Good Very Fine; some flatness on high points; both die engravers' signatures clearly visible. 7,500

From a private UK collection;
Ex CGB Numismatique, Mail Bid Sale 43, 29 April 2010, lot 35.

Twice-Signed by Eumenes



76. Sicily, Syracuse AR Tetradrachm. Time of the Second Democracy, circa 415-405 BC. Obverse and reverse dies signed by Eumenes. Charioteer driving fast quadriga to left, holding kentron in right hand, reins in left; Nike flying to right above, crowning charioteer with wreath held outstretched in both hands; signature EVMHNOV in exergue / Head of Arethusa to left, hair tied with band and ribbons; four dolphins around, signature EVMHNOV behind. Tudeer 23 (V9/R15); Fischer-Bossert 23 (V9/R15); SNG ANS 258 (same dies) = Bement 494 (same dies); SNG Lloyd 1367 (same dies); SNG Lockett 961 (same dies); BMC 144 (same dies); Boston MFA 400 (same dies) = Warren 370 (same dies); Dewing 841 (same dies); Gillet 611 (same dies); Jameson 792 (same dies); HGC 2, 1328. 17.25g, 25mm, 12h.

Extremely Fine; beautiful old cabinet tone. Very Rare; the finest to be offered at auction in the past 20 years. 12,500

From the Long Valley River Collection;
Ex Gorny & Mosch Giessener Münzhandlung, Auction 207, 15 October 2012, 75B;
Ex Matton Collection (Château d'Hauterive, France), acquired in the 1960s-1980s.

Ex David Freedman Collection





77. Sicily, Syracuse AR Tetradrachm. Time of the Second Democracy, circa 415-405 BC. Charioteer, holding kentron in right hand and reins in both, driving fast quadriga to left; Nike flying above to right, crowning charioteer with open wreath; grain ear in exergue / Diademed head of Arethusa to right, wearing earring and necklace, hair in ampyx and sphendone; ΣΥΡΑΚΟΣΙΟΝ and four dolphins around. Tudeer 63 (V22/R41); Fischer-Bossert 63 (V22/R41); SNG ANS 281; Rizzo pl. XLVII, 10 (same dies); BMC 221 (same dies); Boston MFA 414 = Warren 382 (same dies); Gulbenkian 285 (same dies); Jameson 108 (same dies); HGC 2, 1339. 17.43g, 24mm, 11h.

Good Extremely Fine. Very Rare. 15,000

From the Long Valley River Collection;
Ex David Freedman Collection;
Ex Roma Numismatics Ltd., Auction II, 2 October 2011, lot 108 (hammer: £18,000);
Ex Numismatik Lanz München, Auction 138, 26 November 2007, lot 129.

Sicily in the mid-5th Century BC was riven by continual warfare between cities vying for pre-eminence and power over their neighbours, and such warfare required vast amounts of money to finance, money which the cities of Sicily had in abundance thanks to their favourable position on the Mediterranean trade routes. This constant state of war was contrasted by a climate of state-patronised cultural experimentation and development. Great artists, sculptors and die cutters were hired to imbue their employers' cities with elegance and grandeur; the need for ready coin to pay mercenaries naturally leant itself to the die cutter's advantage. The tetradrachms provided the ideal medium on which to explore, refine and hone their art, and while the first masters such as the 'Maestro della foglia' and the unknown master who signed his work 'A' remained anonymous on their coinage, their students proudly signed their works with their signatures, and thus are passed on to us the names of Exakestidas, Kimon, Euainetos and others.

Yet while the signed dies are often among the most coveted by collectors, many of the finest dies were left unsigned - as was the case with the present piece, which though lacking a signature is nonetheless an excellent example of the very best numismatic art of the period.






ΣΥΡΑΚΟΣΙΩΝ

A Masterpiece by Parmenides







78. Sicily, Syracuse AR Tetradrachm. Time of Dionysios I, circa 410-395 BC. Unsigned dies by Parmenides. Charioteer, holding kentron and reins, driving fast quadriga to left, about to turn left, Nike flying above to right, crowning charioteer; ear of grain beneath double exergual line, on which a broken chariot wheel / Head of Arethusa to left, hair in ampyx and sphendone ornamented with stars, wearing triple-pendant earrings and necklace; ΣVRAKOΣION and four dolphins around, one emerging from bust truncation. Tudeer 74 (V26/R51); Fischer-Bossert 74b (this coin); Jameson 838 (these dies); SNG ANS 284 (these dies); HGC 2, 1342. 17.50g, 27mm, 8h.

Extremely Fine. Very Rare; possibly the finest known example, well struck and centred on a very broad flan boasting excellent metal, lightly toned.
35,000

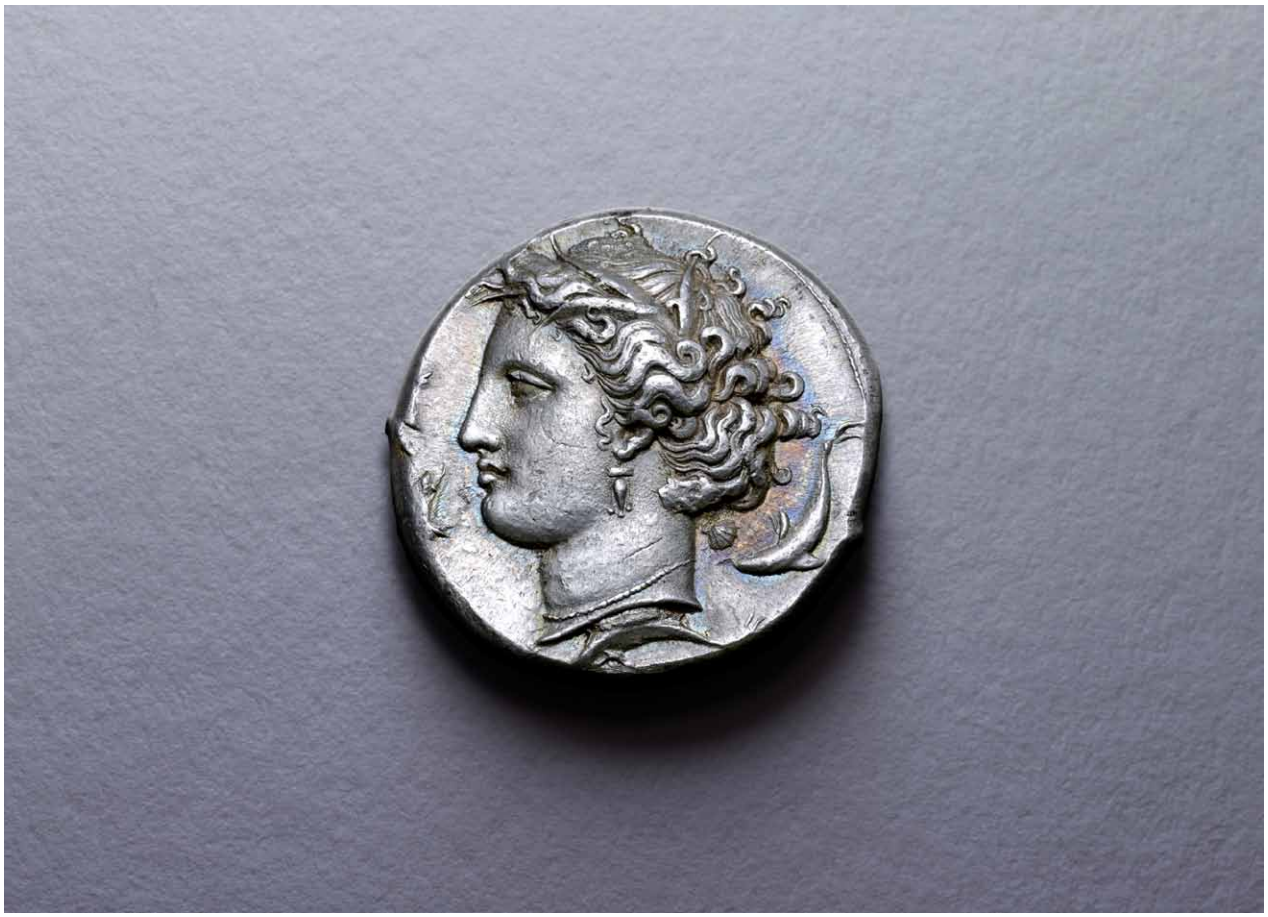
This coin cited in W.R. Fischer-Bossert, Coins, Artists, and Tyrants: Syracuse in the Time of the Peloponnesian War (ANSNS 33, New York, 2017);
From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction III, 31 March 2012, lot 74 (hammer: £48,000);
Ex Hermann Robinow Collection, Morton & Eden Ltd, Auction 51 (A Collection of Exceptional Greek Coins), 24 October 2011, lot 58;
Ex Numismatica Ars Classica AG, Auction 10, 9 April 1997, lot 148.

‘They say that there was a hunter called Alpheius, who fell in love with Arethusa, who was herself a huntress. Arethusa, unwilling to marry, crossed to the island opposite Syracuse called Ortygia, and there turned from a woman to a spring. Alpheius too was changed by his love into the river. […] Because the water of the Alpheius mingles with the Arethusa, I am convinced that the legend arose of the river’s love-affair’ (Pausanias, Description of Greece, 5.7). Just as the tale of Arethusa captured the imagination of Pausanias, the Corinthians, who established the Syracusan colony on the island of Ortygia, chose the enchanting deity to be their patron. As the colony established itself and spread from its nucleus to the Eastern coast of Sicily, depictions of the nymph’s head started to appear on their early coins minted at the end of the 6th century BC.

As the colony of settlers grew and transitioned into a democracy, they gained both strength and territory as well as a flourishing cultural scene. With their growing ambition and power, clashes with neighbouring cities competing for supremacy were inevitable and Syracuse became embroiled in various conflicts until its transformation back into a tyranny under Dionysios I (c. 430-367 BC) gave way to a period of prosperity. Besides his highly successful military tactics, another dimension to the rule of Dionysios I was his patronage of the arts. Numerous sculptures and die-cutters were employed to enhance the city’s grandeur and, as the art scene blossomed, the opportunity for individuals to hone their skills and become famous arose. A number of die cutters proudly signed their works and thus we have come to know the names of some of them, including Exakestidas, Kimon, Euainetos and Parmenides.

Each artist succeeded in producing variation in style, especially in the treatment of the head of Arethusa, which by this time was prolific on the reverse of Syracusan coins. Here, depicted in side profile, Arethusa is adorned with a necklace and earrings while her hair is encased in an ornate net. She is surrounded by four dolphins, swimming around her, perhaps to symbolise the salt waters of the harbour in the vicinity of her fountain. On the obverse a chariot, guided by four spritely horses, races to the left while Nike flies overhead with a wreath of victory, reaching down to crown the charioteer. The depiction of the chariot, considered a fitting emblem of Syracuse’s aristocracy, stands in stark contrast to the static, two dimensional designs of the previous century. Gone is the slow pacing quadriga, replaced by a revolutionary new style that is fluid and dynamic: the horses’ heads turn with alertness as the motion of their powerful limbs drive the chariot forward.





Incredible Metal Quality







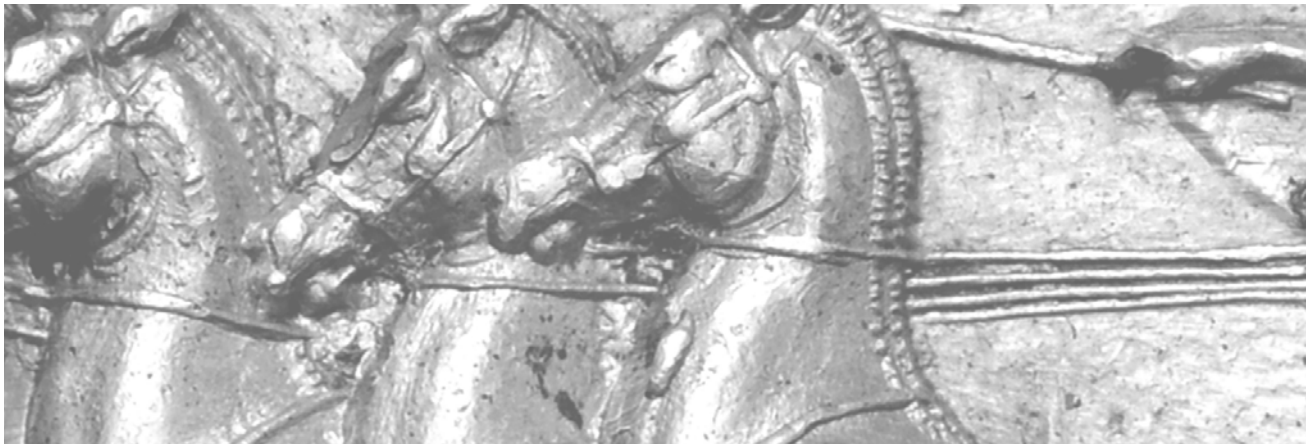
79. Sicily, Syracuse AR Dekadrachm. Time of Dionysios I, circa 405-370 BC. Charioteer driving galloping quadriga to left, holding kentron in right hand, reins in left; above, Nike flies to right, a wreath in her outstretched arms to crown the charioteer; in the exergue, a panoply of arms is set on two steps: a cuirass, two greaves, and a Phrygian helmet / Head of the nymph Arethusa to left, wearing a reed wreath, triple-pendant earring, and a pearl necklace; below her chin, a pellet, ΣΥΡΑΚΟΣΙΩΝ behind, four dolphins playing around her. Gallatin XXI-G.I (same dies); Dewing Coll. 920; SNG Delepierre pl. 17, 68; HGC 2, 1299. 43.46g, 34mm, 11h.

    Near Mint State; in spectacular state of preservation with wondrously lustrous metal, two hairline metal flaws on reverse from minting, featuring remarkably detailed and attractive Nike and horses. 30,000

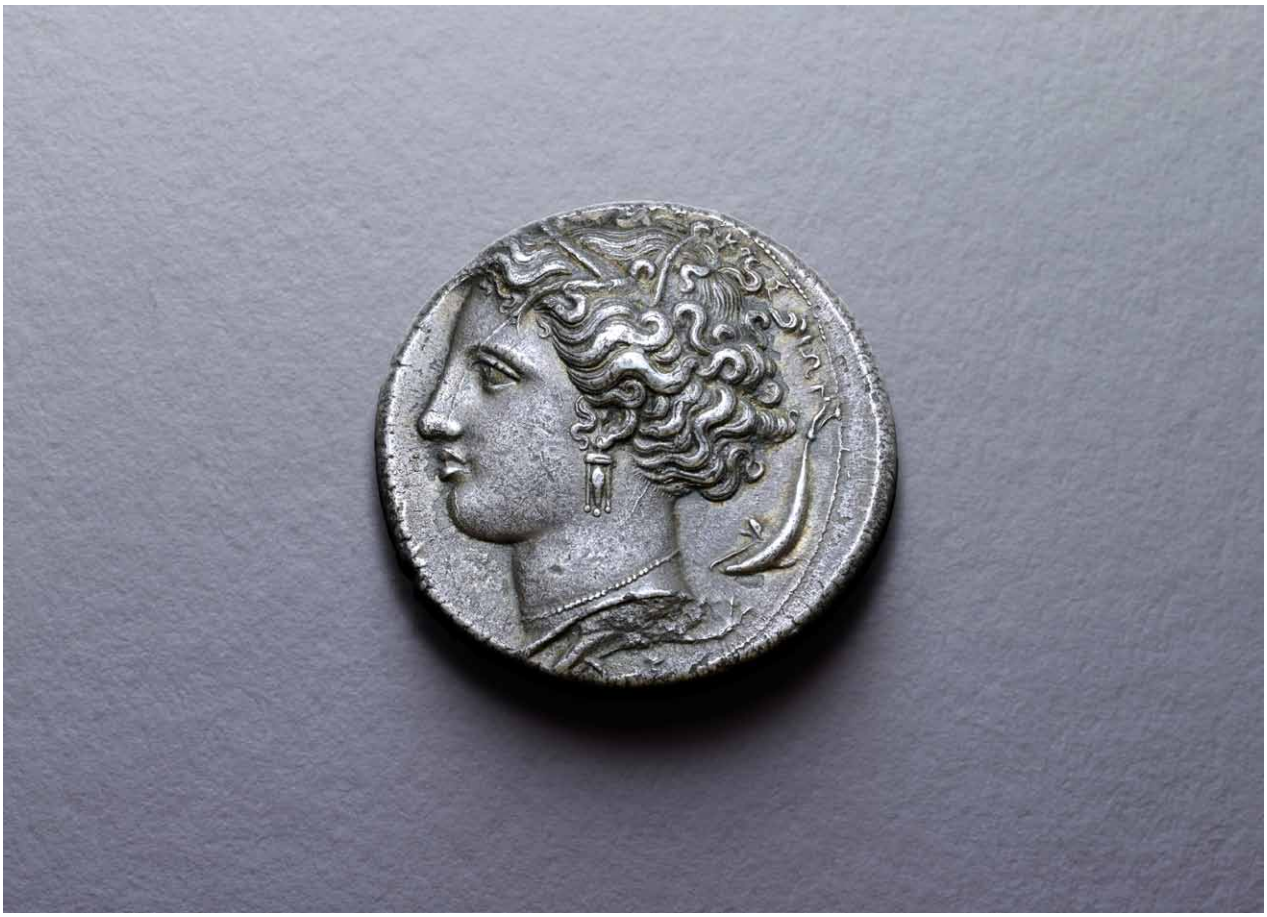
    From the Long Valley River Collection;
    Ex Roma Numismatics Ltd., Auction VII, 22 March 2014, lot 166;
    Ex James Howard (1937-2009) Collection, purchased from Schweizerische Kreditanstalt (Crédit Suisse), Bern in 1982.

    The dekadrachms of Syracuse have been called “the admiration of the ancient and modern world” (Sir Arthur Evans, ‘Syracusan Medallions and their Engravers’ [NC 1891, p. 205]), and “perhaps the most famous of all ancient coins” (G.K. Jenkins, ‘Ancient Greek Coins’ [London, 1972]); rightly so, for by virtue of not only their impressive size and weight, but more importantly the incredibly detailed artistry of exquisite style which they bear, they represent the zenith of cultural and numismatic technological achievement at ancient Syracuse, and are among the most beautiful coins ever struck for circulation.

    Produced at the apex of Syracuse’s power and glory, the dekadrachm issue began circa 405 BC, following the election of Dionysios as supreme military commander of Syracuse for his achievements in the war against Carthage, and his subsequent seizure of total power. Syracuse had only recently defeated an Athenian invasion of Sicily that resulted in the utter destruction of Athens’ expeditionary force and ultimately contributed significantly to Athens’ defeat at the hands of Sparta in the Peloponnesian War. Then under Dionysios in 405, despite the ruin of great cities such as Akragas and Gela, Syracuse repulsed a Carthaginian invasion that might have resulted in a complete conquest of the island. Such glory was short-lived however, as the rule of Dionysios’ son and successor was to bring only civil strife that would weaken the power of Syracuse. Never again would the city issue coinage on such a grand scale, and with the cessation of tetradrachm production in c.400 BC, the dekadrachms represent the last great flourishing of classical numismatic art at Syracuse before two centuries of steady decline and eventual conquest at the hands of the Romans.







Signed by Euainetos







80. Sicily, Syracuse AR Dekadrachm. Time of Dionysios I, circa 405-370 BC. Reverse die signed by Euainetos. Charioteer driving galloping quadriga to left, holding kentron in right hand, reins in left; above, Nike flies to right, wreath in outstretched arms to crown charioteer; in exergue, panoply of arms on two steps: cuirass, two greaves, Phrygian helmet; horizontal spear behind, [AΘΛA] in tiny letters below / Head of nymph Arethusa to left, wearing wreath of reeds, triple-pendant earring, and pearl necklace; ΣYPAKOΣIΩN behind, four dolphins around and below lowermost dolphin under neck, signature [EYAI]NE. Gallatin R.IV/C.VII (same dies); Gulbenkian 313 (same dies); Dewing 883 (same dies); SNG ANS 365 (same dies); HGC 2, 1299. 42.15g, 35mm, 12h.

Extremely Fine; beautiful old cabinet tone. 30,000

Ex private German collection;
Acquired from Münzen & Medaillen AG Basel on 21 August 1981 (CHF 32,000), original invoice and ticket included.



81. Sicily, Syracuse AR Drachm. Time of Dionysios I, circa 405-400 BC. Head of Athena facing three-quarters left, wearing triple-crested Attic helmet; on either side, two dolphins snout to snout; [ΣYPAKOΣION around] / Naked Leukaspis advancing right, wearing crested helmet and holding spear in right hand and oval shield in left; sword suspended by strap over right shoulder; square altar ornamented with garland in background left, and to right, forepart of slain ram on its back; ΣYPA[KOΣION] around; [ΛEYKAΣIIIΣ] in exergue. Jameson 810 (same dies); Boehringer, Essays Thompson pl. 38, 6 (same); SNG ANS 310 (same); BMFA 420; Kunstfreund 121; Rizzo pl. XLII, 1; HGC 2, 1364. 3.98g, 18mm, 3h.

Good Very Fine; well detailed, original ‘find’ patina. Very Rare. 1,500

From the inventory of a European dealer, outside of Italy prior to December 1992.

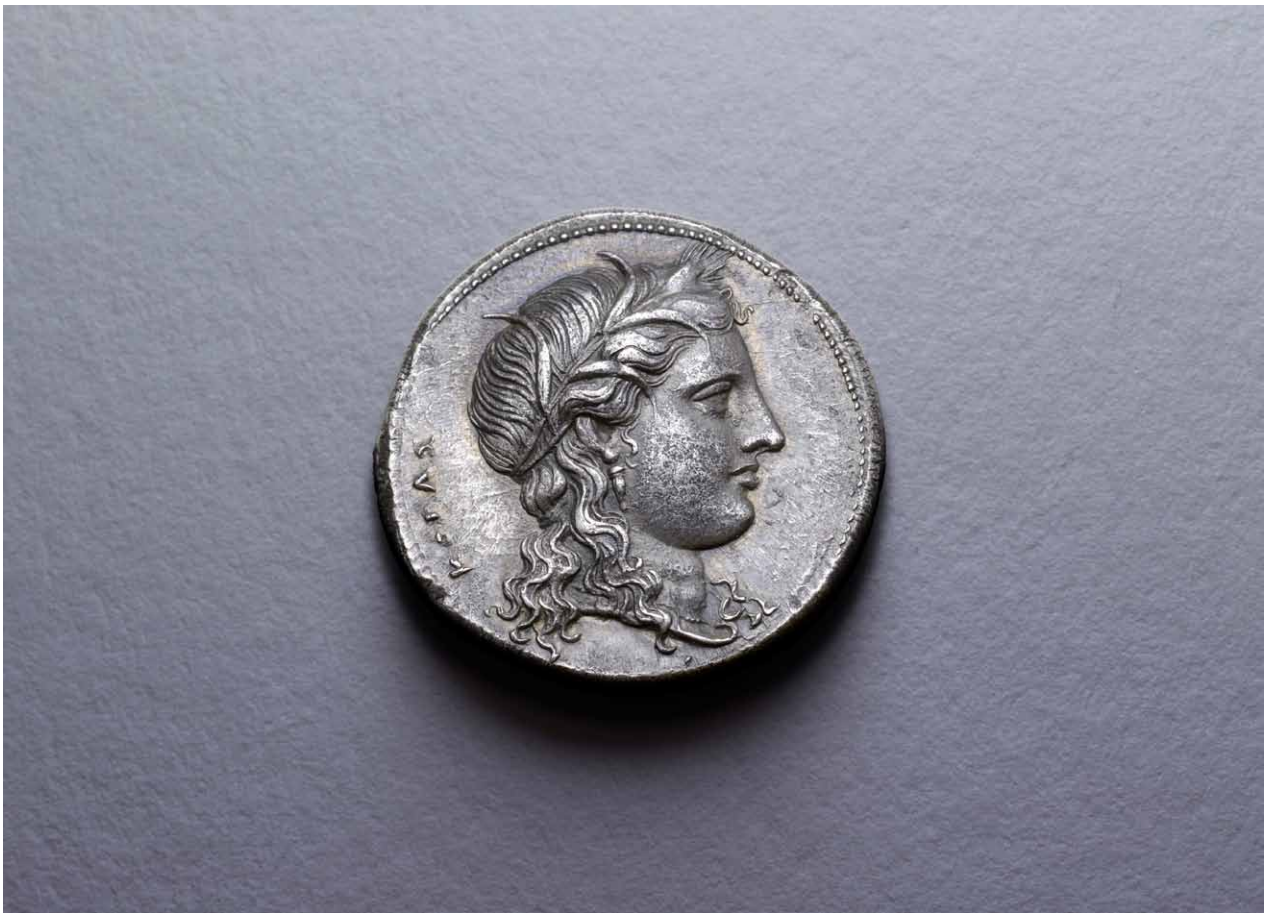
Ex Auctiones AG Basel 25, 1995



82. Sicily, Syracuse AR Stater. Time of Timoleon and the Third Democracy, circa 341-335 BC. Pegasos flying left / Helmeted head of Athena right; ΣYPAKOΣIΩN before. Pegasi II, p. 607, 1-2; SNG ANS 499; HGC 2, 1400. 8.58g, 21mm, 12h.

Near Mint State; lustrous with iridescent highlights. 1,500

Ex Auctiones AG Basel, Auction 25, 19 June 1995, lot 264.





Published in Ierardi and Basel; Ex Star and Moretti Collections







83. Sicily, Syracuse AR Tetradrachm. Time of Agathokles, circa 310-306/5 BC. Head of Kore right, wearing wreath of grain ears, single-pendant earring, and necklace; ΚΟΡΑΣ to left / Nike standing right erecting trophy to right; AI monogram to lower left, triskeles to right, ΑΓΑΘΟΚΛΕΟΣ in exergue. Ierardi 88b (O18/R57, this coin) = Basel 512 (this coin); BAR Issue 23; Gulbenkian 334 (same obv. die); Hermitage Sale II 379 (same dies); McClean 2835 (same dies); HGC 2, 1536. 16.69g, 28mm, 10h.

Fleur De Coin; magnificent old cabinet tone, engraved in refined style, struck on a broad flan, very well centred and exceptionally complete for the type. Likely the finest known example of the type. 22,500

This coin published in M. Ierardi, Tetradrachms of Agathocles of Syracuse (AJN 7-8, 1995-1996);
This coin published in H.A. Cahn et al., Griechischen Münzen aus Grossgriechenland und Sizilien (Basel, 1988);
From the Long Valley River Collection;
Ex Star Collection, Numismatica Ars Classica, Auction 48, 21 October 2008, lot 53;
Ex Athos D. Moretti Collection, Numismatica Ars Classica, Auction 13, 8 October 1998, lot 512.

With the usurpation of Agathokles in 317 BC, Syracuse once more monopolised the right of coinage for the whole of Sicily, even more distinctly than in the time of Dionysios. Yet the reign of Agathokles, as noted by Malcolm Bell (Morgantine Studies I, 1981) “was a watershed for the arts in Sicily, just as it was for politics. The change from a conservative late-classical style to the new modes of the early-Hellenistic period came very quickly, within the space of a decade, and it coincided with the replacement of democratic government by the new monarchy. It is clearly perceptible in the coins that... document the full acceptance of early-Hellenistic style.”

Depicted often as a cruel and unscrupulous adventurer and tyrant, Agathokles achieved little of lasting historical importance; indeed after his death anarchy erupted both in Syracuse, where a damnatio memoriae was decreed, and in other places that had been under his rule (Diod. Sic. 21. 18). Nonetheless, his patronage of the arts left a legacy of beauty as embodied by a small number of surviving works of art from his reign, and smaller but no less wonderful objects such as this stunning coin.







84. Sicily, Syracuse AR Tetradrachm. Time of Agathokles, circa 310-306/5 BC. Head of Kore right, wearing earring, necklace and wreath of grain ears; ΚΟΡΑΣ to left / Nike standing right, wearing drapery that falls to waist, erecting trophy to right; AΓ monogram to lower left, triskeles to right, ΑΓΑΘΟΚΛΕΟΣ in exergue. Ierardi 95 (O19/R61); Gulbenkian 336 (same dies); SNG ANS 664; SNG Lloyd 1488; HGC 2, 1536. 17.24g, 26mm, 11h.

Extremely Fine. Attractive old cabinet tone. 5,000

Ex Baldwin's Auctions Ltd. - Dmitry Markov Coins & Medals - M&M Numismatics Ltd. - Ira & Larry Goldberg Coins & Collectibles, The New York Sale XL, 11 January 2017, lot 1024;
Ex Alfred Franklin Collection, Baldwin's Auctions Ltd., Auction 99, 4 May 2016, lot 84;
Ex Spink & Son Ltd, Numismatic Circular volume CXI no.5, October 2003, item GK1016.



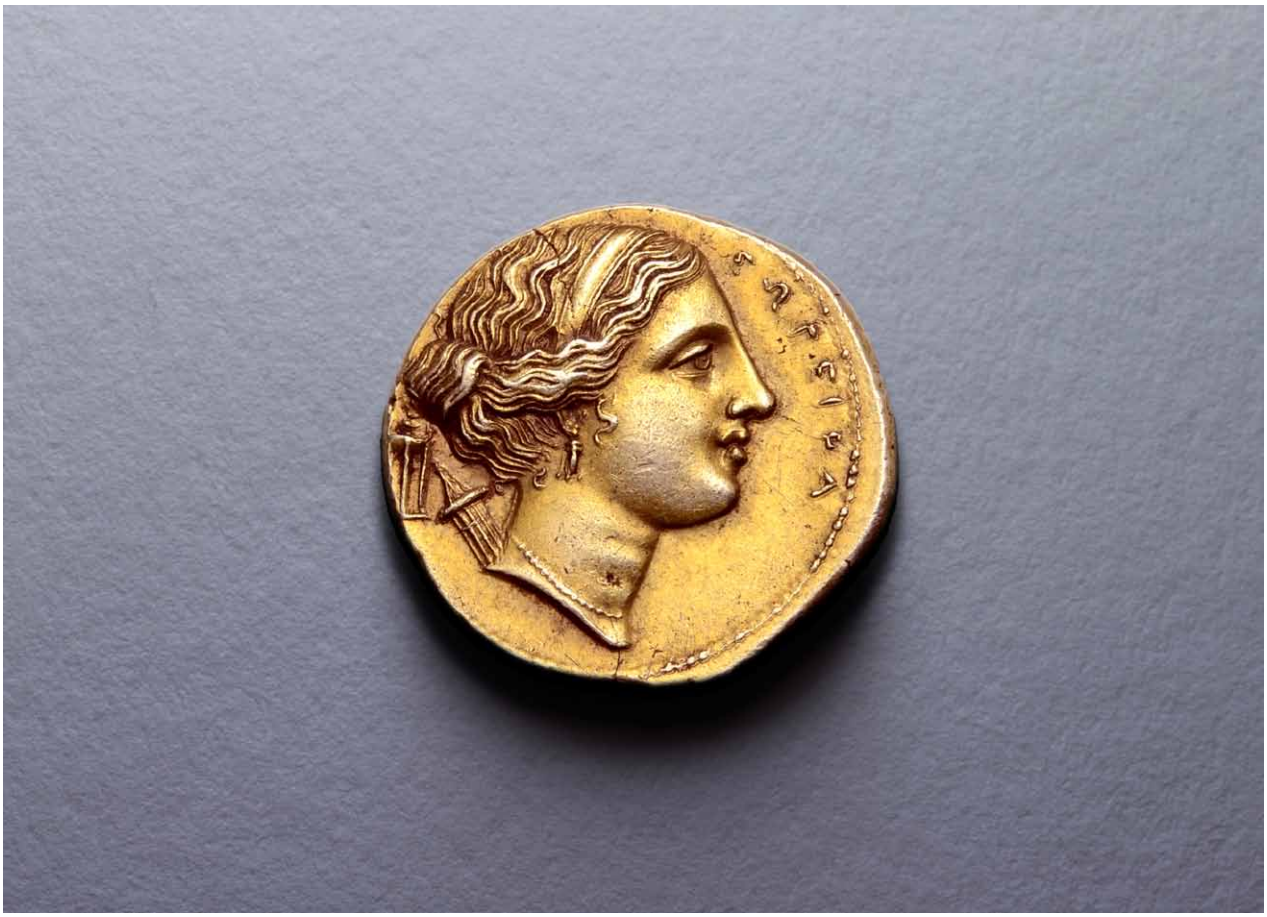
85. Sicily, Syracuse AV Stater. Time of Agathokles, circa 306-289 BC. Head of Athena right, wearing crested Corinthian helmet decorated with griffin, single-pendant earring and necklace / Winged thunderbolt, ΑΓΑΘΟΚΛΕΟΣ above, ΒΑΣΙΛΕΟΣ and monogram below. Bérend, Essays to Price, pl. 9, 8 = SNG ANS 704; Boston MFA 466; BMC 419; HGC 2, 1535. 5.69g, 16mm, 2h.

Extremely Fine; lustrous. 5,000

Ex Morton & Eden Ltd, Auction 100(Important Greek and Roman Coins), 2 May 2019, lot 223.

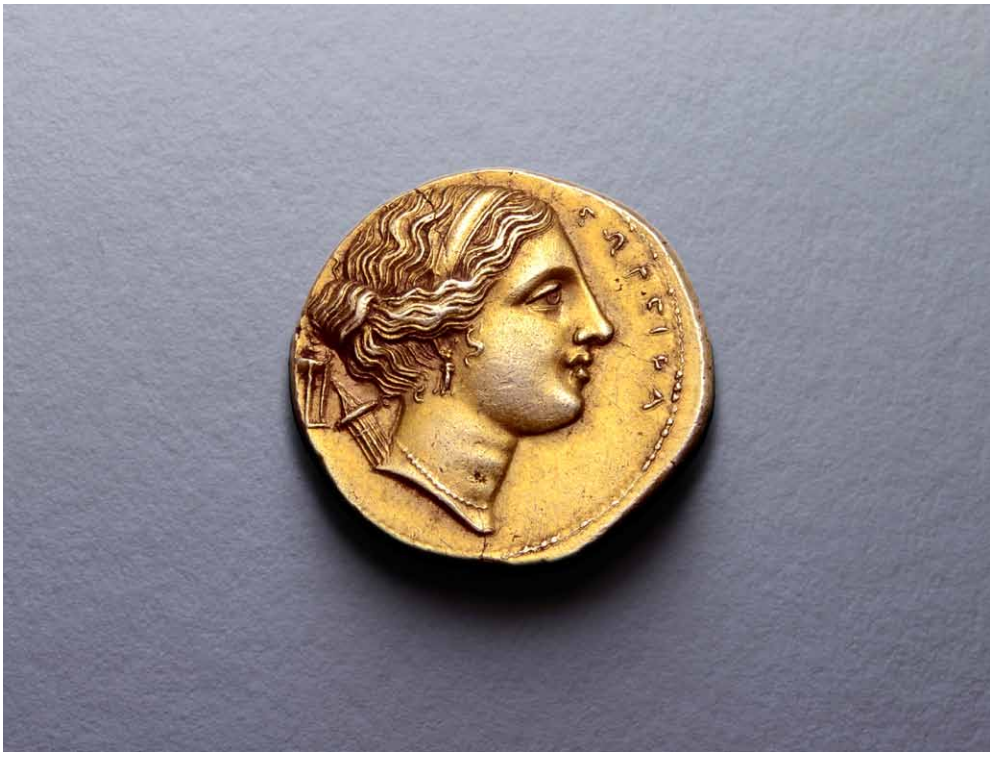
This coin is from a short-lived issue known from only six obverse and seven reverse dies with numerous interlinkings, which suggest a specific occasion for its striking. Bearing the legend "King Agathokles", one proposal regarding the event to which these coins are connected includes the assumption of the royal title by Agathokles in 304 BC, though the reverse type of the thunderbolt has strong Epirote connotations as it recalls the silver staters of Alexander of Epiros issued at Tarentum circa 334-330 and could therefore link the issue with the marraige of Agathokles' daughter to Pyrrhos of Epiros in 297. Renewed preparations for war against Carthage is a third postulated reason, as the obverse type of Athena is clearly derived from the gold coinage of Alexander III of Macedon and thus would have been familiar to Greek mercenaries.





Ex Münzen & Medaillen 54, 1978







86. Sicily, Syracuse EL Stater (100 Litrai). Time of Agathokles, circa 304-289 BC. Laureate head of Apollo to left; tripod behind, ΣΥΡΑΚΟΣΙΩΝ before / Head of Artemis to right, wearing earring and pearl necklace, a ribbon in her hair and a quiver over her shoulder; ΣΩΤΕΙΡΑ before, tripod behind. Jenkins, 'Electrum Coinage at Syracuse', in Essays to Robinson, Group D, pl. 15, 3 (these dies); SNG Lockett 992; Gulbenkian 344; HGC 2, 1293. 6.51g, 19mm, 2h.

Near Mint State; minor flan crack. Very Rare, and among the finest specimens known. 30,000

From the Long Valley River Collection;
Ex Baldwin's Auctions Ltd. - Dmitry Markov Coins & Medals - M&M Numismatics Ltd., The New York Sale XXXII, 8 January 2014, lot 100 (hammer: USD 50,000);
Ex Prospero Collection, Baldwin's Auctions Ltd. - Dmitry Markov Coins & Medals - M&M Numismatics Ltd., The New York Sale XXVII, 4 January 2012, lot 191;
Ex Bank Leu AG, Auction 33, 3 May 1983, lot 245;
Ex Münzen & Medaillen AG Basel, Auction 54, 26 October 1978, lot 132.

With the usurpation of Agathokles in 317 BC, Syracuse once more monopolised the right of coinage for the whole of Sicily, even more distinctly than in the time of Dionysios. Yet the reign of Agathokles, as noted by Malcolm Bell (Morgantine Studies I, 1981) "was a watershed for the arts in Sicily, just as it was for politics. The change from a conservative late-classical style to the new modes of the early-Hellenistic period came very quickly, within the space of a decade, and it coincided with the replacement of democratic government by the new monarchy. It is clearly perceptible in the coins that Agathokles issued... the bronze Artemis Soteira and the electrum Apollo-Artemis issues, both of which belong after Agathokles' assumption of the kingship in 304, document the full acceptance of early-Hellenistic style." Certainly, the quality of the artistry demonstrated on this coin is of the highest standard. The opposing portraits of the divine twins were no doubt favoured by Agathokles on account of being patron deities of the island-fortress of Ortygia, the ancient heart of Syracuse, where according to myth the goddess Leto stopped to give birth to Artemis - and in some versions Apollo too. A temple is present on Ortygia which according to its inscription honours Apollo, but when Cicero visited Syracuse he wrote that it was dedicated to Artemis.

Despite having suffered a humiliating defeat against Carthage and settled a peace treaty re-establishing the status quo between Carthage and Syracuse, the latter years of Agathokles' reign were comparatively peaceful, and were prosperous times for the city. From c.300 Agathokles concentrated his efforts on southern Italy (Diod. Sic. 21 4 ff). In two campaigns he briefly brought Bruttium under his control, and supported Tarentum in 298/7 against the native Lucanians and Messapians. He conquered Kroton in 295 and concluded alliances with other cities. His aim seems to have been the union of Sicilian and south Italian Greeks under his rule. His preparations for another campaign against Carthage were brought to nothing however, as he was assassinated in 289/8, and owing to familial rivalries his designs for a dynasty were thwarted. Thus he 'restored to the people their self-government' (Diod. Sic. 21. 16. 5).

Depicted often as a cruel and unscrupulous adventurer and tyrant, Agathokles achieved little of lasting historical importance; indeed after his death anarchy erupted both in Syracuse, where a damnatio memoriae was decreed, and in other places that had been under his rule (Diod. Sic. 21. 18). Nonetheless, his patronage of the arts left a legacy of beauty as embodied by a small number of surviving works of art from his reign, and smaller but no less wonderful objects such as this stunning coin.


2x




2x

87. Sicily, Syracuse AV Diobol (25 Litrai). Time of Agathokles, circa 295-289 BC. Head of Persephone left, wearing grain wreath / Bull butting left, ΣΥΡΑΚΟΣΙΩΝ around. SNG ANS 707; Bérend pl. 9, 14; BAR Issue 31; SNG Lloyd 1475; Dewing 936; HGC 2, 1288. 1.40g, 10mm, 3h.

Good Extremely Fine; some minor marks. 1,500

From the collection of Italo Vecchi.



88. Sicily, Syracuse Æ27. Time of Hieron II, circa 240-215 BC. Diademed head of Hieron to left; poppy behind / Cavalryman on horseback to right, holding couched lance; Z below, IEPΩNOΣ in exergue. CNS 195 Ds 90 R1 15; BAR issue 62; HGC 2, 1547. 18.15g, 27mm, 4h.

Near Extremely Fine. Very Rare. 400

From a private European collection, outside of Italy prior to December 1992.







89. Sicily, Syracuse AV Drachm (60 Litrai). Time of Hieron II, 218-215 BC. Wreathed head of Persephone left; wreath behind / Fast biga driven to right by charioteer holding kentron and reins; MI above, IEPΩNOΣ in exergue. Carroccio 94 (D42/R63); BAR Issue 55; Gulbenkian 350 (same dies); Rhousopoulos 471 (same dies); HGC 2, 1542. 4.23g, 16mm, 1h.

Near Extremely Fine; areas of flat strike. Rare. 2,000

From a private European collection;
Ex Classical Numismatic Group, Auction 100, 7 October 2015, lot 1294.

ILLYRIA

An Exemplar of Dyrrhachian Coinage







90. Illyria, Dyrrhachion AR Stater. Circa 350 BC. Pegasos flying to right, Δ below / Head of Athena to right, wearing Corinthian helmet; club and retrograde Σ behind, dolphin above to right. Calciati, Pegasi p. 361, 15 (this coin); BMC 4-5; SNG Copenhagen 432 var. (E not Σ); HGC 3.1, 26. 8.65g, 23mm, 2h.

Fleur De Coin; magnificent old cabinet tone with gold and aquamarine iridescence over satin-finished mirror lustre. Very Rare; among the finest and most impressive surviving ‘Pegasi’ staters of Dyrrhachion. 7,500

This coin published in R. Calciati, Pegasi (Mortara, 1990);
From the Long Valley River Collection;
Ex Harald Salvesen Collection;
Ex Münzen & Medaillen AG Basel, List 513, August 1988, no. 17;
Ex Münzen & Medaillen AG Basel, List 508, March 1988, no. 11.

EPEIROS

Pyrrhos of Epeiros









91. Kingdom of Epeiros, Pyrrhos AR Stater. Lokroi Epizephyrioi, circa 279-274 BC. Head of Achilles facing to left, wearing anachronistic pseudo-Corinthian crested helmet ornamented with a leaping griffin / Thetis, mother of Achilles, seated to left on a hippocamp swimming to right, in her left hand she holds the Shield of Achilles, adorned with a gorgon-head; ΒΑΣΙΛΕΩΣ above, ΠΥΡΡΟΥ below. BMC 8; SNG Lloyd 657; Jameson 1128; Kraay & Hirmer pl. 150, 473; McClean 5165 and pl. 188, 6 (same dies); Prospero 341 (same dies) = HGC 3.I, 262 (same dies). 8.40g, 23mm, 7h.

    Near Extremely Fine; attractive old cabinet tone. Extremely Rare. 15,000

    From the Long Valley River Collection;
    Ex Schweizerische Kreditanstalt (Crédit Suisse), Monetarium List 55, Spring 1991, no. 9.

    “Pyrrhos, who yielded to none of the kings in daring and prowess, and wished that the glory of Achilles should belong to him by right of valour rather than of blood alone”, wrote Plutarch of this Eperiote king, whom the historian claimed was descended from the Homeric hero depicted on this coin obverse (Plutarch, Life of Pyrrhos, 1-7). Apparently sprung from the Pyrrhidae line of Neoptolemus, son of Achilles, Pyrrhos commemorated this heroic ancestry through such coins as this wonderful stater, aligning himself as ΒΑΣΙΛΕΩΣ with the divine mother of the Iliadic warrior on this coin reverse. Dodona in Epeiros, the site of a theatre built by Pyrrhos himself, was in fact mentioned by Homer as the location of an oracle of Zeus: Achilles prays to “High Zeus, Lord of Dodona, Pelasgian, living afar off, brooding over wintry Dodona” (Iliad, 16.233-16.235), while in the Odyssey, the eponymous hero refers to an oracle at Dodona when speaking to the swineherd Eumaeus (Homer, Odyssey, 14.327-14.328). “In one important respect Pyrrhos’ practice is closely akin to that of the Macedonian kings of this time,” comments G.K. Jenkins, “in that nowhere does his portrait appear. Much as we may regret this, the splendid and exuberant types of Pyrrhos’ Lokrian coins go far to compensate for it…” (G.K. Jenkins, Ancient Greek Coins, 1972, pp. 247-8.) Thus, this dynamic coin type forms part of a praiseworthy group, impressive in its artistic quality and representation of Pyrrhos’ Homeric ancestry.

    Pyrrhos is most famed for his campaign against the Romans, a mighty struggle which the king was incited to undertake through his alliance to the Tarentines. Provoked by perceived Roman interference within their territories, increasing numbers of Roman colonies in Apulia and Lucania, and a growing Roman fleet which threatened Tarentine naval supremacy in Italy, the Tarentines had reached an agreement with Rome in 282 BC, which was promptly violated the same year. The Tarentines refused to negotiate with a Roman delegation and responded to the Roman’s subsequent declaration of war by calling on Pyrrhos for military backing. Shortly before this coin was minted, the king of Epeiros invaded Italy and achieved victory at Asculum in 279 BC. However, in Plutarch’s account of this battle, the king is credited with remarking, “If we are victorious in one more battle with the Romans, we shall be utterly ruined”; hence the term ‘Pyrrhic victory’ is used to designate a victory secured at too devastating a cost (Plutarch, 21). Hieronymus of Cardia, cited by Plutarch, records 3,505 losses for Pyrrhos at Asculum, compared to the 6,000 Roman dead, while Dionysius of Halicarnassus apparently numbered the deaths on both sides as equal, standing at 15,000 men each (Plutarch, 21). Such limited victories by the forces of Pyrrhos achieved little for the Tarentines and, after an unsuccessful battle at Beneventum in 275 BC, Pyrrhos withdrew from Italy.

    This failed challenge to Rome’s power was followed by the Roman conquest of Lucania, Samnium, and finally, Tarentum itself in 272 BC. In this same year, Pyrrhos himself died, hit on the head by a tile thrown from the roof of a house (Plutarch, 34). Thus, this extremely rare specimen was produced during a crucial turning point: after the defeat of this Epeirote king and Tarentum, Rome’s conquest of Italy was completed and Roman supremacy was established in the central Mediterranean.

One of the Finest Known





92. Epeiros, Epirote Republic AR Stater. Circa 233-168 BC. Jugate heads of Zeus Dodonaeus, wearing a wreath of oak leaves, and Dione, diademed and draped, to right; ME monogram to left / Bull charging to right, ΑΠΕΙ-ΡΩΤΑΝ around; all within wreath of oak leaves and acorns. Franke 3-4; Franke-Hirmer pl. 151, 477; BMC p. 89, 11 (same dies); HGC 3.1, 170. 10.14g, 26mm, 5h.

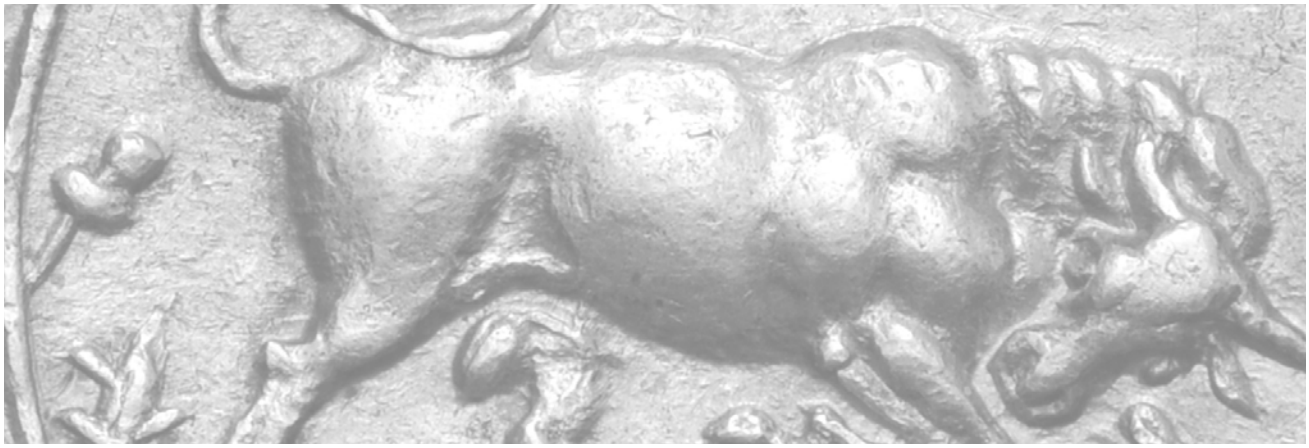
Near Mint State. Extremely Rare; in excellent state of preservation, superior to the BM specimen, and one of the finest known. 15,000

From the Long Valley River Collection;
Acquired from Gorny & Mosch Giessener Münzhandlung.

While the coinage of the Epirote Republic is quite frequently encountered, the issues of didrachms are very rare. The obverse type of the jugate heads of Zeus and Dione is a civic emblem representative of the great shrine at Dodona in Epeiros, that was regarded as the oldest Hellenic oracle, and second only in prestige to the great oracle of Delphi.

In 233 BC, the murder of Deidamia, last surviving member of the Aeacid royal house that claimed its descent from Achilles, brought the Epirote monarchy to an abrupt extinction, and a federal republic was set up, though with diminished territory. Western Akarnania had asserted its independence, and the Aitolians had seized Ambrakia, Amphilochia, and the remaining land north of the Ambrakian Gulf. The new Epirote capital was therefore established at Phoenike, the political centre of the Chaonians. Epeiros did however remain a powerful entity, unified under the auspices of the Epirote League as a federal state with its own synedrion, or parliament.

In the following years, Epeiros faced the growing threat of the expansionist Roman Republic, which fought a series of wars with Macedonia. The League remained neutral in the first two Macedonian Wars but split in the Third Macedonian War (171-168 BC), with the Molossians siding with the Macedonians and the Chaonians and Thesprotians siding with Rome. The outcome was disastrous for Epeiros; Molossia fell to Rome in 167 BC and 150,000 of its inhabitants were enslaved.



AKARNANIA



93. Akarnania, Leukas AR Stater. Circa 375-350 BC. Pegasos flying left, Λ below / ΛΕΥΚΑΔΙΩΝ, helmeted head of Athena left. Pegasi 49; BCD Akarnania 194 var. (ethnic distribution); SNG Copenhagen 336; HGC 4, 822. 8.61g, 22mm, 12h.

Extremely Fine; light cabinet tone with attractive iridescence around the devices. Very Rare, and by far the best preserved example offered at auction in the past 20 years. 1,250

Ex Stack's Bowers Galleries (& Ponterio), Auction 172, 16 November 2012, lot 11606.

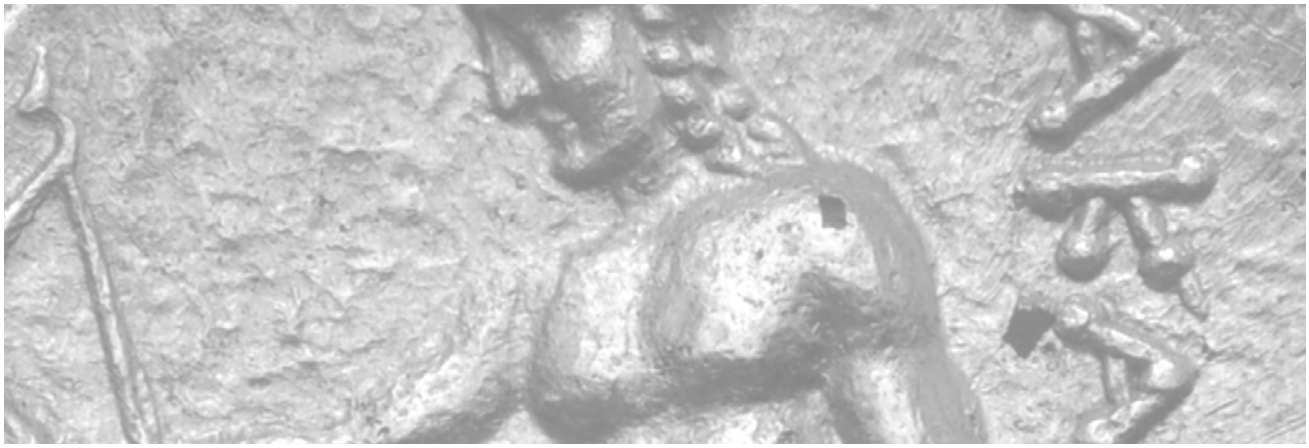
A Superior Example



94. Akarnania, Federal Coinage AR Stater. Leukas, circa 250-200 BC. Lykourgos, magistrate. ΛΥΚΟΥΡΓΟΣ, head of the young river god Achelous to right / ΑΚΑΡΝΑΝΩΝ, Apollo seated left on throne, holding strung bow. BCD Akarnania 16 (same obv. die); BCD Akarnania 20.1 (same dies?); SNG Lockett 1683 (same obv. die); Imhoof-Blumer, A. 27, 20; HGC 4, 721. 10.10g, 25mm, 1h.

Fleur De Coin. Extremely Rare; superior in condition to all of the Akarnanian Confederacy staters present in the BCD collection. 7,500

From the Long Valley River Collection;
Acquired from Gorny & Mosch Giessener Münzhandlung.



AITOLIA

Ex H. de Nanteuil Collection; Merzbacher 1910





95. Aitolia, Aitolian League AR Tetradrachm. Circa 238-228 BC. Head of Herakles to right, wearing lion skin headdress / Aitolos holding spear and sword, seated to right on Macedonian shield which rests on three Gallic shields and a carnyx; [A]ITΩΛΩN to left, monogram and ZH to right. Tsangari 464f (this coin) = de Nanteuil 879 (this coin); Boston supplement 90 (same dies); Prospero 348 (same dies); McClean 5401, pl. 197, 2 (same obv. die); Scheu, F., Coinage Systems of Aetolia, NC 1960, monogram 1; HGC 4, 954. 16.89g, 30mm, 12h.

Good Extremely Fine; magnificent old cabinet tone. Rare, and very well preserved for the type. 10,000

This coin published in D.I. Tsangari. Corpus des monnaies d'or, d'argent et de bronze de la confédération étolienne (Athens, 2007);
This coin published in H. de Nanteuil, Collection de monnaies grecques (Paris, 1925);
From the Long Valley River Collection;
Ex The Bru Sale, Auction 3, 6 May 2011, lot 34 (hammer: EUR 20,000);
Privately purchased from Tradart SA in 1990;
Ex Münzen und Medaillen AG Basel, Auction 72, 6 October 1987, lot 590;
Ex H. de Nanteuil de la Norville Collection;
Ex Dr. Eugen Merzbacher Nachf., 5 April 1910, lot 446.

The Aitolian League was conceived during the reign of Philip II by the cities of Aitolia for their mutual benefit and protection, and became a formidable rival to the Macedonian monarchs and the Achaean League. It occupied Delphi from 290 BC and gained territory steadily until, by the end of the 3rd century BC, it controlled the whole of central Greece outside Attica.

One of the earliest issues of the Aitolian League, the symbolism in the reverse type of this tetradrachm is specific and boastful: the Gallic arms on which Aitolos is seated reference the League's part in the defeat of the Celtic invasion of Greece in 279 BC, when the sanctuary at Delphi was threatened and after which sculptures were dedicated in the Temple of Apollo at Delphi, while the single Macedonian shield has been noted as an allusion to an Aitolian victory over the Macedonians in 314 BC and their continued general opposition to the expansionist tendencies of the kingdom. It is ironic therefore, that the type chosen for the obverse is the head of Herakles wearing the lion skin, so obviously taken from the coinage of Alexander III 'the Great'.

A parallel issue to the present type was seen by Percy Gardner as being even more direct in referencing the Celtic invasion, as it features the letters ΛΥ on the Macedonian shield, and A on one of the Gallic shields on which Aitolos is seated. These letters, he postulated, stand "for the names of the warriors to whom the shields captured by the Aetolians had actually belonged" (Catalogue of Greek Coins in the British Museum: Thessaly to Aetolia, p. lvii). Cassander left the Macedonian general Lyciscus in Aitolia while engaged in the Wars of the Diadochi, while the Gallic chief whom the Aitolians battled was one Acichorius, who succeeded Brennus in command of the Gallic forces.

Only a few years after this type was struck and by the end of the 220s, Greece was effectively split between two great alliances - the Aitolian League on the one hand formed by the Aitolian states, Athens, Elis and Sparta, and the Hellenic Symmachy on the other, which was principally controlled by Philip V of Macedon, and Epeiros, though it also included the Achaian League and Boiotia. The Social War (or the War of the Allies, as it was also known, but not to be confused with the Romano-Italic war of the same name), was fought from 220 BC to 217 BC between these two opposing powers.






96. Aitolia, Aitolian League AR Drachm. Circa 220-205 BC. Laureate head of Artemis right; bow and quiver over shoulder / Aitolos seated right on pile of shields, head facing, holding spear; to right, monogram above trophy; AITΩΛΩN to left. Tsangari 717; BCD Akarnania 459; SNG Copenhagen 9; HGC 4, 945. 5.35g, 20mm, 3h.

Good Extremely Fine. Very Rare; preserved in outstanding condition and thus exceptional for the issue. 2,500

Acquired from Nomos AG;
Ex European collection formed before 2005.

ELIS

Ex BCD and Captain E.G. Spencer-Churchill Collections


2x



2x

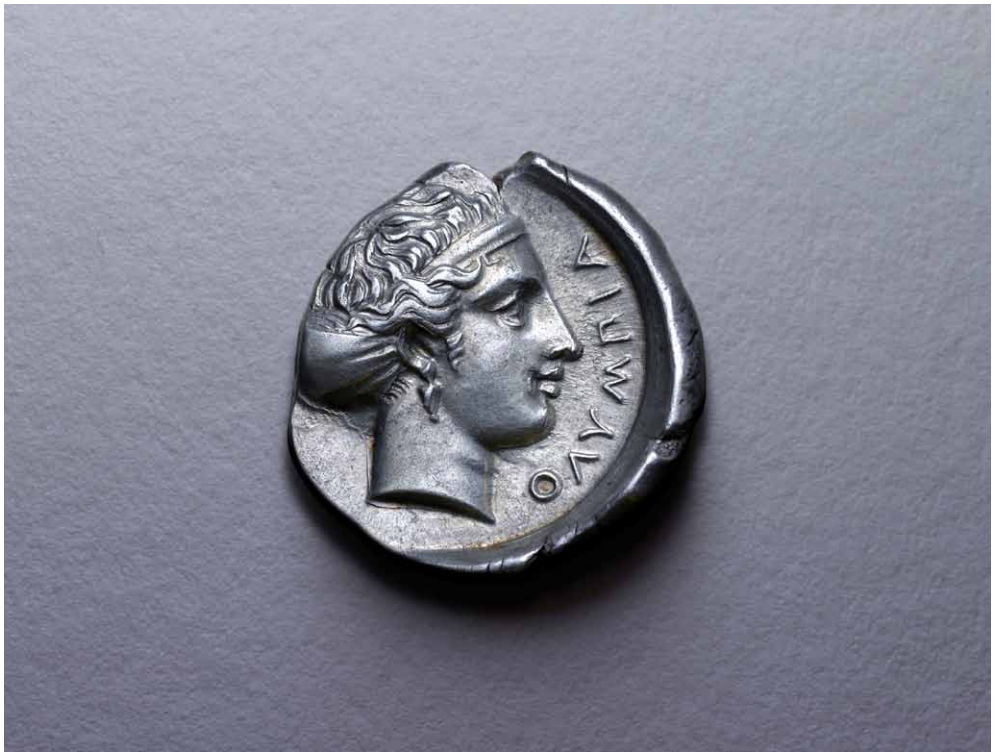
97. Elis, Olympia, AR Hemidrachm. 90th Olympiad, 420 BC. Eagle with closed wings, standing to right upon dead hare and tearing at it with its beak; c/m: owl standing left, head facing within incuse circle / Thunderbolt with wings above and volutes below; F-A across fields. 2.89g, 15mm, 5h. Seltman pl. VIII, 15 var. = BMC 30 var.; BCD Olympia 60 (this coin) = HGC 5, 428 (this coin). 2.89g, 15mm, 3h.

Extremely Fine; beautiful old cabinet tone. Extremely Rare. 4,000

This coin published in O.D. Hoover, The Handbook of Greek Coins, Vol. 5 - Coins of the Peloponnesos (Lancaster PA, 2011);
From the Long Valley River Collection;
Ex Morton & Eden Ltd., Auction 64, 5 June 2013, lot 57;
Ex BCD Collection, Leu Numismatik AG, Auction 90, 10 May 2004, lot 60;
Ex Adolph Hess AG, Auction 253, 8 March 1983, lot 199;
Ex Captain Edward George Spencer-Churchill (1876-1964) Collection, Ars Classica XIII, 27 June 1928, lot 798.



One of Seven; the Finest in Private Hands





98. Elis, Olympia AR Stater. 105th Olympiad. 360 BC. Head of Zeus left, wearing laurel wreath; [FAΛEION to left] / Head of the nymph Olympia right, hair in sphendone, wearing single-pendant earring; OΛYMΠIIA to right; all within incuse circle. Seltman, Temple 175 (dies CA/δλ); BCD Olympia 118 (same dies); SNG Copenhagen -; BMC 71-2 (same dies); SNG Delepierre 2144 (same dies); Gulbenkian 544 (same dies) = Jameson 1235 (same dies); ACGC 334 (same dies); HGC 5, 364 (this coin). 12.17g, 27mm, 11h.

Good Extremely Fine. Extremely Rare. 17,500

This coin published in O.D. Hoover, The Handbook of Greek Coins, Vol. 5 - Coins of the Peloponnesos (Lancaster PA, 2011);
From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction IV, 30 September 2012, lot 141 (hammer: £30,000);
Ex Classical Numismatic Group, Triton XI, 8 January 2008, lot 179 (hammer: USD 30,000).

The seventh known example, this is one of only two not in a museum collection, the other having been offered in the sale of the BCD Collection of The Coinage of Olympia (Leu 90, 10 May 2004, lot 118), and which was of decidedly poor preservation, being heavily worn. This is therefore the finest example in private hands.

After the withdrawal of the Arkadians in 363 BC, the Eleans reclaimed their control of the sanctuary of Olympia and resolved to strike an impressive series of coins for the 105th Olympiad in commemoration of the sanctuary's liberation. From the number of dies that have been recorded for the issues following the re-establishment of Elean control of Olympia, it appears that the issue was far more extensive than Seltman had supposed. The engravers who were commissioned to produce the dies were among the most accomplished in the Greek world, and to effect this extraordinary series it was necessary to reopen the Zeus mint, closed since 388. Both it and the Hera mint were put to work, each with their own team of master engravers.

This fascinating coin displays a portrait of Zeus that stands in stark contrast to every other such image on the coinage of Olympia. This particular issue shows us a god unencumbered by the robust, severe and authoritative features that normally characterise his appearance. In their place is a god with a serene expression, noble and imposing, yet with an apparent benevolence that is surprising.

Paired with this remarkably refined image of Zeus is the first appearance of the eponymous nymph of the sanctuary, Olympia. She appears too on the obverse of the first contemporary issue of the Hera mint in a more mature form, but here she is rendered in a youthful style reminiscent of Arethusa on the high classical coinage of Syracuse. One of the most pleasing aspects of this important coin is the way in which Olympia betrays a hint of a smile - no doubt contentedness at the return of the sacred site to the Eleans, as borne out in the legend FALEION OLYMPIA: 'Olympia belongs to the Eleans'.

“Of the Eleans”





99. Elis, Olympia AR Stater. ‘Hera’ mint, 109th Olympiad, 344 BC. Head of Hera right, wearing stephane, F-A across fields / Eagle, with spread wings, standing left, head right, on head of stag right; all within wreath. Seltman, Temple 332 (dies FC/ιο) (same dies); BCD Olympia 152 (same dies); BMC 97 (same dies); McClean 6654 (same dies); Pozzi 4132 (same dies); HGC 5, 386 (same dies). 12.20g, 24mm, 1h.

Near Mint State. Extremely Rare. 12,500

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction VIII, 28 September 2014, lot 248;
Ex P. Gérard Collection, acquired in Paris in 2010.

The obverse of this coin displays the subtly placed letters F-A before and behind the neck of Hera, an abbreviation of FAΛEIΩN, i.e. [coin] of the Eleans. Yet Olympia had not always belonged to Elis; though it had been theirs since the beginning of the eighth century BC and they had organized the first of the Olympic festivals, their power diminished and it fell into the dominion of the nearby city of Pisa. It was during this time that the first temple of Zeus was constructed at Olympia by the Sikoudians, allies of the Pisatans, which was built of limestone, brick and wooden columns. With Spartan assistance, the Eleans reconquered Pisatis in 580 BC and destroyed the city of Pisa, thus also bringing the sanctuary of Olympia back under their control. Yet The Eleans, much as they might have wished it, could not destroy all traces of the former inhabitants. The sacred temple of Zeus at Olympia could not be pulled down and so remained as a reminder of the occupation of Olympia which had lasted for nearly a whole century.

In 476 the Greeks convened an arbitration court in Olympia to act as a mediator between the cities of the Greeks in cases of disputes to try to end the inter-city warfare that kept the Greeks divided and fractious. In commemoration of this newly found place at the heart of Greek politics the Eleans erected a massive new temple to Zeus built of marble (which would later house the gold and ivory statue by Phidias). The humble old temple of the Pisatans was rededicated to Hera, who had no important cult at Olympia until then. It was in this rededicated temple that the ‘Hera mint’ coins were supposedly struck.

The obverse is engraved in beautifully fine style; Hera wears a stephane modestly ornamented with palmettes, and triangular earrings with inset gems. This contrasts with the proud and elaborate depiction of the eagle on the reverse, which stands with wings spread atop a stag’s head. This image appears infrequently on Greek coinage - the only other notable occurrences are on the coins of Kroton (HN Italy 2146) and an uncertain mint in Cilicia (SNG France 472).

ARKADIA

One of the Great Rarities of the Late Classical Coinage of Greece









100. Arkadia, Arkadian League AR Stater. Circa 363-362 BC. Bearded, laureate head of Zeus Lykaios to left / Youthful Pan reclining upon a rocky outcrop, his head three-quarters facing, mantle spread beneath him, holding in his right hand a lagobolon (throwing club for the hunting of hares), syrinx propped against the rocks below on which are written ΟΛVM in small letters; monogram of the Arkadian League in left field. Gerin 11, dies 1/c (this coin); BCD Peloponnesos I, 1511 (this coin); Traité III, 866 and pl. CCXXIV, 2 (same dies) = = Mionnet II pg. 244, 7 (same dies); Kraay-Hirmer pl. 159, 512 (same obv. die); SNG Copenhagen -; BMC 49; SNG Fitzwilliam 3851 (same obv. die); Gulbenkian 532 (same obv. die); Jameson 1276; Seltman, Masterpieces of Greek Coinage 48b = Weber 4259 (same obv. die); HGC 5, 928. 12.11g, 23mm, 1h.

Good Very Fine; attractive old cabinet tone. Extremely Rare. 15,000

This coin published in D. Gerin, Les statéres de la Ligue Arcadienne in SNR 65 (Bern, 1986).
From the Long Valley River Collection;
Ex Peter Guber Collection, Freeman & Sear, Manhattan Sale II, 4 January 2011, lot 49 (hammer: USD 26,000);
Ex BCD Collection, LHS Numismatik AG, Auction 96, 8 May 2006, lot 1511 (hammer: CHF 30,000);
Privately purchased from Edward J. Waddell Ltd, December 1983;
Ex Tripolis hoard of the 1950s.

One of the great rarities of the late Classical coinage of Greece, and a true masterpiece of Greek numismatic art. One of only twelve staters of the Arkadian League known to exist outside public collections.

After the Boeotian victory over the Spartans at Leuktra in 371 BC, an anti-Spartan democratic movement arose in Arkadia in the central Peloponnesos. By 369 BC a confederacy of most of the Arkadian city-states was established, and, under the auspices of the Boeotian leader Epaminondas, a city was founded by combining five pre-existing neighbouring villages. This new urban centre, Megalopolis, became the capital of the short-lived Arkadian League and, like Messene, a fortified buffer against Spartan power in the Peloponnesos. Though it experienced difficulties with its constituent communities, Megalopolis developed into the largest city in Arkadia and exerted a strong influence in the Peloponnesos.

This brief series, struck at Megalopolis from just 3 sets of dies, were produced by one of the great engravers of the mid 4th century; he almost certainly undertook work for the sacred mint of Zeus at Olympia, and surely also inspired the engravers of Philip II of Macedon.

The head of Zeus has been thought to have been taken from Leochares' statue of Zeus Brontaios (the Thunderer) in Olympia, a city the League had conquered in 365 BC. As they had no experience of organizing the games themselves, the Olympics of 364 BC were organised by the Arkadians' allies the Pisatans. To pay their troops the Arkadians melted down gold dedications from the sanctuary in order to produce an emergency series of gold coins, of which only a few genuine examples survive (as BMC p. 76, 1 and pl. XVI, 8). During the Olympic festival of 364 the Eleans mounted an assault on the sanctuary of Olympia, as a result of which both the Arkadians and Eleans were forced to withdraw. A treaty was signed with the Eleans, under which the Arkadians would return Olympia, but retain the territories of Lepreo and Lasion. Zeus figures on this coin no doubt as a reminder of the Arkadian claim to the sanctuary, as well as representing the Arkadian Zeus Lykaios (wolf-Zeus) whose sanctuary was on Mount Lykaion and who had a major temple in Megalopolis as well.

According to the accepted dating, these staters comprised a short series struck from Spring 363 until July 362.Thereafter the League dissolved into two factions, respectively centred on Megalopolis and Mantineia, who fought on opposing sides at the Battle of Mantineia for Thebes and Sparta. The result was a victory for Thebes, though their brilliant leader Epaminondas was mortally wounded while fighting in the front line of his army. With his loss and the utter defeat of Sparta, the stage was set for the Macedonian conquest of all Greece under Philip II.

CORINTHIA

A Superb Early Stater of Corinth



101. Corinthia, Corinth AR Stater. Circa 515-500 BC. Pegasos flying to left; Q below / Head of Athena left, wearing Corinthian helmet and pearl necklace; all within incuse square. Pegasi I, 48; BMC 53; BCD Corinth -; HGC 4, 1820. 8.36g, 20mm, 12h.

Extremely Fine; lightly crystallised. Very Rare. 3,000

Ex Gerhard Hirsch Nachfolger, Auction 298, 7 May 2014, lot 267.



102. Corinthia, Corinth AR Stater. Circa 345-307 BC. Pegasos flying to left; Q below / Head of Athena left, wearing Corinthian helmet; Γ below chin, filleted thyrsos behind. Pegasi I, 417; Ravel 1027; HGC 4, 1848. 8.61g, 22mm, 6h.

Extremely Fine; lightly toned. 1,500

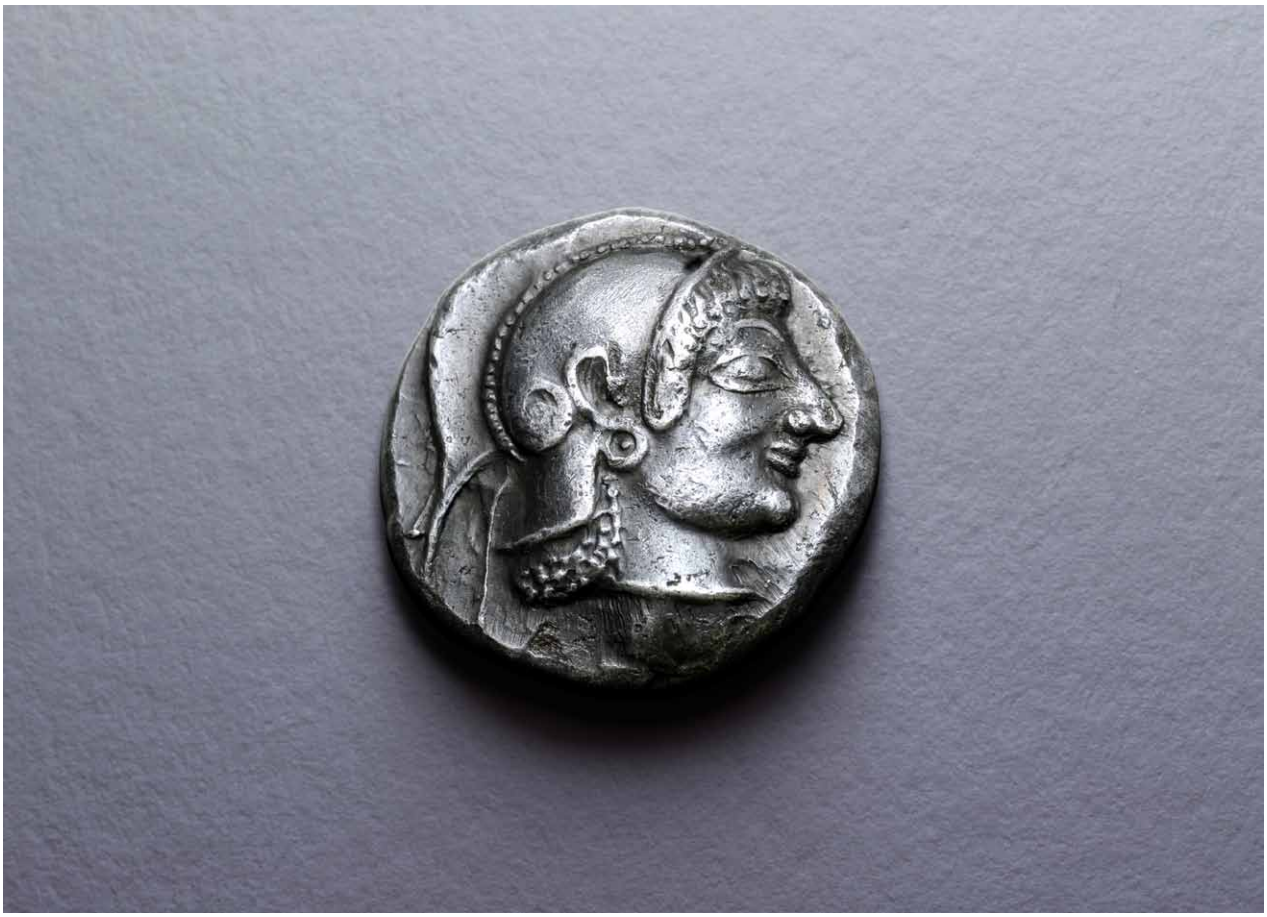
Acquired from Gorny & Mosch Giessener Münzhandlung.



103. Corinthia, Corinth AR Stater. Circa 375-345 BC. Pegasos flying to left; Q below / Head of Athena left, wearing Corinthian helmet; to right, N within wreath. Ravel 1069; Pegasi 386; BCD Corinth 128; SNG Copenhagen 119; HGC 4, 1848. 8.57g, 22mm, 9h.

Extremely Fine; wonderful iridescent old collection tone over lustrous metal. 1,500

Acquired from Leu Numismatik AG;
Ex Swiss collection, formed before 2005.





ATTICA

Extremely Rare with Inverted Legend







104. Attica, Athens AR Tetradrachm. Circa 510-500/490 BC. Archaic head of Athena right, wearing crested Attic helmet decorated with chevron and dot pattern / AΘE, owl standing three-quarters right, head facing, olive sprig behind; all within incuse square. Seltman Group L, unlisted dies (but similar to pl. XV, A223/P285); Svoronos, Monnaies, pl. 6, 8-10; HGC 4, 1589. 17.22g, 23mm, 2h.

Extremely Fine; well centred, attractive old cabinet tone. Extremely rare variant with inverted legend. 20,000

From the inventory of a UK dealer.

The famous Athenian 'owl' tetradrachm, unquestionably one of the most influential coins of all time, was introduced by the tyrant Hippias sometime between c.525 and c.510 BC, with van Alfen offering a date of about 515 as the most current view. The basic design would remain unchanged for nearly five hundred years, be extensively copied throughout the Mediterranean, and is today, as it was then, emblematic of Greek culture.

The quality of the engraving on the early owl tetradrachms varies greatly, from the sublime to some which are very crude indeed. This disparity led Seltman to propose that those tetradrachms of fine style, such as the present piece, were issues from a 'civic' mint in Athens, while those exhibiting little talent on the part of the engravers emanated from an 'imperial' mint in the Attic or Thracian hinterlands, or Paeonia, though this has subsequently been disproven.

Athens was one of the few Greek cities with significant silver deposits in their immediate territory, a remarkable stroke of fortune upon which Xenophon reflected: 'The Divine Bounty has bestowed upon us inexhaustible mines of silver, and advantages which we enjoy above all our neighbouring cities, who never yet could discover one vein of silver ore in all their dominions.' The mines at Laurion had been worked since the bronze age, but it would be only later in 483 that a massive new vein of ore would be discovered that enabled Athens to finance grand new schemes such as the construction of a fleet of 200 triremes, a fleet that would later prove decisive in defending Greece at the Battle of Salamis.







105. Attica, Athens AR Tetradrachm. Circa 510-500/490 BC. Archaic head of Athena right, wearing crested Attic helmet decorated with chevron and dot pattern / AΘE, owl standing three-quarters right, head facing, olive sprig behind; all within incuse square. Seltman Group H, unlisted dies (but similar to pl. XIII, A186/P232); Svoronos, Monnaies, pl. 7, 1–2; HGC 4, 1588. 16.99g, 24mm, 3h.

Very Fine; lightly toned. Unusual and highly distinctive style from the first issue of 'owl' tetradrachms. Very Rare. 5,000

From the inventory of a European dealer.

Of Wonderful Archaic Style









106. Attica, Athens AR Tetradrachm. Circa 500-480 BC. Archaic head of Athena right, wearing crested helmet decorated with chevron and dot pattern / Owl standing to right with head facing, olive sprig behind, AΘE before; all within incuse square. Cf. Seltman ‘Paeonian mint’ group E, 120-124; cf. Svoronos pl. 2; HGC 4, 1591. 17.27g, 22mm, 6h.

Near Extremely Fine; of wonderful archaic style with a full helmet crest. Previously NGC graded AU 5/5 - 3/5, Full Crest (5743813-001). Very Rare. 12,500

Acquired from Heritage World Coin Auctions.

Starr Group IV







107. Attica, Athens AR Tetradrachm. Circa 475-465 BC. Head of Athena right, wearing crested Attic helmet ornamented with three olive leaves above visor and spiral palmette on bowl, round earring with central boss and pearl necklace / Owl standing to right with head facing, olive sprig and crescent behind, AΘE before; all within incuse square. Starr Group IV; HGC 4, 1595. 17.19g, 24mm, 8h.

Good Extremely Fine. 2,000







108. Attica, Athens AR Tetradrachm. Circa 475-465 BC. Head of Athena right, wearing crested Attic helmet ornamented with three olive leaves above visor and spiral palmette on bowl, round earring with central boss and pearl necklace / Owl standing to right with head facing, olive sprig and crescent behind, AΘE before; all within incuse square. Starr Group IV; HGC 4, 1595. 17.12g, 25mm, 3h.

Good Extremely Fine; wonderfully medallic rev. 1,750

From the Dekadrachm Series









109. Attica, Athens AR Drachm. Circa 467-465 BC. Head of Athena right, wearing crested Attic helmet ornamented with three olive leaves above visor and spiral palmette on bowl, round earring with central boss and pearl necklace / AΘE, owl standing three-quarters right, head facing, olive sprig behind. SNG Munich 42-43. Starr Group II C, 89. Svoronos pls. 8, 38 and 9, 30; SNG Berry 677; Boston MFA 1064; McClean 5825; HGC 4, 1629. 4.27g, 15mm, 9h.

Extremely Fine; attractive old cabinet tone. Very Rare. 12,500

From the Long Valley River Collection;
Ex Z Collection (Switzerland), Nomos AG, Auction 3, 10 May 2011, lot 89 (hammer: CHF 22,000);
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 83, 17 June 2003, lot 267.

The drachms struck by Athens during the second quarter of the 5th century, circa 467-465, are undoubtedly the finest and most attractive drachms ever produced by Athens. The heads of Athena are very close in style to the dekadrachms produced around the same time, and as with the present specimen, can be true miniature masterpieces.

This was a particularly significant few years for Athens; the Persians had begun to assemble a large fleet and army in preparation for a major offensive against Athens and its Delian League. This force gathered near the Eurymedon, its intent apparently to move up the coast of Asia Minor, capturing each city in turn, securing naval bases from which to launch further expeditions into the Aegean. Learning of the Persian preparations, the Athenian general Kimon took 200 triremes and sailed to Phaselis in Pamphylia, which eventually agreed to join the Delian League. This effectively blocked the Persian strategy at its first objective.

Kimon then moved to pre-emptively attack the Persian forces near the Eurymedon. Sailing into the mouth of the river, Kimon quickly routed the Persian fleet gathered there. Most of the Persian fleet made land-fall, and the sailors fled to the shelter of the Persian army. Kimon then landed the Greek marines and proceeded to attack the Persian army, which was also routed. The Greeks captured the Persian camp, taking many prisoners, and were able to destroy 200 beached Persian triremes. This stunning double victory seems to have greatly demoralised the Persians, and prevented any further Persian campaigning in the Aegean until at least 451 BC.





110. Attica, Athens AR Tetradrachm. Circa 465-460 BC. Head of Athena right, wearing crested Attic helmet ornamented with three olive leaves above visor and spiral palmette on bowl, round earring with central boss, and pearl necklace / Owl standing to right with head facing, olive sprig and crescent behind, AΘE before; all within incuse square. Starr Group V.B; HGC 4, 1596. 17.15g, 25mm, 1h.

Extremely Fine. 1,750

Late Transitional Issue



111. Attica, Athens AR Tetradrachm. Circa 454-440 BC. Late “transitional” issue. Head of Athena right, wearing crested Attic helmet ornamented with three olive leaves above visor and spiral palmette on bowl, round earring with central boss, and pearl necklace / Owl standing to right with head facing, olive sprig and crescent behind, AΘE before; all within incuse square. Cf. Starr pl. XXII; Kroll 8; HGC 4, 1596. 17.15g, 23mm, 1h.

Good Extremely Fine. Very Rare. 1,500

According to Chester Starr, as the owl on this tetradrachm is shown with its three tail feathers in a single prong it should be grouped firmly with the “mass coinage” issues of Athenian tetradrachms dated 454-404 BC, but the very lifelike depiction we are given places it very close to the last issues of Starr’s Group V.B, struck circa 460-454 BC.



2x 2x

112. Attica, Athens AR Drachm. Circa 454-404 BC. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl / Owl standing right, head facing; olive sprig and berry in upper left field, AΘE to right; all within incuse square. SNG Copenhagen 41-3; Kroll 10; HGC 4, 1631. 4.28g, 16mm, 9h.

Near Extremely Fine. 1,000

From the inventory of a Swiss dealer.

An Extremely Rare ‘Transitional’ Profile Head Stater









113. Islands off Attica, Aegina AR Stater. Circa 456/45-431 BC. Land tortoise with segmented shell seen from above, head in profile to left / Large square incuse with heavy skew pattern. Meadows, Aegina, Group IIIb; Milbank pl. II, 13 var. (head in profile right); SNG Copenhagen 517 var. (same); Dewing 1683 var. (same); Gillet 948 var. (same); Jameson 1200 var. (same); Pozzi 1635 var. (same); Caramessini-Oeconomides, Myrina Hoard pl. 28, 135 (same obv. die); CNG 112, 203 (same obv. die); HGC 6, 437 var. (head not in profile). 12.38g, 21mm.

Good Extremely Fine; magnificent old cabinet tone with aquamarine iridescence. Extremely Rare. 10,000

From the Long Valley River Collection;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 193, 26 September 2011, lot 190.

While the head of the sea turtle employed on the archaic coinage of Aegina was displayed in profile as the prescribed orthodox, by contrast the heads of the land tortoises on the classical coinage of Aegina are always seen from above, with the notable exception of a few extremely rare coins that may represent a short-lived transitional issue struck at the beginning of the main land tortoise series. These profile head issues have traditionally commanded high prices; in particular cf. Triton XXII, 2019, lot 223 (USD 30,000) = Manhattan Sale IV, 2013, lot 46 (USD 24,000) = A. Tkalec, 2011, lot 90 (CHF 22,000) for a beautiful example of the less rare right-facing profile, and cf. NGSA 6, 2010, lot 73 for a considerably inferior example of the left-facing profile.

BOIOTIA







114. Boeotia, Thebes AR Stater. Circa 395-338 BC. Damo-, magistrate. Boeotian shield / Amphora, with ivy-spray hanging from left handle, club above, ΔA-MO across field; all within incuse circle. BCD Boiotia 490 (same rev. die); Hepworth 21 (same rev. die); BMC 129; HGC 4, 1330. 12.22g, 24mm, 1/7h.

Good Very Fine; attractive old cabinet tone. 750

Ex Nomos AG, obolos 6, 20 November 2016, lot 408;
Ex Schweizerische Kreditanstalt (Crédit Suisse), List 53, Spring 1990, no. 69.





CRETE

One of the Principal Rarities of Cretan Coinage







115. Crete, Aptera AR Stater. Signed by Pythodoros. Circa 4th century BC. A[ΠΤΑΡΑΙΩΝ] around head of Artemis Aptera to right, with hair elaborately curled upwards around a stephane ornamented with palmettes; she wears an elaborate crescent and solar-disk pendant earring with three drops and a pearl necklace; to right in smaller letters the artist's signature: ΠΥΘΟΔΟΡΟΥ / Warrior hero Apteros, called Ptolioikos, standing facing, his bearded head left, wearing crested helmet and cuirass, holding in his left hand a spear and shield decorated with a sunburst, his right is raised towards a sacred fir tree in left field; ΠΤΟΛΙΟΙΚΟΣ around. Le Rider, Monnaies crétoises, p. 36, 269-70, pl. 9, 11-12; Svoronos, Crète, p. 15, pl. 1, 10 (same dies); BMC 1, pl. 2, 3 (same dies); BMFA Suppl. 108 (same dies); LIMC VII/1, p. 588, VII/2, sv. Ptolioikos 2 (same rev. die); for the engraver's signature see L. Forrer, Notes sur les signatures de graveurs sur les monnaies grecques, Bruxelles 1906, pp. 277-284. 11.78g, 24mm, 12h.

Good Extremely Fine; beautiful old cabinet tone. Extremely Rare; of exceptionally fine style and quality, and among the finest of the very few known examples of this great rarity of Cretan coinage. 40,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction IX, 22 March 2015, lot 261 (hammer: £55,000);
Ex Eckenheimer Collection, formed in Germany between c. 1940-1980.

The stunningly beautiful obverse female portrait is that of Artemis Aptera (or Aptara as inscribed on the coins, a local form of the Cretan Artemis Diktynna), the patron goddess of the city. Before her image in small characters proudly appears the name of the artist Pythodoros, a master die-engraver who also worked at Polyrhenion on the equally beautifully styled female head which has been defined as that of Britomartis, 'sweet maiden' in the Cretan dialect. Also identified as Artemis Diktynna, Britomartis in Cretan myth was caught in a fisherman's net (diktyon) while trying to escape the advances of Poseidon, and was the subject of several Cretan coin types inspired by a statue then attributed to Daedalos, who was reputed to be the father of Cretan art (cf. Le Rider pp. 114-6, 3-6 pl. 28, 19-38; Svoronos 15-16, pl. 26, 4-5; Traité pl. 261, 25; BMC 1-2). Both images are very much influenced by the Sicilian school of die engraving as epitomised by the celebrated artists such as Kimon, Phrygillos, Eukleidas, Euainetos and Eumenes. The reverse type is of no less mythological and historic interest; the warrior in question is Apteros, called Ptolioikos, a title literally meaning 'dweller in the city'. He is shown saluting a tree, a scene which can be interpreted as a rendering of what must surely be a now lost myth concerning the oikistes or founder of the city.

The fine remains of the ancient polis of Aptera or Aptara (IACP 947), the modern Palaiokastro, are situated near the Minoan site of Megala Chorapia on the south side of Suda Bay, the safest anchorage in Crete throughout Greek, Venetian and Ottoman times, and which is today an important NATO naval base. Eusebius informs us that the city was founded by an eponymous hero, Apteros in the year 1503 BC (Chronicon 44c). The first historical mention of Aptera dates from the 7th century BC when a contingent of archers is reported to have fought along with Spartans in the war against Messene (Pausanius, Description of Greece IV 20, 8).

Various attemps in antiquity were made to explain the city's name: notably, that it was the site of the song contest of the Muses and Sirens. In this story the latter lost their wings in a fight that ensued after their defeat (Stephen of Byzantium sv. Aptera; 'aptera' = 'wingless'). The city's name most likely derives from one of the epithets of Artemis, Απτερα (cf. Inscriptionis Cretae 2), similar to that of the statue in the temple of Athena Nike on the Acropolis at Athens, which later took on the name of Nike Apteros, meaning 'wingless' Nike.

From the fourth century BC Aptera produced coins on the Aiginetan weight standard, but by later Hellenistic times it gradually declined in favour of its powerful neighbour Kydonia and was finally absorbed by Rome in 67 BC.

Only Two Recorded by Le Rider



116. Crete, Gortyna AR Drachm. Circa 4th century BC. Head of Persephone to right, hair bound with barley wreath, wearing triple pendant earring and necklace / ΓΟΡΤΙΝΙΩΝ, Cretan bull standing to right, head reverted. Le Rider p. 83, 90. pl. 20, 16 (same dies); Svoronos 90, pl. 15, 10 (same dies); Traité pl. 254, 13 (same dies). 5.89g, 19mm, 7h.

Extremely Fine. Extremely Rare, only two examples recorded by Le Rider. 3,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction IX, 22 March 2015, lot 265;
Ex Eckenheimer Collection, formed in Germany between c. 1940-1980.

The Bull Sacrifice



117. Crete, Polyrhenion AR Stater. 4th century BC. Magistrate Charisthe. Laureate head of Zeus to right / Head of sacrificial bull facing, with pendant fillets hanging from horns; ΧΑΡΙΣΘΕ above, ΠΟΛΥΡΗΝΙΟΝ around. Svoronos (1972) 6, pl. XXV, 29 (same dies); Le Rider (1966) pl. XXXIII, 19 (same dies). 11.43g, 25mm, 1h.

Extremely Fine. Extremely Rare, and among the finest known examples. 4,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction X, 27 September 2015, lot 383 (hammer: £8,000);
Ex private American Collection.

Polyrhenion, whose etymology is 'rich in lambs', was one the oldest Dorian settlements of Crete. According to Strabo it was settled in archaic times by Achaian and Lakonian immigrants who gathered into one city the existing population, who had lived in villages, some 7 km inland from the Bay of Kissamos. Excavations from 1938 have exposed several building foundations which defy identification, but it may safely be presumed that one of these was a temple dedicated to Zeus.

The bull sacrifice was a universal and key element of Greek religion, and it held particular significance in Crete which was rich in mythological traditions relating to the bull as a divine animal, being either divinely directed or itself a theriomorphic god in bull form. Indeed, the central importance of the bull in Cretan culture was an ancient one predating even the arrival of the Mycenaean Greeks in the fourteenth century BC; twentieth century archaeological excavations begun by Arthur Evans in 1900 dramatically 'resurrected' the lost Minoan civilisation and uncovered a wealth of artefacts which, among other things, portray the bull as a major religious symbol.

The mythical origin of the idea of bull or ox sacrifice was believed to be from the story of Prometheos in Hesiod's Theogamy (521-616). At Mekone, in a sacrificial meal marking the 'settling of accounts' between mortals and immortals, Prometheos purposely deceives Zeus by assigning to him a good-looking portion 'wrapped in glistening fat' that consists of nothing but bones, thus ensuring humans would keep the meat for themselves and burn the bones wrapped in fat as an offering to the gods.

MACEDON



118. Macedon, Akanthos AR Tetradrachm. Circa 480-470 BC. Bull collapsing to left, head raised, attacked and mauled by lion upon his back to right; Θ above, floral ornament in exergue / Quadripartite incuse square. Desneux 53ff; SNG ANS 10; HGC 3.1, 383. 17.46g, 28mm.

Extremely Fine; attractive light cabinet tone. 4,000

Acquired from Nomos AG;
Ex Bavarian Collection, formed prior to 2005.

Ex David Walsh Collection





119. Macedon, Akanthos AR Tetradrachm. Circa 470-430 BC. Bull collapsing to left, head raised, attacked and mauled by lion upon his back to right; tunny fish to left in exergue / AKANΘION around raised quadripartite square; all within incuse square. Desneux -, cf. 96 (O-/R85); SNG ANS -; HGC 3.1, 385. 17.14g, 30mm, 8h.

Good Extremely Fine; in exceptional state of preservation, perfectly centred, and beautifully toned. 17,500

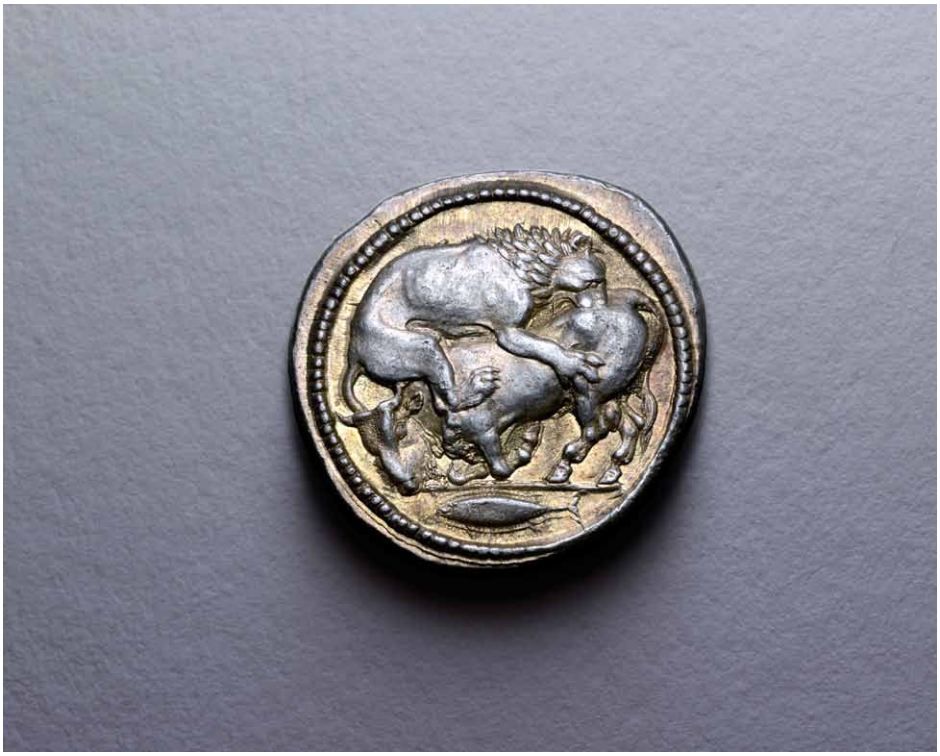
From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 77, 26 May 2014, lot 26;
Ex David Walsh Collection, privately purchased in 2001;
Ex Giessener Münzhandlung, Auction 96, 7 June 1999, lot 93.

The ubiquitous and persistent theme of the lion-bull combat can be traced back to the figurate art of the third millennium, where the geometrical motifs are replaced by narrative symbolic representations, and the scene is characteristic of Near Eastern art in its infancy. The earliest known depiction occurs on a ewer found at Uruk dated to the latter part of the Protoliterate period, circa 3300 BC. That ewer has a relief depiction of a lion attacking a bull from behind (see Henri Frankfort, Art and Architecture of the Ancient Orient, 1963). The scene became widely distributed by 500 BC, featuring prominently in the Achaemenid Empire, and in particular at the palace of Darios in Persepolis, where it occurs no fewer than twenty seven times, including on the main staircase leading to the imperial complex. Its frequent appearance in key locations strongly suggests an important symbolic significance, which unfortunately has not survived antiquity in any explicitly clear form.

Explanations for the symbolism and its power over the ancient peoples who reproduced it with prodigious enthusiasm have ranged from it being an expression of royal power, to an astronomical allusion, as well as it being an embodiment of the constant struggle between civilisation (represented by the domesticated bull) and nature (represented by the untameable lion). This latter argument may well hold true for the Mesopotamians of Uruk, who it is known took a rather grim view of the world, seeing it as a battleground of opposing powers.

One interpretation that has gained traction in recent years is that the motif is apotropaic in nature, serving to ward off evil in a similar function to the gorgoneion, which like the lion attack motif is very prevalent in ancient Greek coinage, though there is little evidence to support such a notion.

G. E. Markoe (‘The Lion Attack in Archaic Greek Art’, Classical Antiquity Vol. 8, 1, 1989) convincingly suggests that a more likely explanation may be found in the examination of archaic Greek epic poetry, particularly in Homeric literature, wherein a lion attacking cattle or sheep is repeatedly employed as a simile for the aggression and valour of combatant heroes. In notable passages, Agamemnon’s victorious advance against the Trojans in the Iliad (11.113ff and 129) and Hektor’s successful pursuit of the Achaeans (15.630ff) are both likened to a lion triumphing over its hapless prey. In both of these cases the allusion is completed by the defeated being compared to fleeing prey animals. In all, there are twenty five examples present in the Iliad of heroic warriors being compared to leonine aggressors, with the victims variously compared to boars, sheep, goats, bulls or deer. The repetition of this literary device is clearly demonstrative of how deeply rooted the imagery was in the Greek (and perhaps more generally human) consciousness. Of further and great significance is the involvement of the gods as the primary instigators of heroic leonine aggression in almost every case, and as it is made clear that the lion itself is an animal that is divinely directed to its prey (11.480, by a daimon), so then is the lion attack a metaphor for divinely inspired heroic triumph.

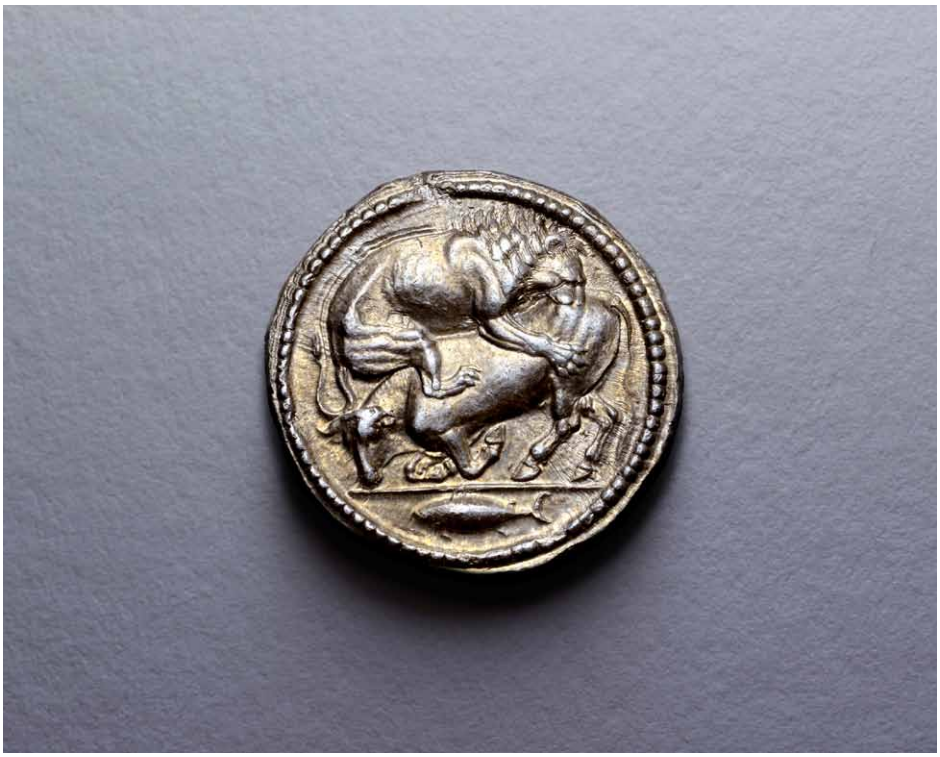




120. Macedon, Akanthos AR Tetradrachm. Circa 470-430 BC. Bull collapsing to left, head half-facing, attacked and mauled by lion upon his back to right; tunny fish to left in exergue / AKANΘION around raised quadripartite square; all within incuse square. Cf. Desneux 95, 97-8, 102 (unlisted dies); AMNG III/2, 21; SNG ANS -; HGC 3.1, 385. 17.14g, 30mm, 3h.

Extremely Fine; lustrous metal. Very Rare; engraved in magnificent high classical style. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XVI, 26 September 2018, lot 202;
Ex Maurice Lucas Collection, acquired from Numismatic Fine Arts (Beverly Hills) via private treaty, 1989.





121. Macedon, Akanthos AR Tetradrachm. Circa 470-430 BC. Bull collapsing to left, head half-facing, attacked and mauled by lion upon his back to right; tunny fish to left in exergue / AKANΘION around raised quadripartite square; all within incuse square. Cf. Desneux 98 (same rev. die); Roma E-28, 64; HGC 3.1, 385. 17.45g, 28mm, 5h.

Extremely Fine; light golden iridescence. 12,500

From a private European collection.

Interestingly, this coin and lot 123 share the same reverse die.





122. Macedon, Akanthos AR Tetradrachm. Circa 470-430 BC. Bull collapsing to left, attacked and mauled by lion upon his back to right; tunny fish to left in exergue / AKANΘION around raised quadripartite square; all within incuse square. Cf. Desneux 95 (unlisted obv. die); SNG ANS -; HGC 3.1, 385. 17.21g, 29mm, 4h.

Extremely Fine; lustrous metal. 10,000

From a private German collection.

The lion and bull motif, discussed in detail already, was apparently adopted early on by Akanthos (c. 530-500 BC), though the lion and the bull were in any case among the earliest figures to appear on coinage - the mid-6th century BC coinage of the Lydian kings Alyattes and Kroisos is the best example of this usage (see lots 502-506). Already by this time too, the lion attack motif was in popular usage in mainland Greece - see for example the near contemporary Attic black-figure tripod in the manner of the KY Painter (Athens 12688). Persian influence on the design of tetradrachms of Akanthos can perhaps be inferred from an orientalising of style resulting in an appearance more similar to the reliefs at Persepolis (cf. Roma XVI, lot 201, dated circa 480-470 BC); Herodotos (7.116) records the Akanthians officially welcomed the Persians and willingly helped Xerxes: “Xerxes... declared the Akanthians his guests and friends, and gave them Median clothing, praising them for the zeal with which he saw them furthering his campaign.” Having thus taken part in the Persian campaign against Greece of its own accord, when Xerxes was defeated Akanthos subsequently become a member of the Delian League. It is tempting to see in the re-westernisation of the style of their coinage a reflection of this political volte-face.

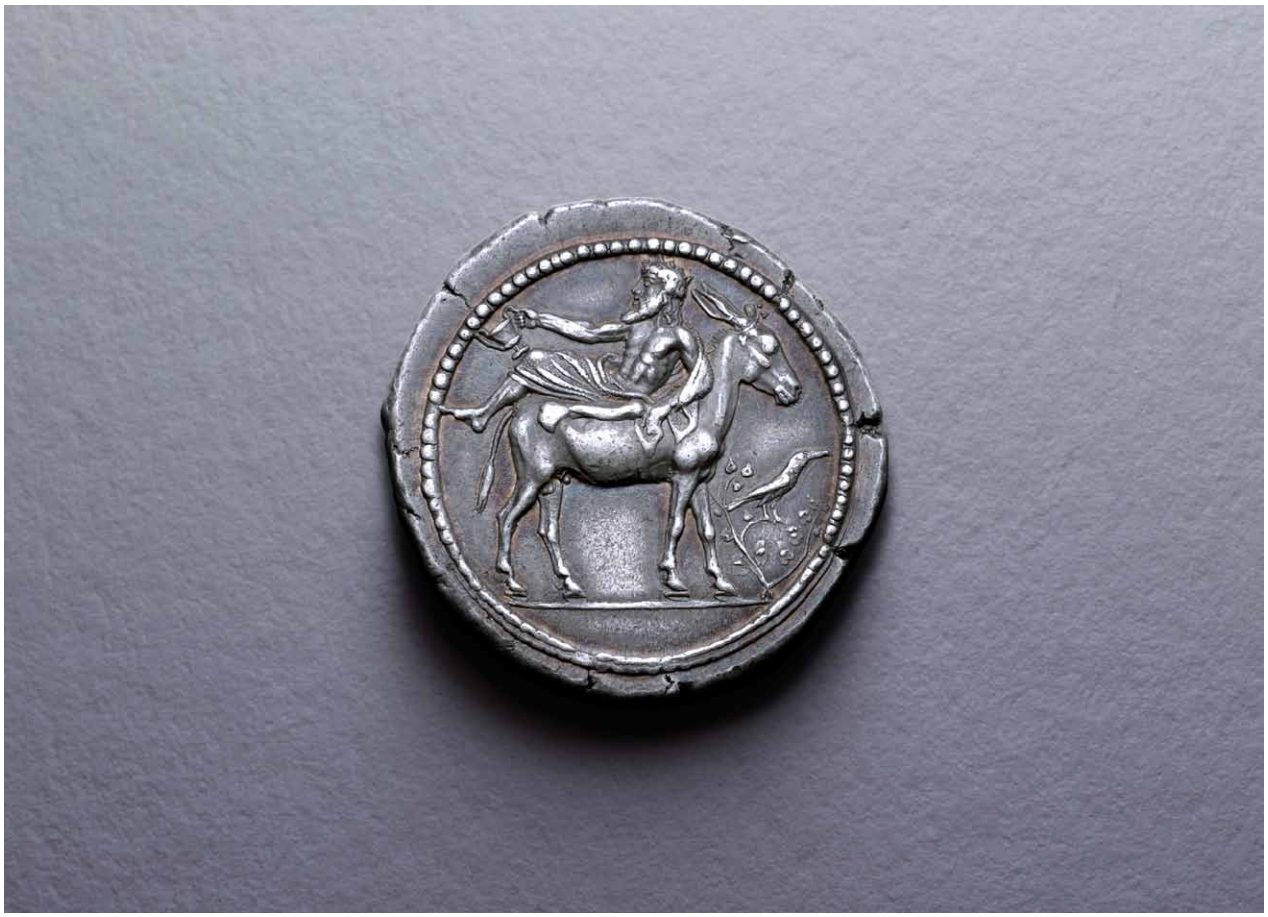


123. Macedon, Akanthos AR Tetradrachm. Circa 470-430 BC. Bull collapsing to left, head raised, attacked and mauled by lion upon his back to right; tunny fish to left in exergue / AKANΘION around raised quadripartite square; all within incuse square. Astarte XIX, lot 776 = Hess Divo 309, lot 37 (same dies); cf. Desneux 98 (same rev. die); HGC 3.1, 385. 16.91g, 29mm, 1h.

Extremely Fine; obv. light golden tone with underlying lustre. 7,500

From a private European collection.

Interestingly, this coin and lot 121 share the same reverse die.





The Only Example in Private Hands







124. Macedon, Mende AR Tetradrachm. Circa 425 BC. Dionysos, bearded and wearing himation and wreath of ivy leaves, holding kantharos in outstretched right hand wile reclining to left on the back of a donkey standing to right; before, a crow standing on branches to right / Vine with five bunches of grapes in a linear square; MENΔAION in a shallow incuse square around. Noe, Mende -, cf. 62 (same obv. die); SNG ANS 337 (same dies); HGC 3, 545. 17.33g, 29mm, 6h.

Good Extremely Fine; light cabinet tone, one of the most accomplished dies of the entire series with near-incredible fine detail lavished on the head of Dionysos. Extremely Rare; the only example in private hands. 25,000

From the Long Valley River Collection;
Acquired from Nomos AG.

This die combination was not represented in the important Mende-Kaliandra hoard of 1913, and the die pair is known from just a single other specimen in the collection of the American Numismatic Society, formerly from the Newell Collection.

This, the most decadent depiction of Dionysos on ancient coinage, shows us a scene wherein the god reclines luxuriously upon the back of a donkey that carries him along. As Dionysos is borne forwards in procession by the donkey, the viewer is invited to imagine his thiasos, the ecstatic retinue of Dionysos made up of maenads, satyrs and Silenoi as it plays and dances around him. Dionysos props himself up, perhaps giddy with inebriation, with his left elbow which he digs into the back of the unfortunate donkey, while with his other he holds his wine cup aloft in encouragement to his followers. Dionysos himself appears oblivious to the effort of the animal beneath him, whose posture implies a quiet and composed nobility of spirit as it bears its godly burden without complaint; this is juxtaposed with the somewhat undignified pose of Dionysos himself who, though his face is set with an apparently serene and typically static archaic dignitas, seems decidedly unbalanced and at risk of losing his precariously fastened modesty.

One could hardly conceive of a more appropriate type for this city's coinage: Mende was a leading exporter of wine, rivalling such other cities as Naxos and Maroneia, and the quality and fame of its wine is well attested in the ancient sources. Thus it is only natural that Mende should have adopted Dionysos as a patron deity; notorious for his wild indulgences and frequent state of inebriation on account of his love of wine, this tantalising scene is at once wholly apt for a city exporting merriment and inebriety, and also a proud statement of the quality of their produce. The implication inherent in the link between the wine Dionysos holds and the vines laden with grapes on the reverse is clear: Mende's wine is good enough for a god.

The execution of the scene itself could not be more intriguing: juxtaposed we have the epicurean figure of Dionysos given over to indulgence and excess, and that of the humble donkey whose labour makes the god's comfort possible. The image is a sobering reminder to the viewer of the effort involved in viticulture and wine production, and that for one man's enjoyment others must work.



125. Macedon, Chalkidian League AR Tetradrachm. Olynthos, circa 410-401 BC. Laureate head of Apollo to right / Kithara with seven strings, ΧΑΛΚΙΔΕΩΝ around; all within shallow incuse square. Robinson & Clement Group F, 9 (A8/P9). SNG Lockett 1308 (same obverse die); SNG ANS 470; SNG Copenhagen 242; HGC 3.1, 498. 14.14g, 25mm, 3h.

Near Extremely Fine; slight die shift to rev., old collection tone. 4,000

From a private Dutch collection;
Privately purchased from Numismatica Ars Classica AG.

Ex Leu 54, 1992



126. Macedon, Chalkidian League AR Tetradrachm. Olynthos, circa 382-379 BC. Laureate head of Apollo to left / Kithara with seven strings, ΧΑΛΚΙΔΕΩΝ around; all within shallow incuse square. Robinson & Clement Group H, 14 (same dies); cf. Traité IV pl. CCCXIII, 4; cf. BMFA Suppl. 43 and 43a; HGC 3.1, 499. 14.30g, 25mm, 3h.

Extremely Fine; beautiful old cabinet tone. 5,000

Ex private British collection, Roma Numismatics Ltd., Auction XVI, 26 September 2018, lot 205 (sold for £5,500);
Ex A. Tkalec AG, 28 October 1994, lot 71;
Ex Leu Numismatik AG, Auction 54, 28 April 1992, lot 77.

The extensive ‘Group H’ coinage appears to have been produced in order to finance the Olynthian war effort against a Spartan campaign to subdue the city and dissolve the Chalkidian League in 382-379 BC.

In 393 BC Amyntas III of Macedon was driven out by Illyrians, and was forced to transfer control of some of his territories to Olynthos. When in the following year he recovered his throne with the assistance of the Thessalians, these territories were restored to him. In order to counter the threat of the Illyrians, Amyntas established an alliance with Olynthos, granting them trade rights to Macedonian timber in exchange for their support. This timber was sold to Athens to rebuild their fleet, and with Athenian silver flowing north to Olynthos, the Chalkidian League gradually grew in wealth and power.

Amid continuous Illyrian invasions along the northern border of Macedon, in around 385 BC Amyntas once more mortgaged certain territories, this time formally to the Chalkidian League. By 382 the League had absorbed most of the Greek cities west of the river Strymon, and unlike in 392, it was reluctant to return control of the Macedonian territories that Amyntas had relinquished, which included the capital at Pella. Amyntas now sought the aid of Sparta against the growing threat of the Chalkidian League; his disposition was shared by the cities of Akanthos and Apollonia, who anticipated their own imminent conquest. Sparta, keen to reassert its presence in northern Greece, consented and a force of 10,000 was mobilised and dispatched against the League. An advance force of 2,000 under Eudamidas succeeded in separating Potidaea from the League; meanwhile the main force under Teleutias, brother of the Spartan king Agesilaos II, proceeded slowly, being augmented by allied contingents as it went. Teleutias thus arrived in Olynthian territory at the head of a substantial army and won an initial victory outside the city walls of Olynthos. In the spring of 381 however, Teleutias allowed himself to be drawn in too close to the walls, whereupon his forces came under missile fire and were routed with heavy losses by an Olynthian sortie, Teleutias himself being killed in the engagement.

With the death of Teleutias, command passed to king Agesipolis I, who in 380 recommenced operations against the League, taking the city of Toroni in an assault. Agesipolis’ success was short-lived however, as he was taken with fever and died within seven days. After three years of protracted but indecisive warfare, Olynthos consented to dissolve the Chalkidian League.

The Doom of Olynthos



127. Macedon, Chalkidian League AR Tetradrachm. Olynthos, circa 355-352 BC. Ariston, magistrate. Laureate head of Apollo to right / Kithara with six strings, ΧΑΛΚΙΔΕΩΝ around, ΕΠΙ ΑΡΙΣΤΩΝΟΣ below; all within shallow incuse circle. Robinson & Clement Group V, 127 (A79/P109); SNG ANS 496 (same dies); HGC 3.1, 500. 14.47g, 27mm, 3h.

Extremely Fine; slight die shift to obv., struck on a broad flan and pleasantly toned. A beautiful portrait. 7,500

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction III, 31 March 2012, lot 139;
Ex Numismatik Lanz München, Auction 149, 24 June 2010, lot 103;
Ex Heritage World Coin Auctions, New York Signature Sale 3008, 3 January 2010, lot 21237;
Ex Stack's Rare Coins, Auction 482, 6 December 1995, lot 74.

Following the Spartan expedition of 382, despite the agreement of Olynthos to dissolve the Chalkidean League in the following year it is listed among members of the Athenian naval confederacy, while twenty years later Demosthenes reported the power of the League as being much greater than before. Olynthos itself is at this time spoken of as a city of the first rank, and the Chalkidian League then comprising thirty-two cities.

Olynthus was allied with Macedon when Philip II and Athens went to war in 356 after Philip's capture of the Athenian colonies of Pydna and Potidea. Around this time Philip also allowed himself to be drawn into the Sacred War on behalf of the Thessalians; since Athens was also a combatant in the Sacred War, the war between Athens and Macedon became inextricably linked with the progress of the Sacred War.

Alarmed by Philip's aggressive policies and further invasions of neighbouring territories, Olynthos concluded an alliance with Athens in 352. The city made three embassies to Athens, the occasions of Demosthenes's three Olynthiac Orations. On the third, the Athenians sent soldiers from among its citizens to garrison the city and reinforce its defences. In response Philip attacked the Chalkidian League in 349, and by 348 he had completely dismantled it, whereupon he undertook to besiege the city itself in 348 BC. Through the treachery of the city's two leading citizens Euthykrates and Lasthenes, the city was betrayed to Philip, who sacked it, razed it to the ground and sold all those within, including the Athenian garrison, into slavery.

One of the Finest Known



2x 2x

128. Kingdom of Macedon, Amyntas III AR Triobol. Pella, circa 393-369 BC. Head of Herakles right, wearing lion skin headdress / Eagle standing left, head right; AMYNTA around; all within linear border within incuse square. Westermark, Remarks pl. LXX, 33; SNG Alpha Bank 200-2; SNG ANS 94; HGC 3.1, 830 ('hemidrachm'). 1.79g, 13mm, 4h.

Near Extremely Fine; well-struck on good metal and unusually complete for the type. Very Rare; one of the finest surviving specimens. 1,000

The majority of the known examples of this emission of silver fractions are heavily debased and the weights erratic (see SNG Alpha Bank 202-13, 1.32-0.82g). This example is part of a seemingly smaller group struck in fine silver and of heavier weight (1.79g, and see Alpha Bank 200-1, 1.95-1.52g). It is unclear whether the debased issues were intended to circulate as smaller denominations (diobols?) or were the result of a continued silver shortage evident during the reign of Amyntas' short lived predecessor, Pausanias (see HGC 3.1, p. 296) .



129. Kingdom of Macedon, Philip II AR Tetradrachm. Amphipolis, circa 355-349/8 BC. Laureate head of Zeus right / ΦΙΛΙΠΠΟΥ, Philip on horseback left, raising hand; M below raised foreleg. Le Rider Group IB, 67 (D32/R58); SNG ANS -; HGC 3, 861. 14.42g, 24mm, 1h.

Mint State; highly lustrous metal. 12,500

From the inventory of a UK dealer.



130. Kingdom of Macedon, Philip II AR Tetradrachm. Amphipolis, circa 355-349/8 BC. Laureate head of Zeus right / ΦΙΛΙΠΠΟΥ, Philip on horseback left, raising hand; M below raised foreleg, trident head left below belly. Le Rider Group IB, 37 (D22/R31); SNG ANS -; HGC 3, 861. 14.25g, 25mm, 7h.

Mint State; highly lustrous metal. Very Rare. 12,500

From the inventory of a UK dealer.



131. Kingdom of Macedon, Philip II AV Stater. Pella, circa 340/36-328 BC. Laureate head of Apollo right / Charioteer, holding kentron and reins, driving racing biga to right; thunderbolt below horses, ΦΙΛΙΠΠΟΥ in exergue. Le Rider pl. 55, 85 (D40/R64); SNG ANS 130-137; HGC 3.1, 847. 8.60g, 18mm, 9h.

Near Extremely Fine. 3,000

Acquired from A.H. Baldwin & Sons Ltd (£3,800);
Ex Patrick James Collection, Classical Numismatic Group, Triton XVIII, 6 January 2015, lot 450;
Ex Classical Numismatic Group, Auction 51, 15 September 1999, lot 179.



132. Kingdom of Macedon, Alexander III 'the Great' AV Stater. 'Amphipolis', circa 330-320 BC. Head of Athena right, wearing crested Corinthian helmet decorated with coiled serpent / Nike standing left, holding wreath and stylis, downward trident in left field, Λ and pellet below left wing; ΑΛΕΞΑΝΔΡΟΥ to right. Price 179; Müller 112; HGC 3, 893a. 8.57g, 18mm, 1h.

Near Extremely Fine; well centered. 2,750

Acquired from A.H. Baldwin & Sons Ltd (£3,300).



133. Kingdom of Macedon, Alexander III 'the Great' AV Stater. Magnesia ad Maeandrum, circa 325-323 BC. Head of Athena to right, wearing triple-crested Corinthian helmet ornamented with serpent / Nike standing to left, holding wreath and stylis; ΑΛΕΞΑΝΔΡΟΥ to right, facing ram's head and monogram to left. Price 1920 (same obverse die); Müller -; HGC 3.1, 893e. 8.60g, 20mm, 6h.

Near Extremely Fine. Very Rare. 2,500

From the inventory of a UK dealer.

Mint State



134. Kingdom of Macedon, Alexander III 'the Great' AV Stater. Salamis, circa 332-323 BC. Struck under Nikokreon, king of Salamis. Head of Athena to right, wearing triple-crested Corinthian helmet decorated with coiled serpent, pendant earring and necklace / Nike standing to left, holding wreath and stylis; ΑΛΕΞΑΝΔΡΟΥ in right field, eagle in left field. Price 3125; Le Rider 3125; Troxell, Travaux Le Rider, pl. 38, 31 (same dies); HGC 3.1, 893k. 8.58g, 18mm, 12h.

Mint State. Rare. 3,500

From the Long Valley River Collection;
Ex Gemini LLC, Auction VII, 9 January 2011, lot 272.



135. Kingdom of Macedon, Alexander III ‘the Great’ AR Tetradrachm. Damaskos, circa 330-323 BC. Head of Herakles right, wearing lion skin headdress / Zeus Aëtophoros seated left, holding sceptre; ΑΛΕΞΑΝΔΡΟΥ to right, forepart of ram right in left field, two dots horizontally between struts, ΔΑ below. Price -, but cf. 3207 (three dots); Taylor, Damaskos, Series 2.2.3 (A16/P-); HGC 3.1, 910j. 17.25g, 26mm, 11h.

Good Extremely Fine; beautiful old cabinet tone, engraved in highly characterful style. Extremely Rare; not in Price, Taylor cites only three specimens from this series. 2,000

Ex Carnegie Museum (Pittsburgh) Collection, Spink & Son Ltd, Auction 31, 12 October 1983, lot 626 (collector’s ticket included).



136. Kingdom of Macedon, Alexander III ‘the Great’ AR Tetradrachm. Ake, circa 310/309 BC. Head right of Herakles right wearing lion skin headdress / Zeus Aëtophoros enthroned to left, holding sceptre; ΑΛΕΞΑΝΔΡΟΥ to right, date in Phoenician script (year 36 = 310/309 BC) in left field under arm. Price 3292; Newell (Ake) 41; Cohen p. 395; HGC 10, 3. 17.12g, 30mm, 6h.

Extremely Fine. 1,500

From a private Dutch collection;
Ex Roma Numismatics Ltd., Auction X, 27 September 2015, lot 341.



137. Kingdom of Macedon, Alexander III ‘the Great’ AR Tetradrachm. Arados, circa 324-320 BC. Head of Herakles right, wearing lion skin headdress / Zeus Aëtophoros seated left, holding sceptre; kerykeion in left field, AP monogram below throne; ΒΑΣΙΛΕΩΣ below, ΑΛΕΞΑΝΔΡΟΥ to right. Price 3332; SNG Alpha Bank 675; SNG Saroglos 579-81; HGC 3.1, 910n. 17.21g, 29mm, 3h.

Extremely Fine. 500

Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 216, 8 October 2012, lot 276.



138. Kingdom of Macedon, Philip III Arrhidaios AV Stater. In the name and types of Philip II. Lampsakos, circa 323-316 BC. Laureate head of Apollo to right / Charioteer, holding kentron and reins, driving galloping biga to right; serpent and AΠ monogram below, ΦΙΛΙΠΠΟΥ in exergue. Le Rider p. 283; SNG ANS 285; Thompson 125. 8.65g, 18mm, 11h.

Near Mint State; some minor die rust, but well centred and lustrous. 4,500

Acquired from Nomos AG.



139. Kingdom of Macedon, temp. Philip III Arrhidaios - Kassander AV Stater. In the name and types of Alexander III. Uncertain mint, 323-300 BC. Head of Athena to right, wearing crested Corinthian helmet decorated with serpent / Nike standing to left, holding wreath and stylis; ΑΛΕΞΑΝΔΡΟΥ to right, torch to left. Price 4021; Müller 23. 8.55g, 19mm, 12h.

Extremely Fine; some minor scrapes, well-centred. Extremely Rare; only one example in Pella and three on CoinArchives. 2,500

From the inventory of a UK dealer.



140. Kingdom of Macedon, Philip III Arrhidaios AR Tetradrachm. In the types of Philip II. Amphipolis, struck under Polyperchon, circa 323-315 BC. Laureate head of Zeus right / Youth on horseback right, holding reins and long palm branch; aphlaston below, Π with • below horse's foreleg, ΦΙΛΙΠΠΟΥ around. Le Rider pl. 46, 17-18; Troxell, Studies, Group 9, 323-5; SNG ANS 740 (same dies); SNG Ashmolean 2479–80; SNG Copenhagen 559. 14.37g, 26mm, 2h.

Good Extremely Fine; small scrape to obv. 750

Acquired from Spink & Son Ltd., old dealer's ticket included.



141. Kingdom of Macedon, Antigonos I Monophthalmos AV Stater. In the name and types of Alexander III. Abydos, 310-301 BC. Head of Athena right, wearing crested Corinthian helmet decorated with serpent / Nike standing to left, holding wreath and stylis; ΑΛΕΞΑΝΔΡΟΥ to right, M within wreath to left, cornucopiae below wing. Price 1562; Müller 375. 8.59g, 18mm, 1h.

Good Extremely Fine; minor scuff to obv. 3,000

From the inventory of a UK dealer.



142. Kingdom of Macedon, Demetrios I Poliorketes AR Tetradrachm. Amphipolis, circa 294-293 BC. Nike standing left on prow of galley left, blowing trumpet and cradling stylis / Poseidon Pelagaios advancing left, hurling trident with his upraised right hand, chlamys draped over extended left arm; ΒΑΣΙΛΕΩΣ below, ΔΗΜΗΤΡΙΟΥ to outer right, Z and ΜΕ monogram to inner right, tripod to left. Newell 94 (dies LXXXV/-); HGC 3.1, 1012f. 17.27g, 27mm, 9h.

Mint State; engraved in charming style and struck in high relief on sound metal with mirror-like lustre. 4,500

Ex Dr. G.W. Collection;
Ex Classical Numismatic Group, Auction 36, 5-6 December 1995, lot 1839.

THRACE



143. Thrace, Ainos AR Tetradrachm. Circa 410-405 BC. Head of Hermes to right, wearing petasos / Goat standing to right, AINI above, ivy branch in right field; all within incuse square. May group 29, 246 (A150/P161); Pozzi 1020; HGC 3.2, 1269. 16.18g, 25mm, 6h.

Extremely Fine; beautiful old cabinet tone. Rare. 7,500

Ex Roma Numismatics Ltd., Auction XVII, 28 March 2019, lot 405;
Ex collection of an antiquarian, Bavaria c. 1960s-1990s.

Only Three Recorded by May









144. Thrace, Abdera AR Stater. Zenonos, magistrate. Circa 355 BC. Griffin balanced on hind left to left, forelegs outstretched; ABΔH above / Hermes advancing to right, wearing petasos and chlamys, left hand held out with palm open; kantharos in right field. Weber 2378 (same dies); May, Abdera 447 (A301/P354); SNG Copenhagen -; Chryssanthaki-Nagle, p. 127, period VII and pl. 8, 8; Imhoof-Blumer, Monnaies Grecques. 6 (same obv. die); HGC 3.2, 1206. 11.41g, 22mm, 6h.

Good Extremely Fine; beautiful old cabinet tone. Very Rare; only three examples recorded by May. 12,500

From the Long Valley River Collection;
Ex Dr. Patrick Tan collection, Gemini LLC, Auction VII, 9 January 2011, lot 290;
Ex Classical Numismatic Group, Triton XII, 6 January 2009, lot 127;
Ex Gorny & Mosch Giessener Münzhandlung, Auction 138, 7 March 2005, lot 36.

While the coinage of Abdera is renowned for its wide-ranging reverse types, it is the depiction of a griffin on the obverse of this stater (portrayals of which are seen on the vast majority of its coins) that is more informative as to the cultural make-up of this city state. This griffin is directly comparable with the griffins that appear on the coinage of Teos, Ionia and it is widely accepted that this is as a result of the migration of the people of Teos to Thrace in the middle of the 6th century BC, who were fleeing from the advances of the Persian Empire under Cyrus the Great.

The earliest issues of Abdera date to very shortly after the arrival of Teian refugees in Thrace, which would suggest that it was indeed their influence that inspired the use of the griffin iconography, which then persisted throughout the following issues. This stater which was produced nearly 200 years after the first Abderan coins highlights exactly this continuation; despite the fact that it seems Teos was in fact re-founded in Ionia not long after its people had fled (Strabo, Geographica, xiv.1.30) the people of Abdera patently felt a connection with their symbol.

The reverse type of the coin, depicting Hermes with his typical attributes, seems to be related more to myth than history, possibly being an allusion to the mythological foundation of the city. Some ancient writers state that Abdera took its name from a son of Hermes, Abderus, who features in the story of the eighth labour of Herakles, when he was charged with capturing the four carnivorous mares of King Diomedes. Pseudo-Appollodorus, writing in the 1st or 2nd Century AD, provides a pithy vignette of the episode: “he committed the mares to the guardianship of Abderus, who was a son of Hermes, a native of Opus in Locris, and a minion of Herakles; but the mares killed him by dragging him after them. But Herakles fought against the Bistones, slew Diomedes and compelled the rest to flee. And he founded a city Abdera beside the grave of Abderus who had been done to death” (Pseudo-Appollodorus, Biblioteca, ii.5.8).





Ex Kiourpet Hoard, 1930


2x




2x

145. Islands off Thrace, Samothrace AR Hemidrachm. Circa 500-475 BC. Sphinx seated to left, raising right foreleg / Quadripartite incuse square. SNG Ashmolean 3638; Schwabacher 110, 2 (this coin); IGCH 696 (this coin included); SNG Lockett 1125; HGC 6, 303. 1.91g, 12mm.

Mint State; beautiful old cabinet tone. Extremely Rare. 7,500

This coin published in W. Schwabacher, Ein Fund archaischer Münzen von Samothrake, Transactions of the International Numismatic Congress 1936 (London, 1938);
From the Long Valley River Collection;
Ex Dix Noonan Webb, Auction A10, 22 June 2011, lot 1011;
Ex Bank Leu AG, Auction 28, 5 May 1981, lot 59;
Ex Ars Classica, Auction XVI, 3 July 1933, lot 959;
Ex Kiourpet hoard OF 1930 (IGCH 696).

Samothrace issued a relatively limited coinage in late archaic times: very rare didrachms, hemidrachms and fractions, most bearing a sphinx, others a head of Athena. The sphinx may have served as a city badge, a symbol of the famous sanctuary of the Great Mother on the island. The coins of Samothrace today are all very rare indeed, with only 21 of all denominations in silver recorded on CoinArchives. A near identical specimen sold in 2014 for £13,000 (Roma Numismatics Ltd, Auction VIII, lot 496).







146. Islands off Thrace, Thasos AR Tetradrachm. After 146 BC. Head of Dionysos right, wearing ivy wreath / ΗΡΑΚΛΕΟΥΣ ΣΩΤΗΡΟΣ, Herakles standing left, holding club and lion's skin; M monogram to inner left, ΘΑΣΙΩΝ below. SNG Copenhagen 1039; BMC 72; HGC 6, 359; Prokopov, Silberprägung, Group X, 483 (V Ka30/R 402); Le Rider, Thasiennes 51; HGC 6, 359. 16.95g, 32mm, 12h.

About Extremely Fine. 500

From the collection of P.R.B. (France), formed c. 1960-2000;
Ex Classical Numismatic Group, Auction 102, 18 May 2016, lot 188.

An Early Gold Stater of Lysimachos?







147. Kings of Thrace, Lysimachos AV Stater. In the name and types of Alexander III. Uncertain mint in western Asia Minor or Thrace (Lysimacheia?), circa 323-280 BC. Head of Athena right, wearing crested Corinthian helmet decorated with coiled serpent on bowl / Nike standing to left, holding wreath and stylis; to left, head of lion left; ΑΛΕΞΑΝΔΡΟΥ to right. Cf. Price 2698 (different style); Müller 328. 8.48g, 18mm, 12h.

Extremely Fine. Extremely Rare; only one in Pella, no others on CoinArchives. 5,000

Ex Numismatik Lanz München, Auction 157, 9 December 2013, lot 109.

This extremely rare issue has not been formally attributed to any particular issuing authority. It seems reasonable however, given the preponderance of lion-head adjuncts on the issues of Lysimachos struck at Lysimacheia, Kolophon and other mints that the present issue represents an early gold stater issued in the name and types of Alexander under the authority of Lysimachos, perhaps while strategos of Thrace, before he assumed the royal title in 306/5 BC.

The recurring usage of the lion symbol on his coinage may perhaps be explained by an episode recorded by Pausanias (Description of Greece, 1.9.5) and Justin (Epitome of Pompey Trogue's "Philippic histories", XV, 3, 1-9) in which Lysimachos was thrown to a lion by Alexander, but besting the animal with his bare hands, was thenceforth treated with great respect.




ΒΑΣΙΛΕΩΣ
ΛΥΣΙΜΑΧΟΥ

A Majestic Posthumous Portrait of Alexander







148. Kings of Thrace, Lysimachos AV Stater. Lysimacheia, circa 297-281 BC. Diademed head of Alexander right / ΒΑΣΙΛΕΩΣ ΛΥΣΙΜΑΚΟΥ, Athena Nikephoros seated left, spear over shoulder, resting left arm on shield decorated with lion head; in inner left field, small lion head facing left over K•, MYO monogram on throne. Müller -, cf. 46 (tetradrachm, same symbols); Thompson -; Prospero 250 (same dies); HGC 3.2, 1743a. 8.51g, 20mm, 11h.

Fleur De Coin; as perfect an example as one could ever hope to find. Extremely Rare; one of only two examples offered at auction in the past 20 years, and unpublished in the standard references. 20,000

From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 92 (An Important Selection of Greek, Roman and Byzantine Coins), 23 May 2016, lot 162.

"One of the most remarkable of the 'Successors' of Alexander" in the words of D. Sear, Lysimachos became King of Thrace in 306 BC, following a period of personal service to Alexander as somatophylax (bodyguard) to the famous conqueror (Sear, Greek Coins and Their Values, Volume 2, 1978, p. 634). According to Justin, Lysimachos gained favour with Alexander, despite disobeying the Macedonian king in assisting condemned philosopher Kallisthenes, when he proved himself capable of killing a lion with his bare hands (Justin, Epitome of Pompey Trogue's "Philippic histories", 15.3). For such a feat, which was also narrated by Pausanias, Lysimachos was "exalted far above any nobility of birth by the proofs which he had given of personal merit" (Pausanias, Description of Greece, 1.9.5; Justin, Epitome of Pompey Trogue's "Philippic histories", 15.3). A lion head appears on the shield of Athena Nikephoros on this coin reverse and Lysimachos adopted the front part of a lion as a numismatic symbol above the monogram on many of his coins (e.g. silver drachm, Thompson 65), perhaps alluding to this story of his heroic strength and bravery.

Types like this beautifully detailed stater stand out among the coinages of the diadochi due to the obverse portrait: the Thracian king continued to feature Alexander on his gold staters and silver tetradrachms even after the other diadochi had ceased to depict Alexander. Lysimachos' coinage represents Alexander as a distinguished and deified figure, his diadem and ram's horns signifying his royal and divine status as king and son of Zeus Ammon. K. Dahmen identifies this notable numismatic design as an assertion of Lysimachos' particular legitimacy as a successor to Alexander, elevating the living Lysimachos by association with the qualities of the late Macedonian conqueror (Dahmen, The Legend of Alexander the Great on Greek and Roman Coins, 2007, p.17). The reverse imagery attests to the Thracian king's personal successes: the depiction of the war goddess Athena, with her Nike attribute crowning Lysimachos' inscribed name, can be understood to refer to the king's military achievements, specifically perhaps the Battle at Ipsos in 301 BC (O. Morkholm, Early Hellenistic Coinage from the Accession of Alexander to the Peace of Apamea, 1991, p.81).

Prior to the victory at Ipsos, as part of an allied coalition of successors, Lysimachos had only produced limited issues of tetrobols at Lysimacheia c. 306-301 BC. He had founded the city in the Chersonese in 309 BC, and with this military success Lysimachos gained considerably greater lands in western Asia Minor which included wealthy mint cities like Lampsakos and Abydos (O. Morkholm, Early Hellenistic Coinage from the Accession of Alexander to the Peace of Apamea, 1991, p.81). Lysimacheia, where this coin was minted, became his principal European mint (Sear, Greek Coins and Their Values, Volume 1, 1978, p.162), but nonetheless gold staters in the name of Lysimachos, displaying an obverse Alexander portrait which stands out among the coinages of the successors, are very rare in high grade and consequently greatly sought after.



149. Kings of Thrace, Lysimachos AR Tetradrachm. Magnesia on the Maeander, circa 297/6-282/1 BC. Diademed head of the deified Alexander right, with horn of Ammon / Athena Nikephoros seated left, left arm resting on shield, transverse spear in background; ΒΑΣΙΛΕΩΣ to right, ΛΥΣΙΜΑΞΟΥ crowned by Nike to left, monogram to inner left, ornament on throne, maeander pattern in exergue. Thompson 109 var. (monogram; same obv. die); Müller 491 var. (same); HGC 3, 1750e. 17.22g, 30mm, 12h.

Good Very Fine; minor marks on cheek. Rare. 1,500

From the inventory of a UK dealer.



150 151

150. Kings of Thrace, Lysimachos AR Tetradrachm. Amphipolis, circa 288-281 BC. Diademed head of the deified Alexander right, with horn of Ammon / Athena Nikephoros seated to left with transverse spear and shield at her side; ΒΑΣΙΛΕΩΣ to right, ΛΥΣΙΜΑΧΟΥ crowned by Nike to left, kerykeion with handle to inner left, monogram to outer right. Thompson 193; Müller 106; HGC 3.2, 1750l. 17.22g, 32mm, 8h.

Good Extremely Fine; previously NGC graded AU 5/5 - 4/5, Fine Style (4165354-005). 2,000

Acquired from Heritage World Coin Auctions.

151. Kings of Thrace, Lysimachos AR Tetradrachm. Amphipolis, circa 288/7-282/1 BC. Diademed head of the deified Alexander right, with horn of Ammon / Athena Nikephoros seated left, left arm resting on shield, spear behind; ΒΑΣΙΛΕΩΣ to right, ΛΥΣΙΜΑΧΟΥ to left, bee in outer right field, caduceus in inner left field. Thompson 190; Müller 112; HGC 3.2, 1750l. 17.21g, 31mm, 10h.

Good Very Fine; pleasant cabinet tone. 1,250

From a private Dutch collection;
Acquired from Tradart in the 1990s.

An Impressive Tetradrachm of Lysimachos



152. Kings of Thrace, Lysimachos AR Tetradrachm. Pergamon, circa 287-282 BC. Head of the deified Alexander 'the Great' to right, wearing diadem and horn of Ammon / Athena Nikephoros enthroned to left, shield decorated with lion's head resting against base of throne, spear resting behind; ΒΑΣΙΛΕΩΣ in right field, ΛΥΣΙΜΑΞΟΥ, crescent and cult statue in left field, monogram in exergue. Thompson 218; Arnold-Biucchi, Pergamene 18; HGC 3.2, 1750m. 17.10g, 29mm, 11h.

Near Mint State; attractive light cabinet tone. 7,500

From the Long Valley River Collection;
Ex Gorny & Mosch Giessener Münzhandlung, Auction 224, 13 Oct 2014, lot 112 (hammer: EUR 9,500).



153



154

153. Kings of Thrace, Lysimachos AR Tetradrachm. Pergamon, circa 287-281 BC. Diademed head of Alexander the Great to right with horn of Ammon; K below neck / ΒΑΣΙΛΕΩΣ ΛΥΣΙΜΑΧΟΥ, Athena seated left on throne, leaning left elbow on shield and holding Nike, crowning the king's name, transverse spear behind; crescent at outer left, cult statue to inner left, monogram in exergue. Cf. Thompson 219-222 & 224 (monogram); Müller -; HGC 3.2, 1750m. 16.55g, 29mm, 12h.

About Extremely Fine; slight porosity, lustrous and lightly toned. 2,000

From the inventory of a UK dealer.

154. Kings of Thrace, Lysimachos AR Tetradrachm. Pergamon, circa 287/6-282 BC. Diademed head of the deified Alexander right, with horn of Ammon / Athena Nikephoros seated left, left arm resting on shield, transverse spear in background; ΒΑΣΙΛΕΩΣ to right, ΛΥΣΙΜΑΞΟΥ crowned by Nike to left, herm in outer left field, cult statue to inner left, monogram in exergue. Thompson 224; Müller 287; Arnold-Biuchi 36; HGC 3.2, 1750m. 17.22g, 29mm, 11h.

Extremely Fine; engraved in beautiful style. 2,000

From the inventory of a UK dealer.



155. Kings of Thrace, Lysimachos AR Tetradrachm. Kyzikos, after 281 BC. Diademed head of the deified Alexander right, with horn of Ammon / Athena Nikephoros seated left, left arm resting on shield, transverse spear in background; ΒΑΣΙΛΕΩΣ to right, ΛΥΣΙΜΑΞΟΥ crowned by Nike to left, monogram in left field. Thompson -; Meydancikkale 2713; Mektepini 163; Müller 528; HGC 3.2, 1750. 17.13g, 29mm, 12h.

Good Extremely Fine; well centred and struck on sound and lustrous metal.

2,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XI, 7 April 2016, lot 287.

ARMENIA



156. Kings of Armenia, Tigranes II 'the Great' AR Tetradrachm. Tigranocerta, circa 80-68 BC. Diademed and draped bust right, wearing tiara decorated with star between two eagles / Tyche of Antioch seated to right on rock, holding laurel branch, below, river-god Orontes swimming to right; ΒΑΣΙΛΕΩΣ to right, ΤΙΓΡΑΝΟΥ to left, monogram on rock; all within wreath. SCADA Group 7, dies A59/P79 (Antioch mint); Kovacs 75.3; M CAA 21; AC 33. 15.17g, 30mm, 12h.

Good Extremely Fine; slight porosity, light cabinet tone. 2,500

Acquired from Classical Numismatic Group LLC.





Bring me the Head of John the Baptist







157. Kings of Armenia Minor, Aristoboulos, with Salome, Æ20. Nicopolis-ad-Lycum, or Chalkis, dated RY 13 = AD 66/7. ΒΑCΙΛΕΩC ΑΡΙCΤΟΒΟVΛΟV ΕΤ ΙΓ (date), diademed and draped bust of Aristobulus left / ΒΑCΙΛΙC-CHC CΑΛΟΜΗC, diademed and draped bust of Salome left. Triton XIX, 277; Kovacs 300; Meshorer 365 var. (date); Hendin 1257a; RPC I 3840 var. (same). 6.00g, 20mm, 1qh.

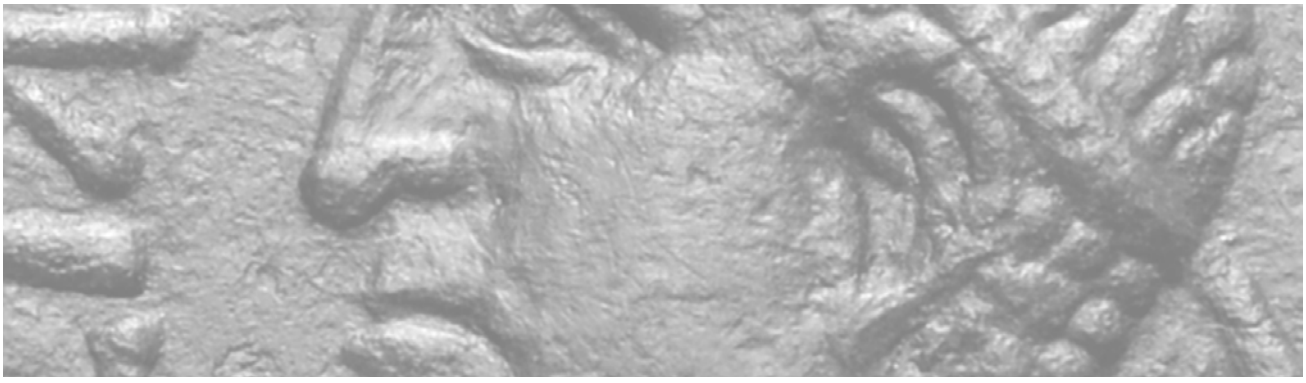
Extremely Fine. Extremely Rare; superior in condition to the example of Triton XIX ($160,000). 25,000

From the inventory of a North American dealer.

Son of Herod of Chalkis and great-grandson of Herod I the Great, Aristoboulos hailed from the Herodian Dynasty of Roman vassal kings and in turn was granted the kingdom of Armenia Minor in AD 54 by the emperor Nero (Josephus ‘Antiquities’, XX.158). Though uncertain, his wife Salome is often identified as the young woman whom the New Testament relates danced for Herod the Great and, at the encouragement of her mother, received the severed head of John the Baptist in return (Matthew 14:1-12; Mark 6:14-29). The martyrdom by beheading of John the Baptist is a holy day observed by various Christian churches, and a theme often seen in art, sculpture, music and poetry.

A loyal client king of Rome, Aristoboulos supported the general Gnaeus Domitius Corbulo in the Roman-Parthian War of AD 58-63, receiving a portion of Greater Armenia as reward, and in AD 73 supplied troops to the governor of Syria, Lucius Caesennius Paetus, who had persuaded the new emperor Vespasian that Antiochos IV of Commagene was planning to revolt and side with Vologases I of Parthia. Aristoboulos’ decision to strike coins in only two years of his reign, year 13 (AD 66/7) as seen on the present coin, and year 17 (AD 70/1), as asserted by Kovacs, noted by Hendin (pg. 275), and proven by the clear date on this type and the only other known issue of Aristoboulos which bears the titles of Titus on the reverse, is significant. The years AD 66 and AD 70 mark the beginning and end of the First Jewish-Roman War, the latter commemorated in the reverse of the aforementioned type which refers to Titus, whom Vespasian had left to suppress the revolt while he himself made his bid for imperial power. This second issue thus probably represents a public reaffirmation of Aristoboulos’ loyalty to his Roman patron.

Also king of Chalkis from AD 57 until his death in 92, whereupon the region was absorbed into the Roman provincial territories, a mint location in Chalkis has been cited as a possibility for the production of Aristoboulos’ coinage, though traditionally it has been noted as ‘presumably’ being from Nicopolis-ad-Lycum, where a specimen was acquired by F. Cumont c. 1900. Given the close proximity of Chalkis to the war in Judaea and the notable similarity in appearance and fabric of these coins to those of Chalkis, a mint location in Chalkis cannot be discounted.





158. Kings of Armenia Minor, Aristoboulos Æ25. Nicopolis-ad-Lycum, or Chalkis, dated RY 17 = AD 70/1. ΒΑCΙΛΕΩC ΑΡΙCΤΟΒΟΥΛΟΥ ΕΤ [ΙΖ](date), diademed and draped head left / ΤΙΤΩ ΟΥΕCΠΙΑCΙΑΝΩ ΑΥΤΟΚΡΑΤΩΡ CΕΒΑCΤΩ in six lines within wreath. Kovacs 301; cf. Meshorer 367a; cf. Hendin 1258; cf. Sofaer 172; cf. RG 3; cf. RPC II 1692. 14.17g, 27mm, 12h.

Very Fine. Very Rare. 7,500

From the inventory of a European dealer.

PONTOS

Ex Sternberg VII, 1977



159. Kings of Pontos, Mithradates VI Eupator AR Tetradrachm. Bithyno Pontic year 208 = June 89 BC. Diademed head right / Pegasos on ground line to left, preparing to lie down, ΒΑΣΙΛΕΩΣ above, ΜΙΘΡΑΔΑΤΟΥ ΕΥΠΑΤΟΡΟΣ below; star within crescent to left, ΗΣ (year) and monogram to right, Θ (month) below; all within ivy wreath. De Callataÿ D47/R5; SNG von Aulock 6678 (same dies); HGC 7, 338. 16.77g, 30mm, 12h.

Extremely Fine. 5,000

Ex Leu Numismatik AG, Auction 72, 12 May 1998, lot 227;
Ex Frank Sternberg AG, Auction VII, 24 November 1977, lot 104.

In the power vacuum left by the collapse of the Seleukid Empire and the Macedonian kingdom the influence of Rome was still only weakly felt in Asia Minor in the first decade of the 1st century BC. Following repeated Roman interference in the region (95-92 BC, which had been procured by substantial bribes by Nikomedes III of Bithynia) which prevented Mithradates from expanding his kingdom, the Pontic king appears to have resolved that a war with Rome was inevitable. Though the Pergamene king Attalos III had bequeathed his kingdom to Rome in 133 BC, Rome remained reluctant to involve itself in matters in the east, and had little desire to maintain a direct governmental presence. Indeed, a revolt in the Pergamene kingdom in 129 BC led to the partition of the state and the voluntary distribution by Rome of parts of its territory to neighbouring powers, including Pontos. Given this reluctance to get directly involved, the presence of no more than 5,000 Roman troops in all of Asia, and the ongoing Social War in Italy that threatened to dismember the Roman state, Mithradates judged that his chances of victory in a direct confrontation were good. In the event, discontent with the Romans and their taxes indeed meant that Mithradates' forces would be welcomed throughout Asia Minor, and he might well have believably claimed to be the Hellenistic champion against Roman oppression.

Despite a prevalent view in Rome that the reoccupation of Cappadocia was the last straw and that the Pontic king should be attacked and deposed, there yet remained the possibility, in the context of the disastrous Social War losses, that the Senate might prefer to negotiate a settlement. However, the matter was settled the following year when, on the radical advice of the philosopher Metrodoros of Skepsis, Mithradates orchestrated the infamous 'Asiatic Vespers' – the massacre of between 80,000 and 150,000 Roman men, women and children present in the region. This heinous act profoundly affected Roman-Hellenistic relations, and forced the Senate to send east a large force under Sulla with the aim of countering the Mithradatic threat.



160. Kings of Pontos, Mithradates VI Eupator AV Stater. First Mithradatic War issue. Tomis, circa 88-86 BC. Struck in the name and types of Lysimachos of Thrace. Diademed head of the deified Alexander to right, with horn of Ammon / Athena Nikephoros seated to left, shield at her side; ΒΑΣΙΛΕΩΣ to right, ΛΥΣΙΜΑΧΟΥ to left; ΘΕΜ to inner left, ΤΟ on throne, ornamented trident in exergue. Callataÿ pp. 141-2 (D3/R-); AMNG I, 2485; HGC 3.2, 1931. 8.27g, 19mm, 12h.

Near Extremely Fine. 1,200

From the collection of P.R.B. (France), formed c. 1960-2000.

The Last of Mithradates' Tetradrachms



161. Kings of Pontos, Mithradates VI Eupator AR Tetradrachm. 67/66 BC. Diademed head of Mithradates to right / Stag grazing on ground line to left, star within crescent to left, monogram to right; ΒΑΣΙΛΕΩΣ above, ΜΙΘΡΑΔΑΤΟΥ ΕΥΠΑΤΟΡΟΣ and ΑΛΣ (date = year 231 of the Bithynian era) below, all within Dionysiac wreath of ivy and fruit. De Callataÿ p. 22, D77/R-; SNG France 826 (same obv. die); Waddington 131 = Recueil Général p. 20, pl. 3, no. 6; DCA 692; HGC 3.2, 340. 16.44g, 32mm, 12h.

Mint State; light cabinet tone, a resplendent late Hellenistic portrait. Extremely Rare; one of only eight surviving examples, with only two known to de Callataÿ. 6,500

From the Long Valley River Collection;
Ex Jonathan P. Rosen Collection;
Ex Roma Numismatics Ltd., Auction VII, 22 March 2014, lot 759 (hammer: £12,000).

The last known issue of tetradrachms in Mithradates' name were struck at the height of the Third Mithradatic War, when he had succeeded in regaining control of his kingdom of Pontos after a resounding victory at the Battle of Zela where the Romans suffered near catastrophic casualties and were routed, leaving 7000 dead on the field including 24 tribunes and 150 centurions. Despite this victory, Mithradates had only bought himself brief respite, as Pompey's campaign against the Mediterranean pirates was brought to a close and he proceeded to take command of the war against Mithradates, reorganising the Roman forces and drawing on reinforcements from Cilicia, such that a force of some six legions was brought under his command. Pompey opened peace negotiations with Mithradates, naming his terms as a formal submission to Pompey's authority and the surrender of a large number of Roman deserters who were now fighting on the Pontic side. Mithradates refused his terms and, forced onto the defensive, he made preparations to receive Pompey's assault.

This coin portrays Mithradates in youthful style and idealised fashion after the manner of Alexander, from whose generals (Seleukos, Antipater and Antigonos Monophthalmos, among others including Cyrus the Great and the family of Darios the Great), Mithradates claimed to be descended. It is thus in itself a poignant irony, an object of great beauty produced in the twilight years of Hellenism for the vanity of the last of the powerful Greek kings, the final obstacle to complete Roman domination of the Mediterranean. With Mithradates' defeat and passing three short years after this, his last tetradrachm issue was struck, all that remained of the once great Hellenistic kingdoms that spanned from Sicily to Baktria were a rapidly disintegrating Seleukid rump state and a decadent Ptolemaic kingdom already firmly albeit indirectly under Roman control.

IONIA



162. Ionia, uncertain mint EL Hemistater. Circa 650-600 BC. Lydo-Milesian standard. Floral design resembling palmette / Narrow vertical rectangular punch between two smaller square punches. Boston MFA -; Pozzi -; SNG von Aulock -; SNG Kayhan -; Traité -; BMC -; cf. Nomos Obolos 12, 342 and M&M 72, 24 for similar types. 6.55g, 14mm.

Very Fine. Apparently unpublished in the standard references. 2,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s.



3x 3x

163. Ionia, uncertain mint EL Hemihekte - 1/12 Stater. Circa 640-550 BC. Uncertain design, possibly three spoked wheel / Rough incuse punch. SNG Kayhan 1533 = CNG 75, lot 389; Weidauer -; Traité I -, 1.35g, 8mm.

Very Fine. Extremely Rare, probably a later strike from a worn die used for SNG Kayhan 1533. 250

From the inventory of a Swiss dealer.

Of Considerable Numismatic Interest









164. Ionia or Lydia, uncertain mint EL Trite - 1/3 Stater. Circa 600-560 BC. Lydo-Milesian Standard. 'Schematic', linear outline of conjoined, roaring lions' heads / Double incuse punch with 'horse shoe' pattern. Unpublished in the standard references; for similar obverse style and type cf. Weidauer 117-125; for similar obverse and reverse types cf. Gorny & Mosch sales 104, 2000, 384 and sale 115, 2002, 1171 (1/6 Stater); cf. also CNG 61, 706-8 (1/6 Stater) and eAuction 235, 186 (1/6 Stater). 4.57g, 14mm.

Near Mint State. Extremely Rare; unpublished in the standard references, and of very considerable numismatic interest. 5,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s.

As noted in Roma XIX, the schematic engraving style of these issues is very primitive, but the weight standard is consistent with that of Lydia and has affinities with the early confronted lion heads series of Lydia (cf. Weidauer XVII, 91-6; Roma Numismatics VIII, 2014, 637). The issuing authority may be somehow connected to the aftermath of the defeat by Alyattes of the invading Cimmerians after 619 BC, with these coins struck at an unspecified mint north of the Maiandros in the early 6th century BC.







165. Ionia or Lydia, uncertain mint EL Trite - 1/3 Stater. Circa 600-560 BC. Lydo-Milesian Standard. 'Schematic', linear outline of conjoined, roaring lions' heads / Double incuse punch with 'horse shoe' pattern. Roma XVII, 508 & Roma XIX, 412 (both with same obv. die); for similar obverse style and type cf. Weidauer 117-125; for similar obverse and reverse types cf. Gorny & Mosch sales 104, 2000, 384 and sale 115, 2002, 1171 (1/6 Stater); cf. also CNG 61, 706-8 (1/6 Stater) and eAuction 235, 186 (1/6 Stater). 4.46g, 15mm.

Near Extremely Fine. Extremely Rare; unpublished in the standard references, and of very considerable numismatic interest. 4,000

From a private German collection.

The Third Known Example







166. Ionia, uncertain mint EL Hekte - 1/6 Stater. Circa 600-550 BC. Phocaean standard. Ibex, or goat, kneeling to left, head turned back to right / Quadripartite incuse square. Gemini VI, 158 (same dies); Nomos 12, 95 (same dies). 2.71g, 11mm.

Mint State. Unpublished in the standard references, and the third known example. 2,000

From a private German collection.

A charming example of a quite unusual issue; coins minted on the Phokaic standard outside of Phokaia in the early 6th century are quite rare. From comparison with the other two known specimens, this issue seems to be part of the raised disc (shield) series of coins.

Apparently Unpublished and Unique



2x 2x

167. Ionia, uncertain mint EL Hekte - 1/6 Stater. Circa 6th century BC. Wolf's head left, sunburst to forehead(?) / Irregular incuse punch. Cf. Rosen 330 (1/24 stater) = Rosen Sale 92 = Linzalone Ln1151; SNG Kayhan -. 2.36g, 11mm.

Good Very Fine. Apparently unpublished and unique in this denomination; the 1/24th stater listed in Rosen and Linzalone is also possibly unique. 2,000

From the inventory of a Swiss dealer.

Possibly the Third Specimen Known



2x 2x

168. Ionia, uncertain mint EL Hemihekte - 1/12 Stater. Circa 490-480 BC. Calf's head to left, with linear design before / Cross or star-like incuse. Lanz 156, lot 190 (same obv. die) = Nomos 20, lot 209; Gorny & Mosch 164, lot 186 (same obv. die); cf. Rosen, sale 46 (denomination); Weidauer -; Linzalone -; SNG Kayhan -; SNG von Aulock -; Traité I -. 1.19g, 9mm.

Extremely Fine. Extremely Rare, unpublished and possibly the third example known. 2,000

From the inventory of a Swiss dealer.



2x 2x 3x 2x

169 170 171 172

169. Ionia, Ephesos EL Hemihekte - 1/12 Stater. Phanes. Circa 625-600 BC. Forepart of stag right, head reverted / Incuse square punch with raised lines within. Weidauer 36-7; Head p. 15, 5 = Traité pl. II, 20; Boston MFA 1816 = Warren 1731. 1.17g, 7mm.

Good Very Fine. 2,000

From the inventory of a UK dealer.

170. Ionia, Ephesos EL Myshemihekte - 1/24 Stater. Phanes, circa 625-600 BC. Forepart of stag left, head right / Incuse square punch with raised lines within. Fischer-Bossert, W., 'Phanes: A Die Study; in White Gold: Studies in Early Electrum Coinage, 2020, 37b (these dies); Head -, cf. 4 (hekte, with three pellets); SNG Kayhan 219 var. (pellets); Konuk & Lorber Fig. 19.; CNG 112, lot 253 (same dies). 0.58g, 7mm.

Near Extremely Fine. Extremely Rare type without pellets on obv. 300

From the inventory of a Swiss dealer.

171. Ionia, Ephesos EL 1/48 Stater. Circa 6th-5th centuries BC. Bee or wasp / Quadripartite incuse square. Gemini 14, lot 199 (uncertain mint); SNG Kayhan -; Weidauer -; cf. Linzalone LN1102 (1/24 stater and reverse design); cf. Karweise Series III; Kerschner & Konuk, ' The Artemision of Ephesus' in White Gold: Studies in Early Electrum Coinage (2020), 90 (described as a beetle); SNG Copenhagen -; SNG von Aulock -. 0.23g, 5mm.

Extremely Fine. Extremely Rare; only one other example on CoinArchives; by far the most attractive example available. 500

From a private German collection.

172. Ionia, Ephesos (?) EL Myshemihekte - 1/24 Stater. Circa 6th-5th centuries BC. Bee or wasp / Quadripartite incuse. SNG Kayhan -; Weidauer -; Linzalone LN1102 var. (quadripartite rev.); cf. Karweise Series III; cf. Kerschner & Konuk, ' The Artemision of Ephesus' in White Gold: Studies in Early Electrum Coinage (2020), 90 (1/48 stater, described as a beetle); SNG Copenhagen -; SNG von Aulock -. 0.63g, 7mm.

Good Very Fine. Apparently unpublished and unique. 500

From the inventory of a Swiss dealer.



173 174

173. Ionia, Ephesos AR Cistophoric Tetradrachm. Dated CY 53 = 82/1 BC. Serpent emerging from cista mystica; all within ivy wreath / Two serpents entwined around bow and bowcase; quiver and strap above, NΓ (date) over EΦE in left field, torch in right field. BMC 165; Kleiner, Dated 54; DCA 325. 12.56g, 29mm, 12h.

Extremely Fine; slightly off-centre rev. 100

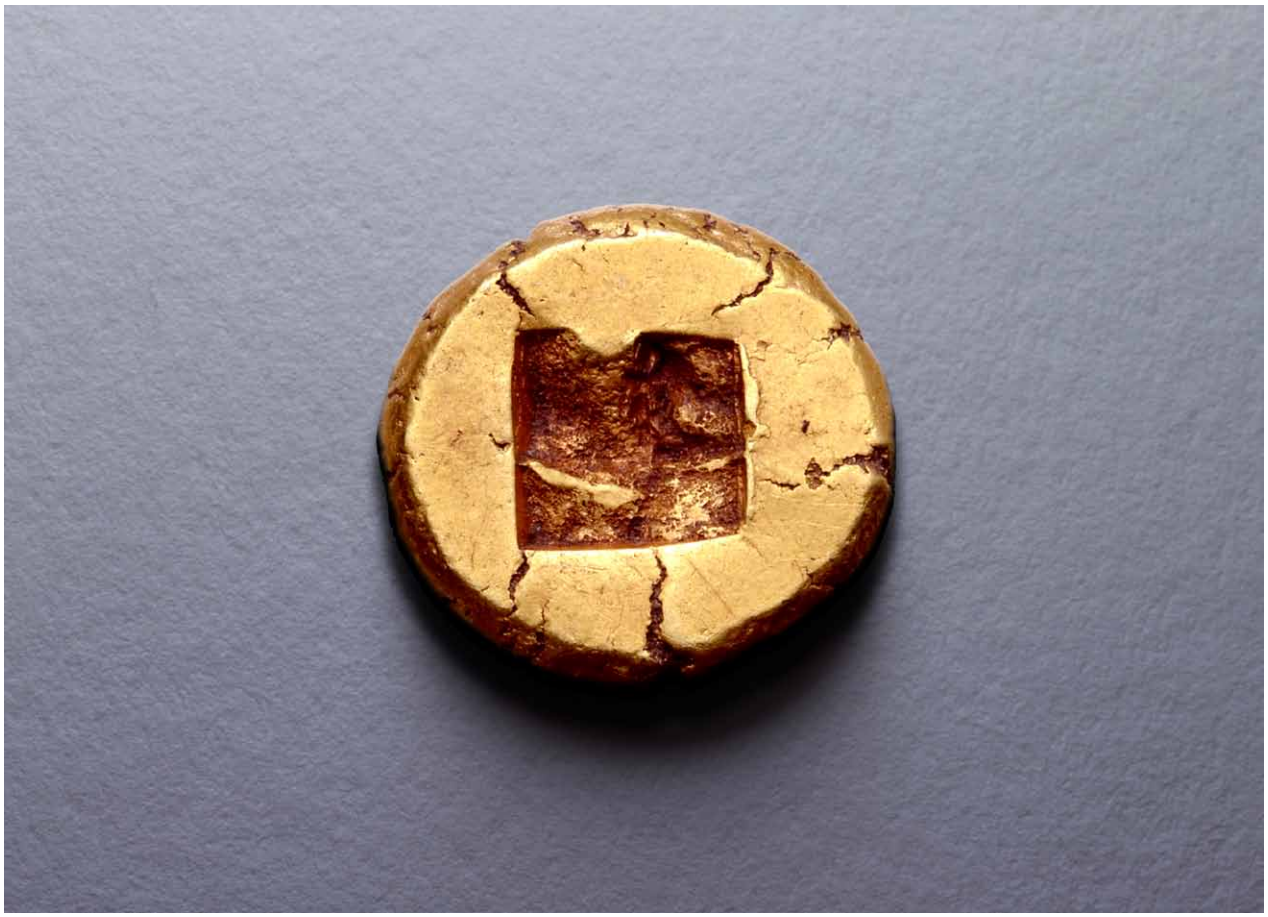
From the inventory of a UK dealer.

174. Ionia, Ephesos AR Cistophoric Tetradrachm. Dated CY 55 = 80/79 BC. Serpent emerging from cista mystica; all within ivy wreath / Two serpents entwined around bow and bowcase; quiver and strap above, NE (date) above [E]ΦE in left field, torch in right field. Kleiner, Dated 56; DCA 325; cf. BMC 165-6. 10.94g, 25mm, 12h.

Near Extremely Fine. Extremely Rare, displaying an altered date of NE (CY 55) on the rev., re-cut over the original date of NΓ (CY 53). 100

From the inventory of a UK dealer.





Shining Sun







175. Ionia, Erythrai EL Hemistater. Milesian standard. Circa 600-550 BC. Raised boss device (solar symbol) decorated with three radially arranged lotus flowers and between them, three buds / Irregular incuse square. BMC Ionia p. 2, 2 (uncertain mint); Jameson 2292; Traité I, pl. 3, 5; Rosen 250; Svoronos pl. 16, 19-20. 7.08g, 14mm.

Mint State. Extremely Rare. 20,000

From the inventory of a UK dealer;
Acquired from Münzen & Medaillen AG Basel, November 1987.

The attribution of early electrum coins is notoriously difficult owing of course to the lack of inscriptions or defining attributes. In the present case however the likelihood of Erythrai being the issuing authority is quite high. The continuity of floral motifs at that mint, together with the fortunately recorded find-spot of the Rosen example (the Erythrai-Çeşme hoard of 1923 - IGCH 1184) make for a convincing argument.

The lotus flower that appears upon the central boss is an element common to several large-denomination electrum types from uncertain mints attributed to Lydia or Ionia, all struck on the Milesian standard: the recumbent lion type (Rosen 245; NAC 72, 16 May 2013, 369), bull kneeling with its head reverted (Rosen 148), and two rampant lions upright on their hind legs with heads reverted and paws extended (Rosen 149). On all of these coins the lotus flower may initially appear incidental, though its commonality to all types indicates otherwise – it is evidently to be seen as the key element of the type that links all of these disparate designs.

The lotus flower appears only sporadically in Greek mythology, though it had a deep rooted use in Egyptian art and legend, where it was taken as a symbolic representation of the sun on account of its physical behaviour: it closes at night time and descends into the water, rising and flowering again at dawn. In Egyptian creation myth, the lotus was the first thing to spontaneously form from chaos, and it was from the lotus that the sun itself was born on the first day.

The eastern coastal areas of the Mediterranean in the sixth century BC had been for a long time familiar with Egyptian religious beliefs that spread as a consequence of trade and population dispersal; the lotus' insinuation in its Egyptian meaning into Greek culture is evident in the lotus-tipped sceptre carried by Zeus on the coinages of Karia, Mysia and Kilikia (among others), being a legacy of the assimilation of an attribute of the major Egyptian solar deity Ra with the principal god of the Greek pantheon Zeus. The lotus' appearance here as a polyvalent symbol can best be understood then in the context of assimilated Egyptian beliefs, representing at once both a solar and divine aspect, as well as a clear allusion to the minting city's location.

The prevalence of other solar symbols on the aforementioned types, in particular the horse (considered a solar symbol, not only throughout the East, but also among Celtic and Germanic tribes), the lion (ever associated with the sun and believed to be able to gaze at the sun without blinking) and of course sunbursts, being well understood to signify what we now refer to as Anatolia, which comes from the Greek Ανατολή (Anatolē) meaning the 'East' or more literally 'sunrise', used to refer to the Ionian colonies on the west coast of Asia Minor. Such preponderance of solar symbology is indeed only fitting for this metal, and is in fact an overt statement of the coin's composition: ἤλεκτρον, the Greek word for electrum, is derived from the word ἠλέκτωρ (ēlektōr) - 'shining sun'.

Themistokles - Statesman, Hero, Outcast


2x




2x

176. Ionia, Magnesia ad Maeandrum AR Trihemiobol. Themistokles, as governor of Magnesia, circa 465/4-460/59 BC. Bearded and diademed head of Zeus right [A-M] across fields / ΘE monogram within dotted border inside incuse square. Nollé & Wenninger Th 3a; Nollé -. 1.16g, 10mm, 12h.

Near Extremely Fine. Extremely Rare. 3,000

From the inventory of a Swiss dealer.

Themistokles was one of the greatest statesmen and generals of the early Athenian democracy. It was his influence that led Athens to considerably increase its naval power, which would prove decisive in its conflicts with the Achaemenid Persian empire. He fought at the Battle of Marathon, and commanded the Greek allied navy at the battles of Artemision and Salamis. It was due in part to Themistokles' cunning that the allies were able to lure the Persian fleet into the straights of Salamis, and in the cramped conditions the superior numbers of the Persians became a hindrance. Disorganised and unable to manoeuvre, the Greeks formed in line and won a decisive victory. The following year, the Persian army was soundly defeated at the Battle of Plataea, ending the Persian attempts to conquer the Greek mainland.

These battles of Salamis and Plataea thus mark a turning point in the course of the Greco-Persian wars as a whole; from then on, the Greek city-states would take the offensive. A number of historians believe that a Persian victory would have hamstrung the development of Ancient Greece, and by extension western civilization, and this has led them to claim that Salamis is one of the most significant battles in human history.

Despite this and other accomplishments, the perceived arrogance of Themistokles alienated him from his fellow citizens and in 472/1 he was ostracised, and went into exile. Having before aroused the hostility of Sparta by ordering the re-fortification of Athens, the Spartans now implicated him in the treason of Pausanias, forcing Themistokles to flee from Greece to Asia Minor. There, he offered his service to his former enemies, and entered the employ of the Persian Great King Artaxerxes. In recognition of his reputation and former glories, the Persian king made him governor of Magnesia, where he lived out the remainder of his life.

Ex Peus 330, 1991







177. Ionia, Magnesia ad Maeandrum AR Tetradrachm. Apollodoros, son of Kallikrates, magistrate. Reduced Attic standard, circa 160-150 BC. Head of Artemis Leukophryene right, wearing stephane; bow and quiver over shoulder / Apollo standing left, holding branch and resting elbow on tripod, ΑΠΟΛΛΟΔΩΡΟΣ ΚΑΛΛΙΚΡΑΤΟΥ ΜΑΓΝΗΤΩΝ around, all within wreath. N.F. Jones, 'The Autonomous Wreathed Tetradrachms of Magnesia on-Maeander', ANS MN 24 (1979) -, (O5/R4; unlisted die combination); BMC -. 16.92g, 33mm, 12h.

Near Extremely Fine; old collection tone, lustrous metal. 2,000

From the inventory of a German dealer;
Ex Dr. Busso Peus Nachfolger, Auction 330, 24 April 1991, lot 110.

NGC Choice AU★, Strike 5/5, Surface 5/5







178. Ionia, Magnesia ad Maeandrum AR Tetradrachm. Herognetos, son of Zopyrionos, magistrate. Reduced Attic standard, circa 155-145 BC. Diademed and draped bust of Artemis right, bow and quiver over shoulder / Apollo Delphios standing left, resting on tall tripod to right, holding branch tied with fillet; ΜΑΓΝΗΤΩΝ to right, ΗΡΟΓΝΗΤΟΣ ΖΟΠΥΡΙΩΝΟΣ to left, meander pattern below; all within laurel wreath. Jones 27a; SNG von Aulock 7921; BMC Ionia pg. 162, 38. 16.89g, 31mm, 12h.

Near Mint State; superbly detailed with beautiful cabinet tone and golden iridescence around the devices. Previously NGC graded Choice AU★ 5/5 - 5/5 (2490574-004). 2,000

Ex Classical Numismatic Group, Triton VI, 14 January 2003, lot 357.



179. Ionia, Magnesia ad Maeandrum AR Oktobol. Euphemos, son of Pausianias, magistrate. Circa 150-140 BC. Warrior, holding couched lance in right hand, on horse rearing to right; Δ (mark of value) below / Bull butting to left, ΜΑΓΝΗΤΩΝ above, ΕΥΦΗΜΟΣ ΠΑΥΣΑΝΙΟΥ in exergue; all within circular maeander patterned border. Kinns, Two 17 (O15/R5) = NFA XIII, lot 865 (same dies); CNG E-431, lot 198 (same dies); otherwise unpublished. 5.54g, 23mm, 12h.

Mint State. Extremely Rare - Kinns notes only the NFA example, and only four others are present in CoinArchives. 1,750

Acquired from Classical Numismatic Group.

This magistrate was also responsible for the until recently entirely unknown issue of gold staters that bear the bust of Artemis on the obverse and Nike in quadriga on the reverse. The reason for such an extraordinary output of coinage in the mid-second century at both Magnesia and at Ephesos is uncertain, but may relate to the regional conflicts between the kingdoms of Pergamon, Bithynia and Cappadocia in the 150s BC.

A Unique Cretan War Drachm



2x 2x

180. Ionia, Miletos AR Drachm. Circa 205 BC. Laureate head of Apollo facing slightly right / Lion standing left, head reverted; in left upper field, MI monogram over ME monogram; in right upper field, sun-burst; in exergue, [M]ΕΝΑΝΔΡ[ΟΣ]. Unpublished in the standard references, for magistrates' name cf. P. Kinns, 'The Coinage of Miletos', in NC 1986 p. 255 note 59 and Giessener Münzhandlung 90, 330 (hemidrachm); for type cf. Deppert-Lippitz 633-4 (hemidrachms); cf. Roma Numismatics E-Sale 26, 212 (hemidrachm); for dating cf. P Kinns, Milesian Notes in Opuscula Anatolica II, 2003, pp.11-12. 5.35g, 20mm, 1h.

Extremely Fine. Unique and unpublished, save for its previous auction appearance, and of great numismatic importance. 7,500

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XI, 7 April 2016, lot 298;
Ex private German collection.

This beautiful drachm of Miletos represents a remarkable break with the city's century and a half old tradition of issuing silver coinage with a profile head of Apollo. While a facing-Apollo head had been employed at Miletos from c. 260 BC for bronze issues that would retain the same types (facing Apollo, and lion standing with head reverted) through to the end of the series c. 200 BC, prior to the publication of this coin in Roma Numismatics XI, the facing-Apollo series was known in silver only from the extremely rare hemidrachm denomination (surviving in only seven examples). These hemidrachms were assessed by P. Kinns (Opuscula Anatolica II, 2003, Milesian notes, pp.11-12) as being struck at a higher than usual weight (2.53g - 2.82g, compared to an average of 2.35g - 2.53g for the 'regular' profile head issues), corresponding to an earlier standard in use around 260-250 BC. He furthermore observes that this higher weight standard was quickly abandoned in favour of a return to lighter profile-head coins. This unique drachm confirms the higher weight standard briefly used, as it equates to 2 hemidrachms of 2.68g, which is precisely as expected given the mean weight of the surviving specimens.

The circumstance for the striking of the facing-Apollo silver coins, which are contemporary with the final group of middle-denomination facing-Apollo bronzes, may be found in the Cretan War of 205-200 BC. The Macedonians under Philip V had just concluded a favourable treaty with Rome following the First Macedonian War, but undertook not to expand further westwards; while Rome preoccupied itself with Carthage then, Philip looked east and resolved to seize control of the Greek world. Having defeated the Kingdom of Pergamon and allied with the Aetolian League and several of the major Cretan cities, the only serious power that opposed Philip was the city-state of Rhodes and its allies. Despite Rhodes and its allies having dealt the Macedonian navy near crippling losses in the Battle of Chios in 201, Philip was not defeated and shifted his attention to Karia. Rhodes' fleet had repositioned to the strait between Lade and in order to block the approach to Miletos - the most likely Macedonian objective, and the door to Karia and Rhodes' own mainland territories, however the Rhodian fleet accepted an engagement at a numerical disadvantage and this time were defeated in short order.

Polybius (The Histories, XVI.15) relates that "the Milesians, in great alarm at what had happened... voted a crown to Philip for his brilliant attack", and the city fell under Macedonian control. Though the historical sources for this conflict are sparse, Miletos had long maintained a close relationship with the Ptolemies, as had Rhodes, and with Miletos being located in close proximity to the Rhodian Peraia (the mainland territories controlled and colonised by Rhodes), it is safe to infer that if the city was not in fact allied to Rhodes prior to 201 BC, it was at least sympathetic to its neighbour. Even if Philip's intentions were not clear to the Milesians at the outbreak of war, or even after he had captured and razed Kios and Myrleia, sacked Thasos and enslaved its people after having given them assurances of safety, they would certainly have understood his designs when in the winter of 203/2 he formed an alliance with Antiochos III of the Seleukid Empire in which Antiochos promised to help Philip take control of Ionia, as well as Kyrene and the Cyclades. It is highly likely then, given also that this coin is struck to a weight standard matching that of the contemporary Rhodian coinage, that this issue was a short-lived product of the Cretan War, discontinued after the city's capitulation to Philip.





181. Ionia, Phokaia EL Hekte - 1/6 Stater. Circa 625/0-600 BC. Head of griffin with open mouth to right; pellet above / Quadripartite incuse square. Bodenstedt E1 a (same obv. die); Rosen 317; SNG von Aulock 7789 var. (denomination); Traité I, 170, pl. V, 1. 2.72g, 11mm.

Extremely Fine. Very Rare. 1,000

From the inventory of a Swiss dealer.


2x


2x

182. Ionia, Phokaia EL Myshemihekte - 1/24 Stater. Circa 625/620-522 BC. Head of seal right, with ball in mouth / Quadripartite incuse. Bodenstedt Em 2.1; Rosen 328. SNG von Aulock 1774. 0.65g, 7mm.

Near Extremely Fine. 300

From the inventory of a Swiss dealer.

Extremely Rare


3x


3x

183. Ionia, Phokaia EL 1/48 Stater. Circa 625-522 BC. Head of a griffin with open jaws to left; behind head, seal swimming upwards / Quadripartite incuse square. Bodenstedt 12; CNG Triton XVII, 301; CNG 94, 523; Heritage CICF Signature Sale 3019, 23145. 0.32g, 5mm.

Near Extremely Fine. Extremely Rare; only one example cited by Bodenstedt, and five others on CoinArchives. 750

From the inventory of a UK dealer.





184. Ionia, Phokaia EL Hekte - 1/6 Stater. Circa 625-522 BC. Head of seal left; below small seal left / Square incuse punch, with four irregular divisions. Bodenstedt 2.2; SNG von Aulock -; SNG Copenhagen -; Boston MFA 1894 var. (no dotted truncation); BMC 7; Traité I, 127, pl. IV, 7. 2.57g, 10mm.

Extremely Fine. Very Rare. 2,000

From the inventory of a Swiss dealer.





185. Ionia, Phokaia EL Hekte - 1/6 Stater. Circa 521-478 BC. Head of bull left, small seal behind / Quadripartite incuse square. Bodenstedt 48 (unlisted dies); Boston MFA 1900 (same obv. die); SNG von Aulock -; SNG Copenhagen -, cf. 1023; Jameson -. 2.50g, 10mm.

Near Extremely Fine. Rare. 500

From the inventory of a Swiss dealer.

Ex Triton XV, 2012





186. Ionia, Phokaia EL Hekte - 1/6 Stater. Circa 478-450 BC. Facing bearded head of Silenos, wearing ivy wreath; to left, small seal upward / Quadripartite incuse square. Bodenstedt 67 (dies a/α); Gemini VI, lot 187 (same die and punch); Kastner 4, lot 125 (same die and punch). 2.53g, 10mm.

Extremely Fine. Extremely Rare, one of as few as perhaps ten known examples. 2,000

Ex Classical Numismatic Group, Triton XV, 3 January 2012, lot 1229 (hammer: $4,500).

Civic Parallel to the Dionysiac Technitai Tetradrachm







187. Islands off Ionia, Teos AR Tetradrachm. Circa 165-140 BC. Head of young Dionysos right, wreathed with ivy leaves and flower in rolled hair from which a spiral lock falls on neck and shoulders / ΤΗΙΩΝ, draped statue of Apollo standing left, naked to hips with himation end over left arm, extending kantharos in his left hand and holding thyrsus with right; to right, high pedestal surmounted by a small figure of Marsyas, standing right holding wineskin; in left field, monogram Λκ. Unpublished in the standard references, for reverse type as a symbol cf. Teos tetradrachm in the name of Alexander dated to circa 204-190 BC by Price (no. 2310), and P. Kinns, Studies in the coinage of Ionia: Erythrae, Teos, Lebedus, Colophon, c. 400-30 BC, unpublished Cambridge University Ph.D. dissertation, 1980 pp. 220-1 and 519-20. 16.67g, 36mm, 1h.

Good Extremely Fine, of excellent style. Unpublished, save for its previous auction appearance, unique, and of considerable numismatic and art-historical importance. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XVII, 28 March 2019, lot 451.

Of all the gods worshipped at Teos, Dionysos was held above all - he was the legendary founder and protector of Teos, and such was the relationship between the city and its god that at the end of the third century BC the city and its territory were declared sacred and inviolate to Dionysos by the Seleukid king Antiochos III, who also released the city from tribute.

The Anthesteria, a festival of Dionysos celebrating new wine, was in the early fifth century BC already one of the chief religious occasions at Teos, and from the fourth century onwards the god appeared on civic coinage; in the second century BC the city was able to attract wider regional attention by enlarging the festival of Dionysos, and inviting to Teos the famous Association of Dionysiac Technitai. A professional guild of actors since around 279/8 BC, the Dionysiac Technitai were musicians, actors and other artists devoted to Dionysos who participated in the festivals and contests across the Greek world in the classical and Hellenistic periods, enjoying pan-Hellenic freedom of travel and immunity from hostile action. Organised into three corporate bodies or chapters at Athens, in the Peloponnesos, and in Asia Minor, the latter was based in Teos from circa 207/6 until sometime during the second century.

The Association of Dionysiac Technitai struck, presumably at Teos, a coinage issue survived by a single specimen (‘An Unpublished Tetradrachm Issued by the Artists of Dionysos’ in NC 163, 2003, pp. 59-68, p. 15, 1) which is the only known ancient coin struck in the name of a professional guild; it may have been intended as a prize or gift for visiting dignitaries. The present issue should be considered to have been issued contemporaneously with the tetradrachm of the Dionysiac Technitai (that is to say circa 165-140 BC as evidenced by finds such as the Cilicia 1972 Hoard from near Kirikhan dated to about 140 BC - cf. Coins Hoards I, 1975, 87A) along with the other great outputs of stephanophoric coinage from other western Asia Minor mints including (but not limited to) Kyme, Myrina, Herakleia, Lebedos, Magnesia ad Maeandrum, and Smyrna. If it should be considered possible that the Dionysiac Technitai tetradrachm was issued in connection with a major festival event for the specific use or promotion of the Association, then in such an event we might also find the cause for a parallel civic issue.

The obverse portrait of Dionysos of this unique issue is analogous to that of the Dionysiac Technitai tetradrachm, but unlike the latter’s simple stephanophoric thyrsos design, the reverse of the present coin is nearly identical in pose to the symbol employed on the Teos tetradrachm issue in the name of Alexander dated to circa 204-190 BC by Price (no. 2312) and P. Kinns (Studies in the coinage of Ionia: Erythrae, Teos, Lebedus, Colophon, c. 400-30 BC, unpublished Cambridge University Ph.D. dissertation, 1980, p. 519, 125); the present coin in all probability therefore depicts a statue of Dionysos that we might infer stood within the temple precinct at Teos. The temple itself was the largest dedicated to Dionysos in the ancient world, and was considered the finest example of the Ionic style of architecture in the Greek world; this celebrated monopteral temple was attributed by Vitruvius to the architect Hermogenes of Priene (see De architectura 1.0.12). Nothing appears to be recorded concerning the statue we must expect to have stood within the temple; it is possible therefore that the present coin represents its only surviving depiction. If Vitruvius was correct in his attribution of the temple to Hermogenes, said construction must have taken place in the late third to early second century BC, which period would certainly fit with the naturalistic contrapposto composition of the type. In any case, despite the great importance of the cult of Dionysos to the city, the Dionysiac coinage from this mint is excessively rare, and the present specimen represents a welcome addition to our understanding of the coinage of Teos.

LESBOS



188



189



190

188. Lesbos, Mytilene EL Hekte - 1/6 Stater. Circa 521-478 BC. Head of roaring lion to right / Incuse head of crowing cockerel to left, collar of five pearls. Bodenstedt 7 (b/ß); SNG Copenhagen 302; HGC 6, 931. 2.54g, 10mm, 1h.

Good Extremely Fine. 500

From the inventory of a Swiss dealer.

189. Lesbos, Mytilene EL Hekte - 1/6 Stater. Circa 521-478 BC. Forepart of winged lion left / Incuse head of cockerel left; rectangular punch behind. Bodenstedt 9.1; Traité II 2135; BMC 25; HGC 6, 933. 2.57g, 11mm, 6h.

Good Extremely Fine. 1,250

From the inventory of a UK dealer.

190. Lesbos, Mytilene EL Hekte - 1/6 Stater. Circa 521-478 BC. Head of roaring lion to right / Incuse head of calf to right; rectangular punch behind. Bodenstedt 13; SNG Copenhagen 301; SNG von Aulock 1685; HGC 6, 938. 2.55g, 10mm, 9h.

Near Extremely Fine. 500

From the inventory of a Swiss dealer.



191



192



193



194

191. Lesbos, Mytilene EL Hekte - 1/6 Stater. Circa 521-478 BC. Forepart of a bridled horse right, [ΛΕ] below / Incuse head of roaring lion right; rectangular punch behind. Bodenstedt 20; SNG Copenhagen -; SNG von Aulock -; Traité II 2148; Weber 5602; HGC 6, 946. 2.55g, 11mm, 5h.

Near Extremely Fine; surface scratches. Extremely Rare, only three examples recorded by Bodenstedt. 1,000

From the inventory of a UK dealer.

The present obverse is one of the very few produced at Mytilene that actually names the island (Lesbos) on which it was produced.

192. Lesbos, Mytilene EL Hekte - 1/6 Stater. Circa 454-428/7 BC. Youthful male head to right, wearing tainia / Wreathed and bearded male head to right. Bodenstedt 52; HGC 6, 978. 2.53g, 11mm, 6h.

Very Fine. 500

From the inventory of a UK dealer.

193. Lesbos, Mytilene EL Hekte - 1/6 Stater. Circa 377-326 BC. Head of Persephone right, wearing barley-wreath / Bull charging left, within linear square frame. Bodenstedt 88; SNG Lockett 2765; SNG von Aulock -; SNG Copenhagen 321; HGC 6, 1014. 2.54g, 10mm, 12h.

Good Extremely Fine. 1,500

Ex Ron Cathey collection;
Ex Numismatik Lanz München - Numismatica Bernardi, Auction 148, 4 January 2010, lot 43.

194. Lesbos, Mytilene EL Hekte - 1/6 Stater. Circa 375-325 BC. Head of Dionysos right, wearing ivy-wreath / Head of Silenos facing, within linear square frame. Bodenstedt 90; Traité II 2200; SNG von Aulock 2127; SNG Copenhagen 324; HGC 6, 1016. 2.55g, 11mm, 12h.

Extremely Fine; well struck and pleasing in hand. 1,000

Acquired from Dr. Busso Peus Nachfolger;
Ex Ron Cathey Collection.







195. Lesbos, uncertain mint BI 1/12 Stater. Circa 500 BC. Head of a young, male 'Aethiopian' to right / Quadripartite incuse square. Cf. Lazzarini, Contribution, Series III, 2; SNG von Aulock 7715; BMC 42; HGC 6, 1086. 0.68g, 9mm.

Good Very Fine. Very Rare. 1,000

This coin published in H.B. Andersen, Apollo to Apollo: The Hunt for the Divine and Eternal Beauty (2019);
Ex Gorny & Mosch Giessener Münzhandlung, Auction 216, 15 October 2013, lot 2503.

We know that the Greeks were well acquainted with black Africans, since they appear often in Greek literature as mythical or semi-mythical characters and warriors; it appears that they were known in the Greek world as early as the Minoan period, where they were employed by Minoan commanders as auxiliary troops. Indeed, if we may believe Quintus of Smyrna, the Greeks encountered black Africans in the army of Memnon at Troy. Black African contingents also formed a part of Xerxes' army and according to some scholars fought at Marathon (see Frazer, J. G., 1913: Pausanias' Description of Greece, II. Macmillan, London, pg. 434; and Graindor, P., 1908: Les Vases au Nègre. Musée Belge, pg. 29).

Of the surviving art objects representing black Africans, many appear to be the work of artists who modelled from life. These depictions invariably display an astonishing degree of individuality, vitality, and energy, presenting scenes and designs that appealed to the craftsmen; one might surmise that the exotic appearance of such individuals presented the artist with a challenge to represent the distinctive features of black peoples. The closest parallels we find in the numismatic record for this portrait can be seen in a very rare hekte issue from Phokaia (Bodenstedt 24), the silver staters of an uncertain (possibly Karian) mint that have appeared in 2008 (Gemini IV, 195) and 2009 (NAC 52, 177) that bear an incuse head of a negroid man, and a very rare series of coins from Kyzikos.

MYSIA


2x
196


2x
197

196. Mysia, Kyzikos EL Myshemihekte - 1/24 Stater. Circa 600-550 BC. Head of tunny fish to left / Rough incuse square. Von Fritze I -; Hurter & Liewald III, 3.2; Rosen 414; SNG France -; SNG von Aulock -. 0.65g, 7mm.

Mint State; sharply struck and well detailed, with the tunny's teeth clearly visible. 400

From a private German collection.

197. Mysia, Kyzikos EL Myshemihekte - 1/24 Stater. Circa 600-550 BC. Head of tunny fish left / Rough incuse square. Von Fritze 3; Hurter & Liewald III, 1; Boston MFA 1388 = Warren 1420. 0.63g, 6mm.

Good Extremely Fine. 300

From the inventory of a Swiss dealer.


1.5x
198


1.5x
199

198. Mysia, Kyzikos EL Hemihekte - 1/12 Stater. Circa 600-550 BC. Tunny fish right / Square incuse punch. Von Fritze 16; Hurter & Liewald III 25; SNG France -. 1.36g, 9mm.

Good Very Fine. Extremely Rare; only two other examples on CoinArchives. 300

From the inventory of a Swiss dealer.

199. Mysia, Kyzikos EL Hemihekte - 1/12 Stater. Circa 600-550 BC. Head of tunny fish to right on raised disc / Quadripartite incuse square. Von Fritze 32; Hurter & Liewald III, 21; SNG France 174. 1.36g, 9mm.

Good Very Fine. Extremely Rare. 300

From the inventory of a Swiss dealer.







200. Mysia, Kyzikos EL Stater. Circa 550-500 BC. Forepart of lioness left, devouring prey; tunny fish upwards behind / Quadripartite incuse square. Von Fritze 41, pl. I, 42; Greenwell 109; Boston MFA 1416 = Warren 1534; cf. SNG France 181 (hekte); BMC 46; Gillet -; Gulbenkian -; Jameson 2163; cf. Rosen 436 (hekte); Myrmekion -; Weber -. 16.00g, 20mm.

Very Fine. Very Rare. 5,000

From the inventory of a German dealer.


2x




2x

201. Mysia, Kyzikos EL Hekte - 1/6 Stater. Circa 550-500 BC. Forepart of lioness left, devouring prey; tunny fish upwards behind / Quadripartite incuse square. SNG France 181; Greenwell 109; Rosen 436; cf. Von Fritze 41 (stater); Boston MFA 1416 (stater) = Warren 1534 (same); Jameson 2163 (stater). 2.66g, 12mm.

Near Extremely Fine; double struck. Extremely Rare. 500

From the inventory of a Swiss dealer.



202. Mysia, Kyzikos EL Stater. Circa 550-500 BC. Roaring lion standing to left; tunny fish to left below / Quadripartite incuse square. Von Fritze 42; Greenwell 104; Boston MFA -; SNG France 182. 16.07g, 20mm.

Extremely Fine. Extremely Rare. 5,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 207;
Ex A.F. Collection, Germany.



2x 2x

203. Mysia, Kyzikos EL Hemihekte - 1/12 Stater. Circa 550-500 BC. Dolphin to left; tunny fish to left below / Quadripartite incuse square. Von Fritze 53; Greenwell 157; Boston MFA 1409 = Warren 1581; SNG France -; BMC 11-2; Jameson -. 1.31g, 8mm.

Near Extremely Fine. Very Rare. 500

From the inventory of a Swiss dealer.

Apparently Unpublished and Unique



2x 2x

204. Mysia, Kyzikos EL Hemihekte - 1/12 Stater. Circa 550-500 BC. Head of youthful Perseus to left, wearing winged helmet; tunny fish downwards behind / Quadripartite incuse square. Von Fritze 65 var. (stater and hekte); von Aulock 1186 var. (hekte); SNG France 193 var. (stater); Rosen -; Boston MFA -; Jameson 2169 var. (hekte). 1.31g, 8mm.

Good Very Fine. Apparently unpublished in this denomination, possibly unique. 750

From the inventory of a Swiss dealer.



205. Mysia, Kyzikos EL Hekte - 1/6 Stater. Circa 550-500 BC. Bearded head of Poseidon to left, wearing a helmet in the form of the head of a sea monster; tunny fish to right below / Quadripartite incuse square. Von Fritze -; Hurter & Liewald I 17 var. (hemihekte & myshemihekte); SNG Aulock 7291. 2.63g, 11mm.

Extremely Fine. Extremely Rare. 750

From the inventory of a Swiss dealer.

The male head on this coin has been variously identified as a nameless hero, Perseus wearing a griffin skin helmet, or Herakles wearing a lion skin. Other specimens of the type such as the present piece have revealed that the helmet in fact bears a fin-like crest and pointed ears. It therefore seems that the headdress is actually in the form of a ketos, one of the familiar sea monsters of Greek myth which is most frequently seen on Sicilian coinage, in particular that of Katane and Syracuse.

Given that the bearded head is less likely to represent Perseus (who appears beardless, as on von Fritze 65) it could well be Herakles, who killed a ketos in the course of rescuing the Trojan princess Hesione, daughter of Laomedon and sister of Priam. According to some versions of the myth, Herakles was swallowed whole by the monster, and slew it by hacking at its innards for three days until it died, by which time he had lost all his hair. Perhaps during the course of this contest, Herakles temporarily misplaced his trademark lion skin headdress, and resorted to covering his baldness with a nice ketos skin hat.

We must bear in mind however that Kyzikene electrum is more frequently influenced by religion (and, it has been supposed, by cult images in particular) than by myth, and so we must look elsewhere for a positive identification - given the marine monster, Poseidon is a prime candidate. Although the god is more frequently encountered with a trident attribute to facilitate identification, a ketos headdress attribute is also appropriate.

F. Catalli (Monete Etrusche, Roma 1990, p. 90) included in his work an image of the remarkable Volterra kelebe which depicts a very similar god head wearing a ketos, which though formally identified as Hades, must in fact be Poseidon due to the presence on the one side of a marine monster, and on the other of a bridled horse – both symbols of the God of the Sea. This identification is confirmed by the Etruscan coinage – see Vecchi, Etruscan Coinage I, part 1 pp. 319-321, nos. 2-4 – on these coins we find an identical head identified as Nethuns (Neptune-Poseidon), paired with a reverse showing a hippocamp and border of waves.

Inspired by the Archaic Tetradrachms of Athens









206. Mysia, Kyzikos EL Stater. Circa 550-500 BC. Head of Athena left, wearing crested Attic helmet, base of crest decorated with zig-zag and pellet pattern; tunny fish to left below / Quadripartite incuse square. Von Fritze 67, pl. I 20; Greenwell 25; SNG France -; SNG von Aulock -; Boston MFA 1446; Dewing -; Gillet 1053 = Kunstfreund 3 = Jameson 2171 = Weber 4971; Gulbenkian 609 (all from the same obv. die). 16.09g, 20mm.

Extremely Fine; preserved in exceptional quality for the issue. Very Rare. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 216;
Ex A.F. Collection, Germany.

A lack of ancient sources has left the early history of Kyzikos largely unexplained; it is most likely that it was founded by Miletos in the seventh century BC, although a mythological alternative has survived which suggests that the city was named after an early king, Kyzikos, who was accidentally killed by the Argonauts on their journey to Kolchis (Apollonius of Rhodes 1.949). After 547 BC, Kyzikos came under Persian domination following the defeat of Kroisos, the king of Lydia who ruled the Greek cities of Asia Minor. Later in the fifth century the writer Herodotus includes Aristagoras of Kyzikos as one of the tyrants high in favour with Darius I in circa 514/3 BC (The Histories, 4.138.1). Kyzikos rebelled against Persian rule and is recorded as a member of the Delian League in c. 478 BC, evidenced by inscriptions detailing its tribute to the League (IG I³ 265.1.95 dated to 447/6 BC informs us Kyzikos paid a phoros of 4, 320 drachms).

Worship of Athena in Kyzikos is attested in the Palatine Anthology which states that Kyzikos had “the first sanctuary in Asia” to Athena (6.342.5-6). Although little more is said regarding any strong connections between the city and this goddess, her appearance on this coin clearly highlights her presence in the religious life of the city. Here the goddess is represented in the formulaic archaic portrait style for which Kyzikos is so well-known. Brett (in the Catalogue of Greek Coins, Boston Museum of Fine Arts, 1955) marks the similarity between the zigzag pattern on the base of the helmet’s crest on this coin type with that of sixth century Athenian coins (see plates 2-4 in Svoronos, Corpus of the Ancient Coins of Athens). It is therefore possible that the depiction of Athena on this issue was directly influenced by her appearance on Athenian coins circulating in the sixth century.









207. Mysia, Kyzikos EL Hekte - 1/6 Stater. Circa 500-450 BC. Sphinx with ‘lock of immortality’ on head, raising right forepaw, standing to left on tunny left / Quadripartite incuse square. Von Fritze 72; SNG France 278-9; SNG von Aulock 1200; Boston MFA 1451; Rosen 504. 2.64g, 12mm.

Extremely Fine. Scarce. 500

From the inventory of a European dealer.

The so-called ‘lock of immortality’, rendered as a spiral tendril or plume on the head of the sphinx, is a device with Egyptian roots that appears on similar images across the Near East.

Oldest, Wisest and Most Drunken of Dionysos' Followers









208. Mysia, Kyzikos EL Stater. Circa 500-450 BC. Head of Silenos facing; tunny fish upward to either side / Quadripartite incuse square. CNG 75, 23 May 2007, lot 336; cf. Von Fritze 77 (fractions); SNG France -; Hurter & Liewald I, 77. 15.96g, 19mm.

Near Mint State. Very Rare; one of only two dozen known examples, and certainly the finest of all. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 220;
Ex A.F. Collection, Germany.

This spectacular coin features a bold facing portrait of Silenos engraved in excellent archaic style. The teacher and faithful companion of the wine-god Dionysos, Silenos was described as the oldest, wisest and most drunken of the followers of Dionysos, and was said in Orphic hymns to be the young god's tutor. Originally a folkloric man of the forest with the ears of a horse (and sometimes also the tail and legs of a horse), Silenos was often depicted with thick lips and a squat nose, as is the case here, fat, and most often bald - though our Silenos may consider himself fortunate in that he sports a full head of hair.

Unusual consideration has been given to symmetry in the composition of this type: though symmetrical designs do occur, as in the case of two eagles perched on an omphalos (v. Fritze 220) or the double bodied sphinx (v. Fritze 138) to name but two, this is one of a tiny minority of designs that incorporates two tunny fish for balance. Interestingly, it has been suggested that the head of Silenos on this coin very possibly served as the model for a silver issue of the slightly later Lykian dynast Tethtiveibi (see BMC 88 and SNG Berry 1164).

One of the principal myths concerning Silenos has him lost and wandering in Phrygia, rescued by peasants and taken to the Phrygian King Midas, who treated him kindly. In return for Midas' hospitality Silenos regaled him with tales and Midas, enchanted by Silenos' fictions, entertained him for five days and nights. When the god Dionysos found his wayward friend, he offered Midas a reward for his kindness towards Silenos, a blessing which the avaricious Midas squandered by choosing the power of turning everything he touched into gold. How fitting then, that we should see in this beautiful coin a faint reflection of that classic myth of the drunken but sage Silenos looking out at us across the millennia through this window of golden metal.



The Third Known Example



209. Mysia, Kyzikos EL Stater. Circa 500-450 BC. Horned head of river god Acheloüs (man-headed bull) to right; tunny fish upwards behind neck truncation / Quadripartite incuse square. Von Fritze -; Greenwell -; Hurter & Liewald 2002, 11a = Gulbenkian 607; HJB 191, 1 (same obv. die). 16.08g, 19mm.

Very Fine. Extremely Rare - the third known example. 7,500

From the collection of an antiquarian, Bavaria c. 1960s-1990s.



210. Mysia, Kyzikos EL Hekte - 1/6 Stater. Circa 500-450 BC. Panther or lioness advancing to left with tail curled over back; tunny fish left below / Quadripartite incuse. von Fritze 86; SNG France 219-20; Boston MFA 1472; Jameson 2175; Rosen 464. 2.64g, 11mm.

Near Extremely Fine. Rare. 300

From the inventory of a Swiss dealer.

Very Rare



211. Mysia, Kyzikos EL Stater. Circa 500-450 BC. Bull walking left on tunny fish left / Quadripartite incuse square. Von Fritze 88; cf. Boston MFA 1466; cf. SNG von Aulock 7286 (hekte); SNG France 222-3; Jameson 1415. 15.94g, 19mm.

Near Extremely Fine. Very Rare. 7,500

Acquired from Heritage World Coin Auctions.

Derived from the Coinage of Olympia?









212. Mysia, Kyzikos EL Stater. Circa 500-450 BC. Eagle standing to left, both wings raised, pecking at tunny fish below to left / Quadripartite incuse square. Von Fritze 94, pl. III, 13 = Boston MFA 1454 = Warren 1576 = Greenwell 151; SNG France -; BMC -; Jameson -. 15.74g, 19mm.

Near Extremely Fine. Excessively Rare - possibly only the third known example. 15,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s.

Greenwell observed that this design is similar to the regular types of both Olympia and Sinope, though in the former case the tunny replaces a hare, and in the latter, a dolphin. Of the two this design more closely resembles the coinage of Olympia, from which it is probably derived.









213. Mysia, Kyzikos EL Stater. Circa 500-450 BC. Forepart of winged lioness to left; tunny fish behind / Quadripartite incuse square. Von Fritze 96; SNG France 237; Boston -. 16.09g, 19mm.

Near Mint State. Very Rare; one of the finest and most complete specimens offered to the market in the past 20 years. 8,500

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction IX, 22 March 2015, lot 322;
Ex private German collection.

Kyzikos, purportedly the first Milesian colony, was located on the southwest shore of the Propontis in ancient Mysia next to the river Aisepos. Its prosperity was due principally to its two fine harbours, which made the city a convenient stopping point for merchant ships trading between the Aegean and Black Seas. Its principal export was the tunny, of which its waters had abundant stock.

The prevalence of winged beings in Kyzikene coinage is a reflection of archaic mythological convention that assigned wings to most divine or sacred entities as an immediately visible and understandable symbol of their nature, and in the case of gods, of their power to move at will across great distances. In the case of the winged animals, we should probably understand these to be attributes of or animals sacred to a particular Olympian god.



214. Mysia, Kyzikos EL Stater. Circa 500-450 BC. Forepart of winged lioness to left; tunny fish upwards behind / Quadripartite incuse square. Von Fritze 96; SNG France 237; Boston MFA -. 16.28g, 21mm.

Extremely Fine. Very Rare. 4,000

Ex Roma Numismatics Ltd., Auction XIV, 21 September 2017, lot 209.



215. Mysia, Kyzikos EL Stater. Circa 500-450 BC. Forepart of winged lioness to left; tunny fish upwards behind / Quadripartite incuse square. Von Fritze 96; SNG France 237; Boston MFA -. 16.13g, 21mm.

Near Extremely Fine. Very Rare. 4,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s.



216. Mysia, Kyzikos EL Stater. Circa 500-450 BC. Winged dog seated left, head reverted; below, tunny fish left / Quadripartite incuse square. Von Fritze 104; Greenwell 140; Boston MFA 1433; SNG France 245; BMC -; Gillet -; Gulbenkian -; Jameson -; cf. Rosen 485 (hekte); Weber 5019. 16.14g, 19mm.

Near Extremely Fine. 3,000

From a private German collection.



2x 2x

217. Mysia, Kyzikos EL Hemihekte - 1/12 Stater. Circa 500-450 BC. Female head left, wearing circular earring and necklace, hair bound in kekryphalos or sphendone; [tunny fish to left below] / Quadripartite incuse square. von Fritze 106 var. (hekte); Hurter & Liewald II, 106; Boston MFA -; SNG France -. 1.31g, 9mm.

Near Extremely Fine. Extremely Rare in this denomination. 500

From the inventory of a Swiss dealer.

A Superior Example









218. Mysia, Kyzikos EL Stater. Circa 500-450 BC. Satyr in kneeling-running stance to left, holding in his extended right hand a tunny fish by the tail / Quadripartite incuse square. Von Fritze I 122; Boston MFA 1461; SNG France -. 16.04g, 20mm.

Extremely Fine; superior to any example offered at auction in the past 20 years. Very Rare. 10,000

From a private German collection.









219. Mysia, Kyzikos EL Stater. Circa 500-450 BC. Satyr in kneeling-running stance to left, holding in his extended right hand a tunny fish by the tail / Quadripartite incuse square. Von Fritze I 122; Boston MFA 1461; SNG France -. 16.15g, 21mm.

Near Extremely Fine. Very Rare. 5,000

From a private German collection.



2x





2x

220. Mysia, Kyzikos EL Hemihekte - 1/12 Stater. Circa 450-400 BC. Head of Attis facing right, wearing ornamented Phrygian cap; [tunny fish below] / Quadripartite incuse square. Hurter & Liewald II, 142; Boston MFA 1523 var. (hekte); Greenwell 56, pl. III, 5 var. (stater & hekte); von Fritze 142 var. (same); SNG France 291 var. (same). 1.28g, 9mm.

Good Very Fine. Extremely Rare. 500

From the inventory of a Swiss dealer.

The Horses of Helios


2x




2x

221. Mysia, Kyzikos EL Hekte - 1/6 Stater. Circa 450-350 BC. Helios, radiate, crouching nude to right, holding the reigns of two horses, the foreparts of which are visible facing to left and right behind him; tunny fish below to right / Quadripartite incuse square. Von Fritze I 148; Jameson 2194; SNG von Aulock 7312; Kraay & Hirmer 715; BMC 106. 2.71g, 11mm.

Near Mint State. Extremely Rare; one of only three examples offered at auction in the past 20 years, identical in condition to the specimen sold at Dix Noonan Webb in 2011 for £15,000 (Auction A10, 22 June, lot 1017). 8,000

Acquired from Heritage World Coin Auctions.

The sun god Helios and his horses, as seen on this coin, are perhaps most well known in mythology for their role in the myth of Phaethon, found in Ovid's Metamorphoses and Euripides' Phaethon. Phaethon was the son of Helios and the mortal Clymene. As he lived solely with his mother, Phaethon's classmates were sceptical of his lofty paternal claims. Angered and embarrassed by repeated taunting on this topic, Phaethon decided to prove his parenthood once and for all.

Visiting his father Helios' palace in India, where it is rumoured the chariot of the sun started its daily journey, Phaethon tricked Helios into promising to grant him any wish he wanted. With this power Phaethon asked to be allowed to ride the chariot of the sun and drive the four horses, Aethon, Eous, Phlegon, and Pyrois, two of which can been seen depicted on this coin, across the sky for one day. Helios was aware that a small boy would be unable to control these most powerful of all horses and that it would be extremely dangerous to allow him to do so, but he was bound by his promise and had to agree.

Therefore at dawn the following day Phaethon boarded the chariot, while many words of warning were spoken by Helios, noting particularly Phaethon keep a central course through the sky, and not fly too high or too low. Heedless of his father's warnings Phaethon rode the chariot close to the earth to ensure that his sceptical classmates could see him and stop their teasing forever. The horses of the sun, unused to such inexperienced handling, ran riot and overcame the young Phaethon so he was unable to control them. They scorched the sky creating a permanent mark that we call the Milky Way, before plunging into the land on the continent of Africa and scorching the earth, creating the Sahara Desert. This mythological etymology for geographical and astronomical phenomena was common among the Greeks and helped to explain the world around them. Zeus, king of the gods, looking down from Mount Olympus and seeing the destruction caused by Phaethon, struck the boy down with a thunderbolt, killing him instantly. It is hard when seeing any image of the sun god with his horses not to recall this tragic tale of reckless youth.


2x




2x

222. Mysia, Kyzikos EL Hekte - 1/6 Stater. Circa 450-330 BC. Lion to right, gnawing on the leg of a prey animal (or weapon?), its hoof held in his right paw and the upper part held in his mouth; below, tunny fish swimming to right / Quadripartite incuse square. Von Fritze 177 var. (stater); Greenwell 108 var. (same- weapon); Boston MFA 1502 (same); SNG France 322 (same); BMC -; Gulbenkian 621 (same- weapon); Jameson 2204 (same); Hurter & Liewald II, 177; Callataÿ, F. 'Prolegomen to a Die Study of Electrum Coinage of Cyzicus' in 'White Gold, Studies in Early Electrum Coinage' 2020, p. 658. 2.65g, 11mm.

Extremely Fine. Very Rare. 1,000

From the inventory of a Swiss dealer.

Prior to the appearance of the particularly well preserved hekte at Sternberg XI in 1981, most cataloguers and scholars had referred to the object in the lion's mouth as a sword or harpa, and that the lion is therefore engaged in an illogical animalistic act, attacking a weapon that perhaps had been used against it. This strange conclusion may be forgiven due to the fact that those surviving examples of the type (staters in inferior condition, and two fractions - a twelfth and a twenty-fourth) were indistinct, thus preventing accurate description. Thanks to the superb condition of the Sternberg example, the cataloguer was able to finally recognise the object in the lion´s mouth as being the lower leg and thigh of an animal, presumably that the lion had just attacked and killed.


3x




3x

223. Mysia, Kyzikos EL Hemihekte - 1/12 Stater. Circa 450-330 BC. Lion to right, gnawing on the leg of a prey animal (or weapon?), its hoof held in his right paw and the upper part held in his mouth; below, tunny fish swimming to right / Quadripartite incuse square. Von Fritze 177 var. (stater); Greenwell 108 var. (same- weapon); Boston MFA 1502 (same); SNG France 322 (same); BMC -; Gulbenkian 621 (same- weapon); Jameson 2204 (same); Hurter & Liewald II, 177; SNG von Aulock 7313; Callataÿ, F. 'Prolegomen to a Die Study of Electrum Coinage of Cyzicus' in 'White Gold, Studies in Early Electrum Coinage' 2020, p. 658. 1.23g, 9mm.

Near Extremely Fine. Very Rare. 300

From the inventory of a Swiss dealer.



2x





2x

224. Mysia, Kyzikos EL Hekte - 1/6 Stater. Circa 400-330 BC. Owl standing to right on tunny fish, head facing; six-rayed star on either side / Quadripartite incuse square. Von Fritze 180, pl. V, 28; Boston MFA -; SNG BN -. 2.68g, 11mm.

Mint State. Very Rare. 2,500

From the collection of an antiquarian, Bavaria c. 1960s-1990s.







225. Mysia, Kyzikos AR Tetradrachm. Circa 400-330 BC. Wreathed head of Kore-Soteira to left, wearing pendant earring and necklace, hair bound in sakkos; ΣOTEI above / Lion's head to left, tunny fish below, olive branch behind; KY-ZI around. Von Fritze (silver) Group III (this symbol not listed); Traité II, 2811 (this symbol not listed), pl. CLXXVIII, 18 (same obv. die). 15.12g, 24mm, 7h.

Extremely Fine; beautiful light cabinet tone. Rare. 5,000

Ex collection of an antiquarian, Bavaria c. 1960s-1990s.







226. Mysia, Kyzikos AR Tetradrachm. Circa 170-150 BC. Stephanophoric type. Wreathed head of Kore Soteira right / KYZI-KHNΩN above and below flaming torch; monograms at top and bottom; all within oak wreath. von Fritze II 33 (plated examples show different monograms); SNG France 449–51 var. (monograms); Gaziantep 215 var. (same); CNG Triton XIX, lot 167 (same dies). 16.90g, 33mm, 12h.

Near Mint State; slight die shift to obv. Very Rare and apparently unpublished with these monograms. 1,750

From the collection of Italo Vecchi.

Product of the Ionian Revolt, or Themistokles' Control?









227. Mysia, Lampsakos EL Stater. Circa 480-450 BC. Forepart of Pegasos with curved wings to left, vine with bunches of grapes around / Quadripartite incuse square. A. Baldwin, Period I, pl. I, 11; BMC 9; Traité pl. 8, 2. 15.18g, 20mm.

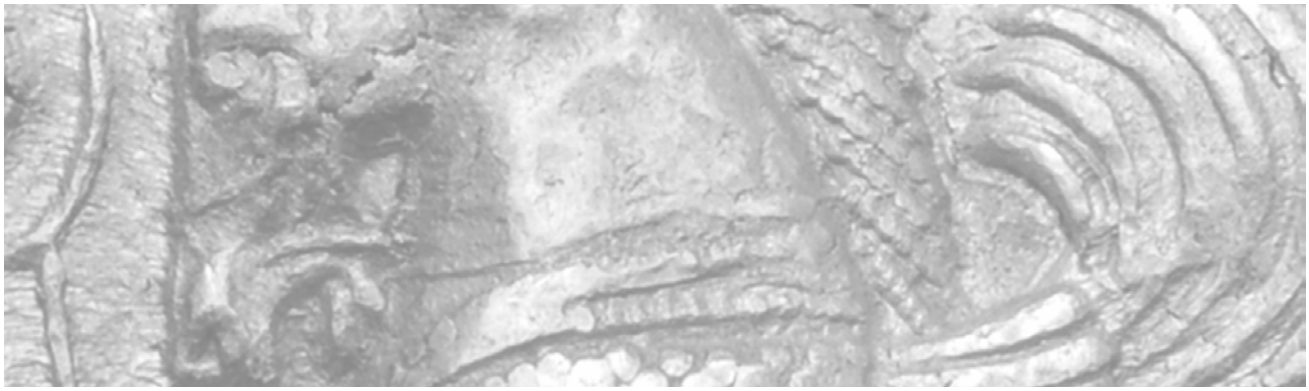
Good Extremely Fine; in an exceptional state of preservation for the issue, being sharply struck from fresh dies on a broad flan, and having suffered remarkably little circulation compared to other examples of the type - a truly splendid coin. 15,000

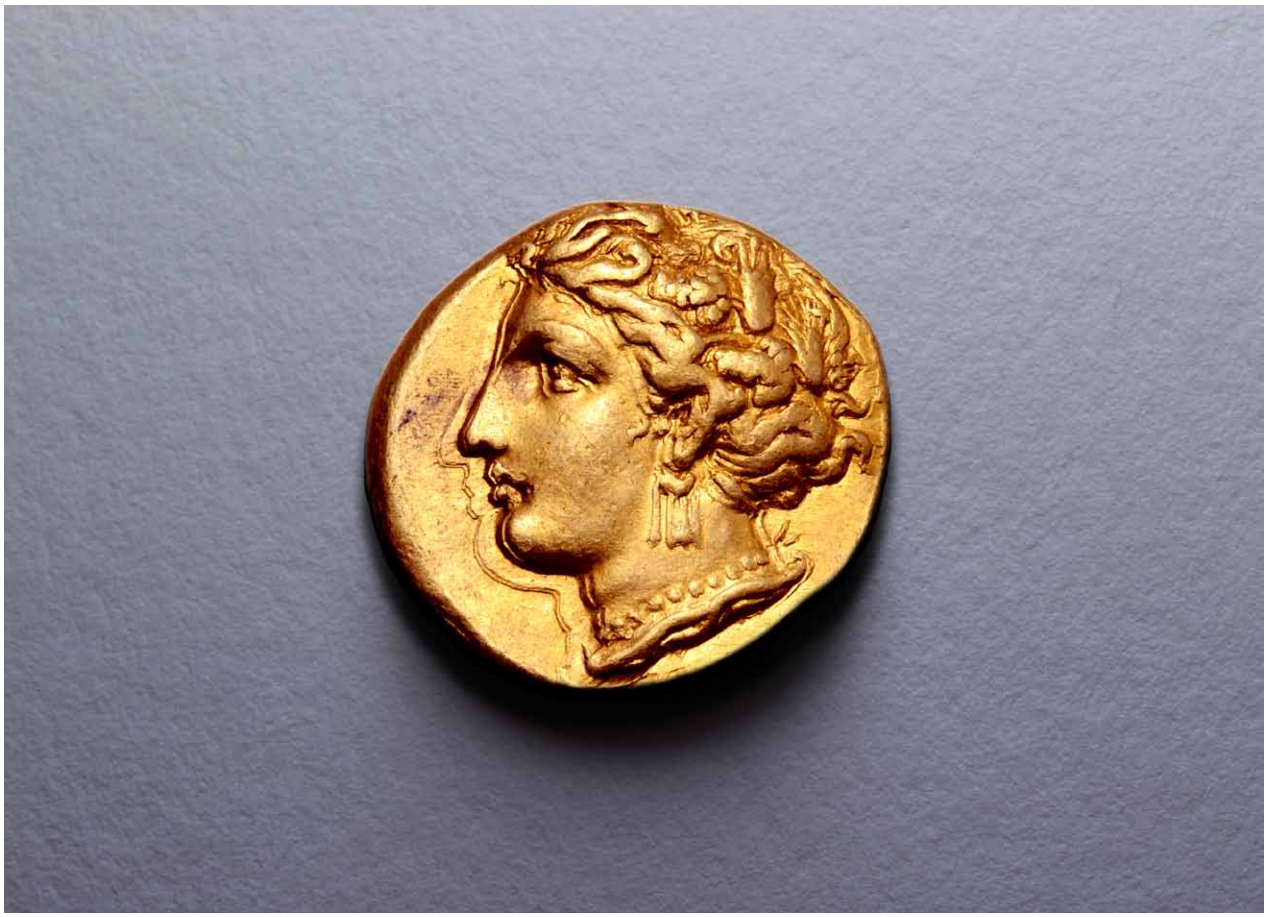
From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction VII, 22 March 2014, lot 664;
Ex James Howard (1937-2009) Collection.

Lampsakos was founded in around 654/3 BC by Phokaian colonists, and in the sixth century became a dependency of Lydia; when the Lampsakenes had captured Miltiades, the Athenian tyrant of the Chersonesos, they were forced by Kroisos to set him free. After the fall of the Lydian kingdom in 547, the city then fell under the dominion of Persia. Lampsakos joined the Ionian cities in revolt in 499, but was conquered by Daurises in 498 or 497, and thereafter remained under Persian control until it was given by Artaxerxes to the exiled Athenian general Themistokles as part of the governorship of the Magnesian district. Themistokles' district also included the cities of Myos, and Magnesia itself, who along with Lampsakos paid him revenue of 50 talents per year, for 'meat', 'bread' and 'wine' respectively. At an uncertain date after the death of Themistokles in 459, Lampsakos joined the Delian League, and is recorded in the tribute lists from 453/2, paying a phoros of fifteen talents.

The dating of this issue has long proven to be difficult, with earlier scholars having attributed it to as far back as 525-500, though this has been shown to be unlikely, not least on account of the style being of a more dynamic and baroque nature than the rather static designs of the Archaic period. At the time Baldwin published her study of the electrum coinage of Lampsakos in 1914, she knew of just fourteen varieties encompassing approximately forty specimens of all of Lampsakene electrum. As for coins from the first period under which this coin falls, she knew of just thirteen specimens. Of course while additional specimens have appeared over the past century, this coin is still a rarity.

The style is much more refined than the earliest issues of the period, and while it is tempting to perceive the Pegasos motif as one symbolising freedom, and thus try to place this as a product of the Ionian revolt, the general modern consensus is that the issue should belong to the period of 480-450. This being the case, it should reasonably be viewed within the context of Themistokles' control of the city - under his control, Lampsakos was required to pay tribute, for which purpose a substantial issue of coinage was necessary. The subsequent issue has the same types and is also of a highly refined engraving style, but shows the letter Ξ below the winged horse of the obverse, thus tying it to the Athenian Coinage Decree and the banning of the use of non-Athenian silver soon after 450 BC.







Unique







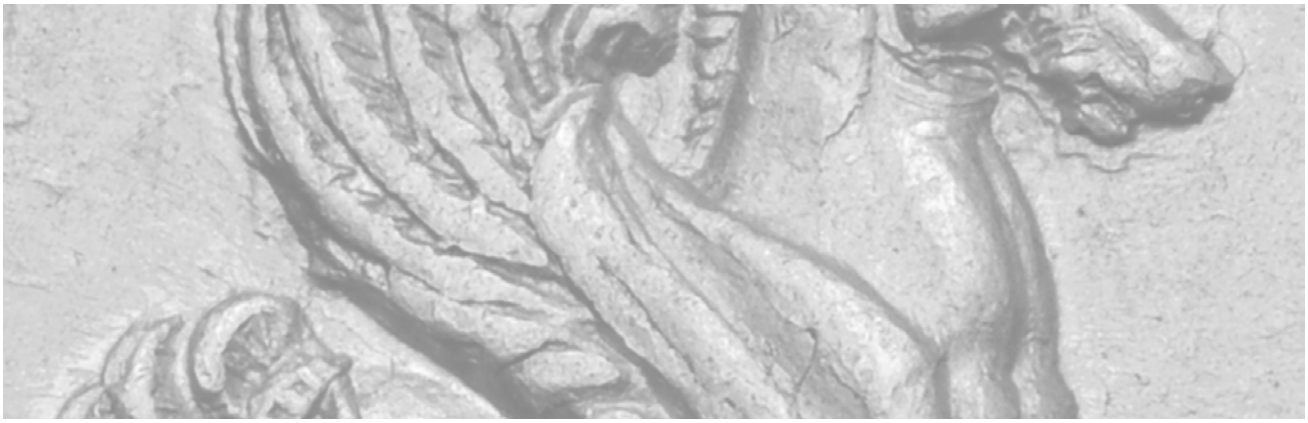
228. Mysia, Lampsakos AV Stater. Circa 370-360 BC. Head of Demeter left, wearing wreath of grain ears in caught up and back swept hair, crescent-shaped earring with quadruple pendant and pearl necklace / Forepart of Pegasos to right with curved wing. Unpublished in the standard references; the closest parallels for this obverse type are the Demeter to right and veiled Demeter types, cf. A. Baldwin, Lampsakos: The Gold Staters, AJN 1924, 9, pl. 1, 15, and 16, pl. I, 30-1. 8.49g, 18mm, 12h.

Good Very Fine; slight double strike on obv., lustrous and superb surfaces. Unique and unpublished, save for its previous auction appearance. 25,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction IX, 22 March 2015, lot 348 (hammer: £32,000);
Ex private German collection.

The present coin represents a remarkable and important addition to the corpus of Lampsakene gold staters. Baldwin identified three types struck at Lampsakos which bore the image of Demeter: one displays a grain-wreathed head to right (Baldwin 9), another a veiled head with a wreath of lotus (Baldwin 16), and the other a half-length cthonic figure rising from the earth holding grain (Baldwin 25); of the first two types, Baldwin was able to find only two known examples each. The present specimen should therefore be viewed as most closely related to Baldwin 9 and 16, though inferring a direct relationship between the types or viewing them as necessarily contemporaneous is to be avoided given the paucity of information we possess concerning the dating of the issues, which are thought to have been struck over a period of some fifty to sixty years.

Baldwin does however comment that the frequency of Demeter's depiction on the Lampsakene coinage (now four times) 'seems to warrant the conclusion that her cult was prominent at Lampsakos'. Unfortunately little information survives or can be gleaned from the site today concerning the religious practices of the Lampsakenes or of the sanctuaries present in their city. Yet history does furnish us with with the knowledge that the wine produced at Lampsakos was both excellent and famous (indeed the city was granted to the exiled Athenian general Themistokles by Artaxerxes specifically for this reason). That being the case, it is not surprising that we should also find Dionysos featured on the staters of the city, being celebrated as the patron god of winemaking. It is plausible therefore to see the repeated use of Demeter types as either an invocation or honouring of the goddess responsible for the fertility of the earth and growth of the vines that so contributed to the wealth and fame of the city.







The Pergamene Palladion Staters







229. Mysia, Pergamon AV Stater. Mid-late 330s BC. Head of Herakles right, wearing lion skin headdress / Archaistic Palladion: statue of Pallas Athena standing facing, holding spear aloft in right hand, preparing to strike, on left arm, a shield adorned with a four-point star and fillet hanging below; to lower left, a crested Corinthian helmet right; all within concave circular incuse. Callataÿ, Statères 2o (D2/R3 - this coin); Von Fritze, Pergamon 7 = Saida 36 var. (rev. not incuse); SNG France 1557 = De Luynes 2493 = Saida 37; Gulbenkian 699 var. (same) = Jameson 2580 var. (same); PCG pl. 28, 25 var. (same). 17mm, 8.62g, 1h.

Fleur De Coin; beautiful, lustrous metal displaying full mint bloom. Very Rare; among the finest known examples. 35,000

This coin published in F. de Callataÿ, Les statères de Pergame et les réquisitions d'Alexandre le Grand: l'apport d'un nouveau trésor (RN 169, 2012);
From the Long Valley River Collection;
Ex SF Collection (USA), Nomos AG, Auction 3, 10 May 2011, lot 112 (hammer: CHF 130,000);
Privately purchased from Harlan J. Berk Ltd. in 2007.

This remarkable coin is unusual in many regards, not least on account of the fact that it bears no legend at all. It can nonetheless be attributed to Pergamon thanks to the similar silver fractions which bear the city ethnic (see SNG France 1558-66). The presence of two examples of this type in the Saida hoard along with a gold stater of Philippi in Macedon and ten of the twelve known gold staters of Kios indicates that it was struck sometime between 356-345 BC and 323-320 BC; the close stylistic affinity with the coinage of Alexander III suggests a more specific minting date at some point during his reign. Indeed, F. de Callataÿ's study of the small group of specimens that have come to the market in the past decade confirmed that they were struck at a date earlier than 323-320 BC, but more importantly that they were struck on the Attic standard used by Alexander, a fact that previously had not been provable due to the worn state of the then known examples.

De Callataÿ's study also established a population of a total of five obverse and seven reverse dies by two engravers used to coin the issue, all of which are die-linked. On the surface then, this would seem to indicate a substantial issue, yet the very small number of surviving coins today suggests otherwise. Its extreme rarity today must be due to a very limited striking; it has been estimated that no more than five talents were coined (enough for 3000 staters), which would certainly explain the paucity of surviving examples.

The apparently brief but intense minting of these Pergamene staters is suggestive of their having been struck from immediately available bullion for an extraordinary and immediate requirement. In the time of Alexander, Pergamon was little more than a hill-top fortress with a small settlement attached, and a population of no more than a few thousands, yet its strategic position commanding the Kaikos valley which provided access from the Aegean coast and the port town of Elaea in the west to the Persian royal road in the east made it a significant military asset. Because of their clear link to the Macedonian Herakles type, it has been suggested that this coin may have been autonomously struck at Pergamon during the period of 334-332 while the Persian navy and remaining land forces made counter-offensives against the Macedonian gains, and the situation (and the outcome of the war) remained confused and uncertain.

That the reverse depicts an archaistic Palladion or cult statue of Pallas Athena is certain - the silver fractions clearly display a base upon which the statue of Athena stands. Its use on this coin is perhaps best explained as an invocation of Athena, whose cult at Pergamon was ancient (the city's mythical founder was Telephos, the son of Herakles and Auge, who was a priestess of Athena) for the protection of the city.

This particular coin, in this cataloguer's opinion, is the very best of all of those that have come to the market in the past decade, being perfectly centred on both obverse and reverse, having a broad field before the head of Herakles, and completely encompassing every element of the design on the reverse, as well as showing fewer surface marks than the other specimens. Evidently others have been of the same opinion, as in Nomos 3 it hammered for CHF 130,000 - equivalent to just under US $150,000, only slightly less than a not so attractive and off-centre example sold at NAC 52 in 2009.











230. Mysia, Pergamon AR Cistophoric Tetradrachm. Circa 166-67 BC. Serpent emerging from cista mystica; the whole within wreath / Two serpents entwined around bow and bowcase; monogram and KT above, civic monogram to left, serpent-entwined thyrsos to right right. Kleiner, Hoard 38; SNG Copenhagen 435; SNG France 1741. 12.44g, 27mm, 12h.

Near Mint State. 250

From the inventory of a UK dealer.



231



232

231. Mysia, Pergamon AR Cistophoric Tetradrachm. Circa 104-98 BC. Serpent emerging from cista mystica; all within ivy wreath / Two serpents entwined around bow and bowcase; ΔΙ and prytaneis monogram above, civic monogram to left, serpent-entwined thyrsos to right. Kleiner, Hoard 12; Pinder 95; SNG France 1719. 12.49g, 29mm, 12h.

Near Mint State; deep old cabinet tone. 250

From the inventory of a UK dealer.

232. Mysia, Pergamon AR Cistophoric Tetradrachm. Circa 76-67 BC. Serpent emerging from cista mystica; all within ivy wreath / Two serpents entwined around bow and bowcase; ΔΗ and monogram above, civic monogram to left, serpent-entwined thyrsos to right. Kleiner, Hoard 31; SNG France 1732-3. 12.49g, 28mm, 11h.

Extremely Fine. 100

From the inventory of a UK dealer.

LYDIA



233



234

233. Kingdom of Lydia, Alyattes EL Trite - 1/3 Stater. Sardes, circa 610-546 BC. Head of roaring lion right, sunburst with six rays on forehead / Two incuse square punches. GRPC Lydia G26; Weidauer 86-87; ATEC Group D, 20. 4.73g, 13mm.

Good Very Fine. 1,500

From the inventory of a Swiss dealer.

234. Kingdom of Lydia, Alyattes EL Trite - 1/3 Stater. Sardes, circa 610-546 BC. Head of roaring lion right, sunburst with five rays on forehead / Two incuse square punches. GRPC Lydia G25; Weidauer 88-89; ATEC Group D, 14-19. 4.71g, 12mm.

Extremely Fine. 1,500

From the inventory of a Swiss dealer.



235



236



237

235. Kingdom of Lydia, Alyattes EL Trite - 1/3 Stater. Sardes, circa 610-546 BC. Head of roaring lion right, sunburst with five rays on forehead / Two incuse square punches. GRPC Lydia G25; Weidauer 88-89; ATEC Group D, 14-19. 4.71g, 13mm.

Near Extremely Fine. 1,000

From the inventory of a UK dealer.

236. Kingdom of Lydia, Alyattes EL Trite - 1/3 Stater. Sardes, circa 610-546 BC. Head of roaring lion right, sunburst with four rays on forehead / Two incuse square punches. GRPC Lydia G24; Weidauer 59-75; ATEC Group C, 9-11. 4.71g, 13mm.

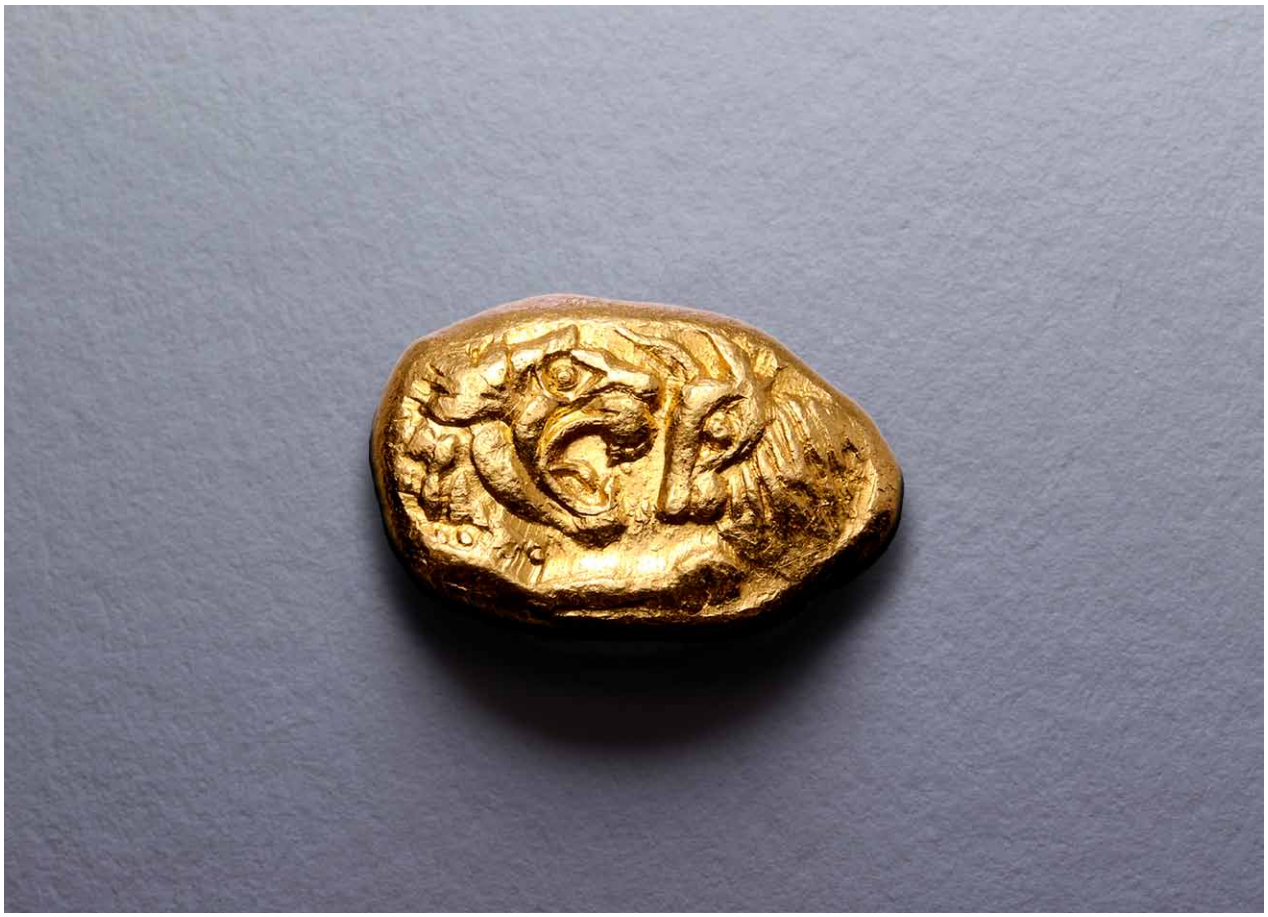
Good Very Fine. 1,000

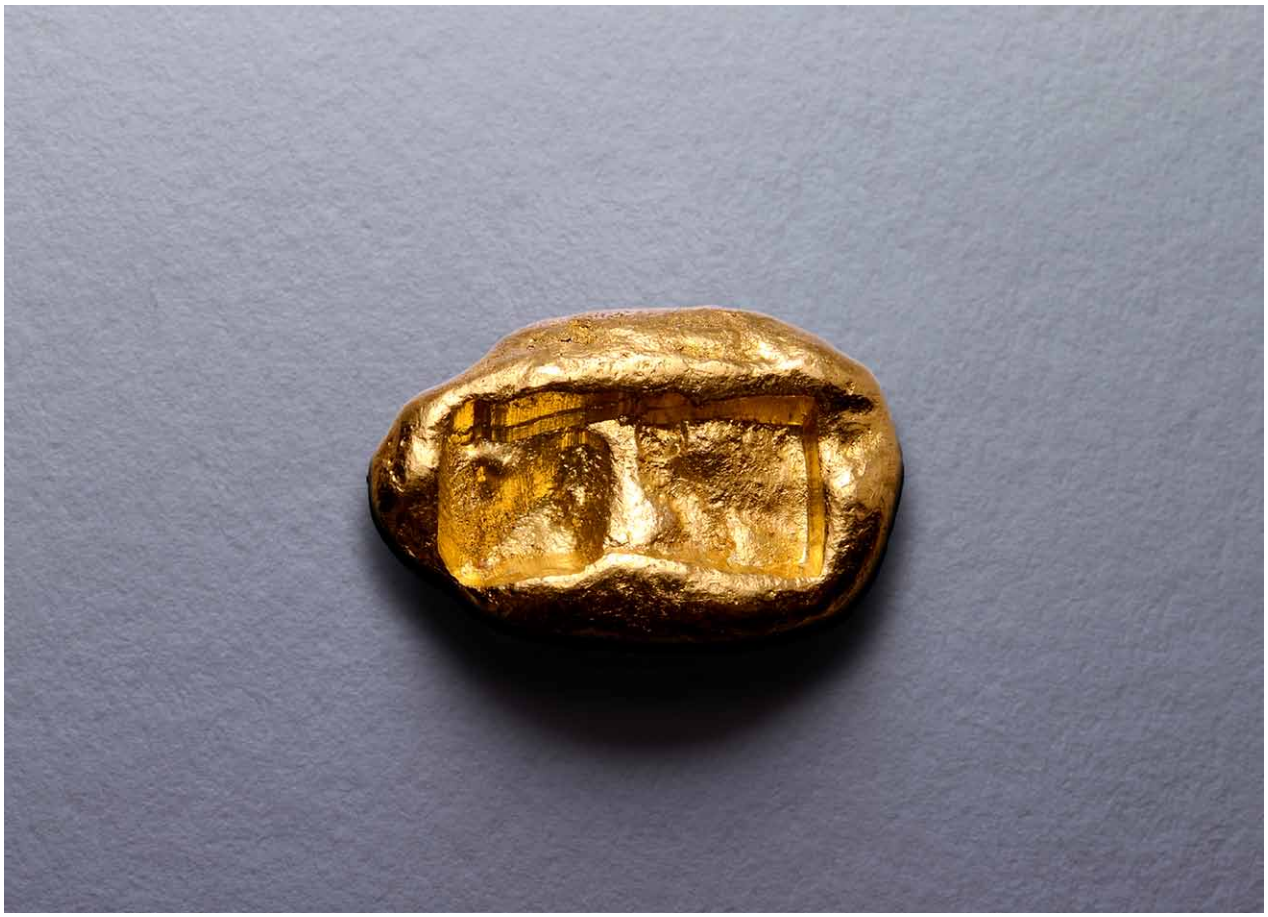
From the inventory of a UK dealer.

237. Kingdom of Lydia, Alyattes EL Trite - 1/3 Stater. Sardes, circa 610-546 BC. Head of roaring lion right, sunburst with seven rays on forehead / Two incuse square punches. GRPC Lydia G27; Weidauer -; ATEC 21. 4.71g, 13mm.

Good Very Fine. 1,000

From the inventory of a UK dealer.





Ex Prospero Collection







238. Kingdom of Lydia, Kroisos AV Stater. Heavy series. Sardes, circa 564/53-505/500 BC. Confronted foreparts of roaring lion to right and bull to left, each with extended foreleg / Two incuse squares of unequal size. GRPC Lydia G50; Berk 2; BMC 30, pl. I, 14; Traité I, 396; Carradice, pl. X, 1; Boston MFA 2068-2069; McClean 8635; Rosen 660; SNG Copenhagen 454; Le Rider, Naissance, pl. V, 2; Gulbenkian 756. 10.56g, 17mm.

Extremely Fine; not suitable for NGC encapsulation (see below). Of the greatest rarity, possibly unique. 20,000

From the inventory of a US dealer;
Ex Numismatica Ars Classica AG, Auction 116, 1 October 2019, lot 193 (hammer: CHF 33,000);
Ex Prospero Collection, Baldwin's Auctions Ltd. - Dmitry Markov Coins & Medals - M&M Numismatics Ltd., The New York Sale XXVII, 4 January 2012, lot 564 (hammer: US$ 27,500);
Privately purchased from George Müller, 5 February 1985.

Kroisos is credited with issuing the first true gold coins with a standardised purity for general circulation. The series began on a 'heavy' standard, with gold and silver staters of equal weight, around 10.6-10.7 grams, which was later reduced to about 8.17 grams for the gold. Studies have shown that coins of both standards circulated together, but that the heavy standard was only used for a relatively short time compared to the light standard, which continued to be used into the Persian period.

All of the coins of Kroisos feature without variation his heraldic badge, the confronted heads of a lion and a bull, both ancient symbols of power. The badge itself doubtless stems from the ubiquitous and persistent theme of the lion-bull combat scene, which may be interpreted as a metaphor for divinely inspired heroic triumph. Indeed, divinely inspired heroic triumph was exactly what Kroisos expected when, encouraged by a prediction by the Delphic Oracle that if he attacked Persia he would destroy a great empire, Kroisos made his preparations for war with Cyrus the Great. The war resulted in defeat for Kroisos; his numerically superior army was smashed, and the capital Sardes was captured along with Kroisos and his family, who were immolated on the orders of Cyrus. Lydia became a satrapy of the Persian Empire, though it continued to mint coins in the traditional types, and indeed the legendary wealth of Kroisos was used by Cyrus to form the basis of a new Persian gold standard currency

This issue, which does not appear to share its dies with any other examples identified during cataloguing, is noteworthy in several respects. The style in which it is engraved sets it apart from the main body of the 'heavy series' coinage, being considerably more linear in its treatment of the two subjects, and in displaying both of the bull's horns (unless the second horn is in fact a coincidentally-located die break). The reverse incuse moreover has no division between the two separate punches, though this in itself is not significant - a substantial number of Kroiseid staters had their reverse punches struck sufficiently close together (or one overlapping the other) that the division is obliterated, though in the present case the punches appear more regular than is usually the case. For this reason NGC declined to encapsulate the coin for its current owner, but given that the coin has previously been studied and vouched for by George Müller at Spink & Son Ltd. in 1985, along with more recently the cataloguers at A. H. Baldwin & Sons Ltd., Numismatica Ars Classica AG and Heritage World Coin Auctions, having previously been part of the famous Prospero Collection, and considering the fabric and strike of the piece are consistent with that expected of an ancient struck coin, this may be an honest misstep. The style of this piece is far more consistent with the light series of coins which are attributed to "temp. Kroisos and later", and continued to be struck under the Achaemenid Persians after the fall of Sardes. In particular, the globular eyes with pronounced linear sockets with angular recesses and more stylised facial designs as well as the straight-lined bull texturing is more in keeping with these 'late issues' (cf. in particular Heritage NYINC Sale 3051, lot 34032). The combination of 'late' style, heavy weight standard and unusual reverse punch could potentially (and tantalisingly) be indicative of this being an irregular or trial issue, possibly of the early Achaemenid-controlled mint, the distinctions of which are not well understood even today save for very subtle aspects of style and fabric.

NGC Choice AU★, Strike 5/5, Surface 5/5









239. Kingdom of Lydia, Kroisos AV Stater. Light series. Sardes, circa 564/53-550/39 BC. Confronted foreparts of roaring lion to right and bull to left, each with extended foreleg / Two incuse squares punches. GRPC Lydia G51; Berk 3; Traité I 401-3; SNG von Aulock 2875; SNG Lockett 2983 = Pozzi 2726; Athena Fund I 60; BMC 31; Boston MFA 2073; Gulbenkian 757; Zhuyuetang 11. 8.03g, 16mm.

Near Extremely Fine; well centered. Previously NGC graded Choice AU★ 5/5 - 5/5 (4622020-003). 17,500

Acquired from Heritage World Coin Auctions.

Kroisos is credited with issuing the first true gold coins with a standardised purity for general circulation. The series began on a ‘heavy’ standard, with gold and silver staters of equal weight, around 10.6-10.7 grams, which was later reduced to about 8.17 grams for the gold. Studies have shown that coins of both standards circulated together, but that the heavy standard was only used for a relatively short time compared to the light standard, which continued to be used into the Persian period.

All of the coins of Kroisos feature without variation his heraldic badge, the confronted heads of a lion and a bull, both ancient symbols of power. The badge itself doubtless stems from the ubiquitous and persistent theme of the lion-bull combat scene, which may be interpreted as a metaphor for divinely inspired heroic triumph. Indeed, divinely inspired heroic triumph was exactly what Kroisos expected when, encouraged by a prediction by the Delphic Oracle that if he attacked Persia he would destroy a great empire, Kroisos made his preparations for war with Cyrus the Great. The war resulted in defeat for Kroisos; his numerically superior army was smashed, and the capital Sardes was captured along with Kroisos and his family, who were immolated on the orders of Cyrus. Lydia became a satrapy of the Persian Empire, though it continued to mint coins in the traditional types, and indeed the legendary wealth of Kroisos was used by Cyrus to form the basis of a new Persian gold standard currency.









240. Kingdom of Lydia, Kroisos AV Stater. Light series. Sardes, circa 564/53-550/39 BC. Confronted foreparts of roaring lion to right and bull to left, each with extended foreleg / Two incuse squares punches. GRPC Lydia G51; Berk 3; Traité I 401-3; SNG von Aulock 2875; SNG Lockett 2983 = Pozzi 2726; Athena Fund I 60; BMC 31; Boston MFA 2073; Gulbenkian 757; Zhuyuetang 11. 8.05g, 15mm.

Very Fine. 7,500

From the inventory of a UK dealer.

KARIA

The Finest Dies for the Issue



241. Satraps of Karia, Pixodaros AR Didrachm. Halikarnassos, circa 341/0-336/5 BC. Laureate head of Apollo facing, turned slightly to right / Zeus Labraundos standing to right, holding double-axe (labrys) over shoulder and and lotus-tipped sceptre; ΠΙΞΩΔΑΡΟΥ to right. SNG Copenhagen 597; SNG Kayhan 891; SNG Von Aulock 2375-6; Pixodarus -. 6.90g, 20mm, 12h.

Good Extremely Fine; beautiful old cabinet tone. Very Rare; struck from what are undoubtedly the finest dies for the issue. 3,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction II, 2 October 2011, lot 305 (sold for £7,000);
Ex Gorny & Mosch Giessener Münzhandlung, Auction 195, 7 March 2011, lot 248.

From 395 to 334 BC the rulers of Caria were members of the family of Hekatomnos of Mylasa, whose sons Maussolos, Idrieos and Pixodaros all succeeded him in their turn. Pixodaros as the youngest, was the last member of the family to rule Caria, and but for the indignant interference of Philip II of Macedon, would have given the hand of his daughter in marriage to Alexander III.

This piece, which is perhaps the work of the same engraver that created the dies for a magnificent tetradrachm (Triton XII, January 2009, lot 325) far surpasses its contemporary issues in terms of artistic merit. Apollo here has well-defined and handsome features; the artist no doubt took inspiration from the facing tetradrachms of Amphipolis and Rhodes that had been produced only a few years earlier. Neither this obverse die nor that of the aforementioned tetradrachm were represented in the Pixodarus hoard of 1978, whose burial date has been deduced to be 341 or 340 at the latest, implying that these coins were later works of a talented artist active in the middle or latter part of Pixodaros' reign.

The Third and Finest Known



242. Karia, Antioch ad Maeandrum AR Drachm. Eunikos, magistrate. Circa 168/150-133 BC. Laureate and draped bust of Apollo to right / Zebu bull reclining left, ANTIOXEΩN above, maeander pattern above EYNI below; all within Dionysiac wreath of ivy and fruit. Gorny & Mosch 229, lot 1357 = HN online 1545.1 (same dies); Leu Web Auction 7, lot 379 = HN Online 1545.2 (same). 3.59g, 17mm, 12h.

Good Very Fine; some porosity, light cabinet tone with iridescence. Exceedingly rare, the third and finest known example of the type. 1,000

From the inventory of a Swiss dealer.



243



244

243. Karia, Antioch ad Maeandrum AR Tetradrachm. Diotrephes, magistrate. Circa 85-65/60 BC. Laureate head of Apollo to right, with bow and quiver over shoulder / ANTIOXEΩN ΔIOTPEΦHΣ, Zebu bull standing left on maeander pattern. Thonemann (forthcoming) Group A, 1.g (O2/R3); HN Online 1528.4 = Leu Numismatik 3, lot 102 (same dies). 16.16g, 27mm, 1h.

Good Very Fine; centrally struck, light cabinet tone. Very Rare. 1,500

Acquired from Leu Numismatik AG.

244. Karia, Antioch ad Maeandrum AR Tetradrachm. Diotrephes, magistrate 'for the third time'. Circa 85-65/60 BC. Laureate head of Apollo to right, with bow and quiver over shoulder / ANTIOXEΩN ΔIOTPEΦHΣ TO TPITON, Zebu bull standing left, head facing; all within circular maeander pattern. Thonemann (forthcoming), Group A, 2 (O3/R-); HN Online 2068. 16.20g, 28mm, 12h.

Very Fine; light cabinet tone. Very Rare. 1,500

Acquired from Leu Numismatik AG.

Published in Cahn, 1970



245. Karia, Knidos AR Drachm. Circa 520-495 BC. Head of roaring lion to right with outstretched forepaw below / Head of Aphrodite to right wearing ornate sakkos and necklace; all within incuse square. Cahn, Knidos pl. 3, 39 (this coin). 6.28g, 17mm, 3h.

Near Extremely Fine; beautiful old cabinet tone. Extremely Rare. 2,000

This coin published in H.B. Andersen, Apollo to Apollo: The Hunt for the Divine and Eternal Beauty (2019);
This coin published in H.A. Cahn, Knidos - Die Münzen des Sechsten und des Fünften Jahrhunderts v. Chr. AMUGS IV (Berlin, 1970);
Ex Gorny & Mosch Giessener Münzhandlung, Auction 156, 5 March 2007, lot 1465;
Ex Binkert Collection (Basel).



246. Karia, Knidos AR Drachm. Circa 465-449 BC. Lion's protome with open jaws to right / Head of Aphrodite to right, wearing decorated tainia and necklace, her hair falling down the back of her neck, tied at the end; all within incuse square. Cahn 77; SNG Copenhagen 234. 6.16g, 18mm, 3h.

Near Extremely Fine; attractive light cabinet tone. 2,000

Acquired from Fritz Rudolf Künker GmbH & Co. KG;
Ex collection of 'eines norddeutschen Antikenfreundes'.



247. Karia, Mylasa AR Stater. Circa 520-490 BC. Forepart of a roaring lion to right / Divided incuse punch. SNG Kayhan 930 (Uncertain); BMC -; Traité -; SNG Keckman -; ACGC 993. 10.93g, 20mm.

Extremely Fine; beautiful cabinet tone, unobtrusive test cut on rev. 1,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s.

RHODOS

Ex Niggeler Collection



248. Rhodos, Rhodes AR Didrachm. Circa 304-275 BC. Head of Helios facing slightly right / Rose with bud to right, POΔION above, grape cluster and EY to left. Ashton, Rhodian Series 2, pl. XVI, 33; SNG Helsinki 459; BMC Caria p. 233, 35; SNG Copenhagen 729 var. (E-Y flanking stem); SNG von Aulock 2789 var. (same); HGC 6, 1435. 6.86g, 18mm, 12h.

Extremely Fine. Very Rare. 2,000

From the Long Valley River Collection;
Ex Classical Numismatic Group, Triton VIII, 11 January 2005;
Ex Walter Niggeler Collection, Bank Leu AG - Münzen und Medaillen AG, Part I, 3 December 1965, lot 416.

This beautiful coin engraved in masterly style and high relief dates to the period after Demetrius' siege of Rhodes in 305 BC that aimed to break the Rhodo-Egyptian alliance that controlled trade throughout the Aegean. Demetrius' ignominious withdrawal left behind a vast quantity of military equipment and provisions, including a 40m, 160 tonne siege tower. The Rhodians sold much of this and used the funds to, among other things, erect the colossal statue of Helios that earned the city eternal fame. Possessed of majestic, handsome features, it is easy to imagine that in this coin we see may see a glimpse of that great Wonder.



249. Rhodos, Rhodes AR Tetradrachm. Circa 229-205 BC. Aristokritos, magistrate. Radiate head of Helios facing slightly to right / Rose with bud to right, P-O flanking; ΑΡΙΣΤΟΚΡΙΤΟΣ above, aphlaston to left. Ashton 213; SNG Keckman 545; BMC 123; HGC 6, 1432. 13.53g, 24mm, 12h.

Near Extremely Fine. Rare. 1,000

From the collection of P.R.B. (France), formed c. 1960-2000.



250 251

250. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Unsigned. Radiate head of Helios facing slightly left / Rose seen from above; P-O across fields, corn ear right below. Ashton & Weiss -, but cf. 31-3 (A8/P-); HGC 6, 1456. 4.06g, 18mm, 12h.

Mint State. 500

From the inventory of a German dealer.

251. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Unsigned. Radiate head of Helios facing slightly right / Rose seen from above; P-O across fields, corn ear right below. Ashton & Weiss -, but cf. 57 (A16/P-); HGC 6, 1456. 4.04g, 20mm, 12h.

Good Extremely Fine. 500

From the inventory of a German dealer.



252 253

252. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Unsigned. Radiate head of Helios facing slightly right / Rose seen from above; palm branch left above, P-O across fields, grain ear left below. Ashton & Weiss -, but cf. 94-7 (A23/P-); HGC 6, 1456. 4.20g, 20mm, 6h.

Good Extremely Fine. 500

From the inventory of a German dealer.

253. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Agathokles, magistrate. Radiate head of Helios facing slightly left / Rose seen from above; PO above, ΑΓΑθΟΚΛΗΣ upwards to left, corn ear to right. Ashton & Weiss 111 (A31/P109); HGC 6, 1456. 4.15g, 21mm, 12h.

Mint State; flan slightly bent. 500

From the inventory of a German dealer.



254 255

254. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Basileides, magistrate. Radiate head of Helios facing slightly left / Rose seen from above ; ΒΑΣΙΛΕΙΔΗΣ above, P-O across fields, corn ear right below. Ashton & Weiss -, but cf. 116 (A32/P-); HGC 6, 1456. 4.02g, 20mm, 12h.

Good Extremely Fine. 500

From the inventory of a German dealer.

255. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Philiskos, magistrate. Radiate head of Helios facing slightly left / Rose seen from above; ΦΙΛΙΣΚΟΣ above, P-O across fields, corn ear below. Ashton & Weiss 136 (A35/P134); HGC 6, 1456. 4.00g, 19mm, 12h.

Near Mint State. Very Rare. 500

From the inventory of a German dealer.



256. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Kritokles, magistrate. Radiate head of Helios facing slightly right / Rose seen from above; ΚΡΙΤΟΚΛΗΣ above, P-O across fields, grain ear left below. Ashton & Weiss 146 (A36/P144); HGC 6, 1456. 3.80g, 19mm, 12h.

Good Extremely Fine. 500

From the inventory of a German dealer.



257. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Aineas, magistrate. Radiate head of Helios facing slightly right / Rose seen from above; ΑΙΝΕΑΣ above, P-O across fields, grain ear left below. Ashton & Weiss 167-170 (A42/P-); HGC 6, 1456. 4.30g, 20mm, 6h.

Good Extremely Fine. 500

From the inventory of a German dealer.



258. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Meikion, magistrate. Radiate head of Helios facing slightly right / Rose seen from above; ΜΕΙΚΙΩΝ above, P-O across fields, winged kerykeion below. Ashton & Weiss 295 (A98/P287); HGC 6, 1456. 4.13g, 20mm, 12h.

Mint State. Extremely Rare. 500

From the inventory of a German dealer.



259. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Meikion, magistrate. Radiate head of Helios facing slightly right / Rose seen from above; ΜΙΚΙΩΝ above, winged kerykeion to left, P-O below. Ashton & Weiss -, cf. 295 (unlisted dies, Meikion); Roma XIX, 549 (same obv. die, same spelling of magistrate); HGC 6, 1456. 4.08g, 21mm, 9h.

Mint State; minor marks. Very Rare; Ashton & Weiss cite only one example for this magistrate. 500

From the inventory of a German dealer.



260. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Charmios, magistrate. Radiate head of Helios facing slightly right / Rose seen from above; ΧΑΡΜΕΙΟΣ above, winged kerykeion to left, P-O below. Ashton & Weiss -, but cf. 296 (A99/P-); HGC 6, 1456. 4.13g, 20mm, 12h.

Mint State; minor edge scuff. 500

From the inventory of a German dealer.



261. Rhodos, Rhodes AR Drachm. Circa 88/42 BC-AD 14. Euphranor, magistrate. Radiate head of Helios facing slightly right / Rose seen from above; EYΦPANΩP above, P-O across fields, winged kerykeion below. Ashton & Weiss -, cf. 296-7 (unlisted dies); HGC 6, 1456. 4.16g, 21mm, 12h.

Mint State. 500

From the inventory of a German dealer.

LYKIA



262. Dynasts of Lykia, Erbbina AR Stater. Telmessos, circa 400-390 BC. Head of Athena right, wearing crested Attic helmet; symbol to right / Head of Herakles right, wearing lion skin headdress; club before, ↓RBBENA in Lykian script around; all within shallow incuse circle. Müseler VI.88-9 (same dies); Mørkholm & Zahle II 70 (same dies); Falghera 184 (same dies). 8.52g, 22mm, 7h.

Good Very Fine. Rare. 1,500

Acquired from Gorny & Mosch Giessener Münzhandlung;
Privately purchased from Münzhandlung Athena GmbH (Munich), 2008.

CILICIA



263. Cilicia, Kelenderis AR Stater. Circa 425-410 BC. Nude rider, holding whip in his left hand, jumping from horse galloping to left; A below horse / Goat kneeling to left, head turned back to right; KEΛEN and ivy branch above. Kraay, The Celenderis Hoard, NC 1962, 4b (same dies); SNG Paris 53; SNG von Aulock 5617 (same dies). 10.86g, 21mm, 3h.

Near Mint State; well centred on a broad planchet, and in excellent state of preservation. 1,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s.



264. Cilicia, Mallos AR Stater. Circa 440-400 BC. Bearded and winged male deity in kneeling-running stance to right, holding solar disc with both hands / Swan standing to left, eagle upon its back; MAP above, ankh symbol before, all within incuse square. Roma XVI, lot 323 (same dies [hammer £10,000]); BMC -; SNG von Aulock -; SNG Copenhagen -; SNG France -; SNG Levante -; Traité -; Casabonne -; MIMAA -. 11.01g, 20mm, 9h.

Near Extremely Fine. Unpublished in the standard references; the third known example. 2,500

From the collection of an antiquarian, Bavaria c. 1960s-1990s.



265. Cilicia, Tarsos AR Stater. Mazaios, satrap of Cilicia and Cappadocia, circa 361-334 BC. Baaltars seated left, holding eagle, ear of corn and bunch of grapes in right hand, lotus-headed sceptre in left, Aramaic legend 'BLTRZ' (Baaltars) to right, Aramaic letter to left / Lion to left attacking bull to left; Aramaic legend above 'MZDI' = Mazaios, Aramaic letters below. Casabonne series 2A; SNG Levante 101 var.; cf. SNG France 338-47 (controls). 10.76g, 25mm, 10h.

Extremely Fine; banker's mark on rev. 750

From the inventory of a UK dealer.




ΒΑΣΙΛΕΩΣ
ΑΡΙΑΡΑΘΟΥ
ΕΥΣΕΒΟΥΣ
ΦΙΛΟΠΑΤΟΡΟΣ

CAPPADOCIA

“An excellent coin of the greatest rarity” - Jakob Hirsch, 1905







266. Kingdom of Cappadocia, Ariarathes IX Eusebes Philopator AR Tetradrachm. Eusebeia Tyana (or Amphipolis?), circa 101/96-89/86 BC. Diademed head of Ariarathes IX to right / Pegasos grazing to left on ground line, star-in-crescent to left, ΑΜΦΙ monogram to right; ΒΑΣΙΛΕΩΣ ΑΡΙΑΡΑΘΟΥ above, ΕΥΣΕΒΟΥΣ ΦΙΛΟΠΑΤΟΡΟΣ below; all within wreath of vine leaves. Simonetta 2007, p. 139 1a (same dies); SNG von Aulock 6299 (same dies); SNG Lockett 3085 (same dies); Jameson 1636 (this coin); HGC 7, 843 (same obv. die); de Callataÿ pl. XLIII (D1/R1b), p. 180, d (this coin). 16.61g, 30mm, 12h.

Near Extremely Fine; beautiful old cabinet tone. Extremely Rare; one of only fourteen specimens known of which just seven are in private hands.
20,000

This coin published in F. de Callataÿ, L’histoire des guerres Mithridatiques vue par les monnaies (Louvain-La-Neuve, 1997);
This coin published in Collection R. Jameson, Monnaies grecques antiques, Vol. II, (Paris, 1913-1932);
From the Long Valley River Collection;
Ex Schweizerische Kreditanstalt (Crédit Suisse), Monetarium List 56, Autumn 1991, no. 108;
Ex Numismatica Ars Classica AG, Auction 4, 27 February 1991, lot 157;
Ex Bank Leu AG, Auction 20, 25 April 1978, lot 155;
Ex Münzen & Medaillen AG Basel, Auction 19, 5 June 1959, lot 517;
Ex Frédéric Robert Jameson (1861-1942) Collection;
Ex Athanasios Rhousopoulos Collection, Dr. Jacob Hirsch, Auction XIII, 15 May 1905, lot 4417.

Some decades before the present coin was struck, under the reign of the child-king Ariarathes VI (130-116 BC), the Kingdom of Cappadocia had fallen under the sway of the neighbouring Kingdom of Pontos. The young king’s maternal uncle Mithradates V of Pontus attempted to assert control over Cappadocia by marrying his first daughter Laodike to Ariarathes. We must assume that the influence Laodike was able to assert over her husband was insufficient to turn Cappadocia into a reliable satellite of Pontos, or that her hold over him diminished as he grew older; thus when Mithradates VI succeeded his father to the throne of Pontos, he conspired to have Ariarathes murdered by a Cappadocian merchant named Gordius, in time replacing Ariarathes VI with the murdered king’s son, Ariarathes VII. He too proved insufficiently compliant to Mithradates’ will, objecting to his father’s murderer being handed a prominent role in the government of Cappadocia, and so was promptly assassinated too in his turn.

Mithradates placed his infant son on the throne of Cappadocia, paying lip service to the deposed dynasty by renaming him as Ariarathes, but early in his reign the Cappadocian nobility rebelled, overthrowing Mithradates’ son and installing instead the second son of Ariarathes VI, brother of Ariarathes VII. This revolt was quickly put down and Ariarathes VIII was exiled. Mithradates’ young son was restored to the throne as Ariarathes IX.

Under the kingship of Ariarathes IX, Mithdratates’ hold over the Kingdom of Cappadocia was always tenuous at best; both the Kingdom of Bithynia and the Roman Republic attempted, with limited success, to detach Cappadocia from Mithradates’ grip, who was aided by his son-in-law Tigranes II, the powerful king of Armenia. Ariarathes IX was three (possibly four) times deposed and replaced with the Roman-appointed candidate, Ariobarzanes, yet in 89 BC Ariarathes IX was sent back into Cappadocia at the head of a powerful Pontic army and reinstalled, which together with Mithradates’ massacre of 80,000 Roman and Italian citizens in the Asiatic Vespers shortly thereafter led directly to war with the Roman Republic.

This beautiful coin was struck at an uncertain point in time but securely in the context of the First Mithradatic War, fought between the great powers of Rome and what may reasonably be called the last great Hellenistic empire, the Kingdom of Pontos. It makes no attempt to disguise the fact that Cappadocia was little more than an extension of Mithradates himself; the style of the obverse portrait being great in resemblance to that of the Pontic king, and the reverse type also mirroring that of Mithradates.

The suggestion that the minting location of this issue was not in Cappadocia but rather a ‘military’ mint located at Amphipolis was made by T. Reinach (Numismatique Ancienne: Trois Royaumes De L’asie Mineure, 1888) and accepted in BMC Galatia and (with a question) by Head (Historia Nummorum). However this has been considered doubtful on the basis that this monogram had not been ever used before at Amphipolis, and the similarly-located monograms on Mithradates’ coinage most likely refer to mint officials. That being said, the nature of this type and the possible circumstances for its production speak for reconsideration of the possibility. Amphipolis itself was captured by Pontic forces under the command of Mithradates’ general Taxiles, likely in early 86 BC, leaving open the possibility that a brief issue, known to have been struck from only two die combinations, might have been issued there in the name of Ariarathes for his immediate requirements. These must have been small, considering the extreme rarity of this issue struck from so few dies, and Ariarathes’ absence from Roman histories pertaining to the war. The surviving (Roman) accounts are confused; Plutarch (Parallel Lives, Sulla XI.1) apparently mixes up Ariarathes with his older brother Arcathias, who commanded the king’s 10,000 Armenian cavalry alongside his father’s generals (see also Appian Mith. 35, 41). The records captured by Pompey (Plutarch Pompey XXXVII.1) suggest Ariarathes was poisoned by his father, possibly while campaigning in Thessaly, circa 87/6 BC, the latter end of which year would not discount the Amphipolis hypothesis. This however is only conjecture.

CYPRUS

The Only Example in Private Hands







267. Cyprus, Golgoi(?) AR Stater. Circa 460-430 BC. Bull kneeling to right on ground line; bare fir-tree trunk above / Nude male figure (Herakles?) standing to right, holding tree in left hand, and raising labrys (double-axe) in right hand; smaller tree behind. E. S. G. Robinson, “Greek Coins Acquired By The British Museum 1938-1948” in NC 1948, p. 44 and pl. V, 1 (same dies); otherwise unpublished; but cf. BMC Cyprus, xlvi (e), pl. XXV, 10 for a third-stater from the same issue, and cf. SNG France 441 (Cilicia, uncertain) for similar types on a later coin of the same mint. 10.72g, 23mm, 5h.

Near Mint State. Of the greatest rarity - the second known example and the only one in private hands. 10,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s, outside of Cyprus prior to December 1992.

This is the second known example of an extremely rare issue known otherwise only from a single stater acquired by the British Museum c. 1938-1948 and a corresponding trite that was already in the possession of the British Museum at that time. Robinson revised the description previously made of the trite by J. P. Six (NC 1897, pp. 206-7) and repeated by Hill (BMC Cyprus) that described the figure as Herakles, who on the stater can evidently be seen to carry not a club but a labrys, and no trace of a lion-skin can be discerned; moreover the bow he was supposed to hold in his left hand is actually a branch of one of the trees. Robinson observes that “his double-axe points to a pre-Hellenic origin, and the fir-trees suggest high altitudes. He is perhaps a Zeus, like the Carian Labraundos, developed out of an Anatolian sky god, and blasting the fir-trees on the mountain-top with his lightnings. Alternatively he may be a native hero, and the trees may represent a grove. In any case the curious posture of the bull on the new stater makes it tempting to interpret obverse and reverse types in close conjunction as illustrating some local myth.”

Robinson remarked also that the bull is left as the only remaining link to the group of coins attributed to Golgoi, and he considered it “a very feeble link indeed”. Indeed, the attribution to Golgoi of any coinage at all has been more recently challenged; it does not appear in contemporary sources, and Collobier (1991) concludes there is no evidence for Golgoi as an independent state in this period, citing Hill (1949). The archaeological evidence does point to the existence of a fortified town in C5-C4, but this does not seem reason enough to consider a Golgoi even a weak polis; however Golgoi does seem to have been a relatively important cult centre “en dehors des capitales” (see Inventory of Archaic and Classical Poleis p. 1225).

Michel Amandry (Un statère inédit de Golgoi (?) au Cabinet des Médailles, 1991) published a coin that must be considered to be a product of the same mint, but ignores the arguments of Robinson in favour of the original attribution by Six to Golgoi, citing the bas-relief found at Golgoi and presently housed at the Metropolitan Museum in New York, which depicts Eurytion, guardian of the cattle of Geryon trying to hide the animals from Herakles with a fir tree.

It remains only to be said therefore that the present type is the excessively rare product of an uncertain mint that will require further find spot evidence to come to light before an attribution to any specific location or authority may be conclusively confirmed.

Marion Hellenikon



268. Cyprus, Marion AR Stater. Sasmas, circa 470-450 BC. Lion standing right, licking its right foreleg; Boiotian shield above, [sa-sa-ma-o to-ka-ro-to-sa] (Sasmas, son of Doxandros) in Cypriot script across upper field, floral pattern in exergue / Phrixos standing left, clinging to the back of a ram advancing left; [ma-ri-eu-se] (of Marion) in Cypriot script to left and below, Boiotian shield below; all within incuse square. Zapiti & Michaelidou 1; Tziambazis 50; BMC p. 71, 1 = Traité II 1366; SNG Copenhagen 24; ACGC 1108 = E.S.G. Robinson, "British Museum Acquisitions for the Years 1933-1934" in NC 1936, 45; E.S.G. Robinson, "British Museum Acquisitions for 1930-31" in NC 1932, 10; Kunstfreund 168; Triton XVII, lot 356 = Triton XV, lot 1264 (all from the same obv. die). 11.31g, 25mm, 4h.

Very Fine. Extremely Rare, and exceptionally complete for the type. 7,500

From the collection of an antiquarian, Bavaria c. 1960s-1990s, outside of Cyprus prior to December 1992.

This coin is inscribed with the name of Sasmas, one of only five known kings of the city of Marion in Cyprus, which scholars generally agree is an incomplete list, built almost entirely from numismatic evidence. Sasmas and his father Doxandros are the only two recorded kings of the city prior to the Athenian takeover of the city in 449 BC. Marion is first definitively mentioned by Diodorus Siculus who recounts how Kimon, an Athenian general, laid siege to the city. This siege removed the city from Persian domination and placed it under Athenian rule; it was thereafter often known by geographers such as Skylax as 'Marion Hellenikon'. Under the Athenians Marion flourished, gaining wealth and becoming a trading hub due to the nearby Limni mines which provided gold and copper. However the prosperity of the city was not to last long as the next reference to Marion in Diodorus Siculus was to record the destruction of the city in 312 BC at the hands of Ptolemy I. The king of Marion at this time was Stasioikos II (the third ruler after Sasmas), who aligned himself with Antigonos I Monophthalmos in opposition to Ptolemy I who at that time was attempting to assert suzerainty over all of Cyprus. Ptolemy ordered the city to be laid to waste; his troops razed it to the ground and all the inhabitants were transferred to Paphos. It was not until 270 BC that a new city was established on the site of the ruins, which eventually prospered under its new name of Arsinoe.



269. Cyprus, Marion AR Stater. Sasmas, circa 470-450 BC. Lion standing right, licking its right foreleg [Boiotian shield above], ['sa-sa-ma-o to-ka-ro-to-sa' (Sasmas, son of Doxandros) in Cypriot script across upper field, floral pattern in exergue / Phrixos standing left, clinging to the back of a ram advancing left; 'ma-ri-eu-se' (of Marion) in Cypriot script to left and below (only traces visible), Boiotian shield below; all within incuse square. Zapiti & Michaelidou 1; Tziambazis 50; BMC p. 71, 1 = Traité II 1366; SNG Copenhagen 24; ACGC 1108 = E.S.G. Robinson, "British Museum Acquisitions for the Years 1933-1934" in NC 1936, 45; E.S.G. Robinson, "British Museum Acquisitions for 1930-31" in NC 1932, 10; Kunstfreund 168; Triton XVII, lot 356 = Triton XV, lot 1264 (all from the same dies). 11.04g, 25mm, 1h.

Good Fine. Extremely Rare. 2,000

From a private German collection, outside of Cyprus prior to December 1992.

A Remarkably Complete Example







270. Cyprus, Paphos AR Stater. Stasandros, circa 425 BC or later. Bull standing left; winged solar disk above, ankh to left, palmette ornament in exergue / Eagle standing left; one-handled vase to left, ‘pa-si sa-ta-sa’ in Cypriot script around; all within dotted square in incuse square. Destrooper-Georgiades 15; Tziambazis 7; Traité II 1291 = BMC 17; SNG Copenhagen 26; ACGC 1089. 11.09g, 24mm, 6h.

Good Extremely Fine; beautiful old cabinet tone. Very Rare; the finest and most complete example offered at auction in the past two decades. 10,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s, outside of Cyprus prior to December 1992.

Paphos was a city of great antiquity, occupied since the Neolithic period and venerated as the place where Aphrodite came to shore after rising from the sea; the grove and altar at Paphos are mentioned in the Odyssey (viii.362). As with all of the early Cypriot coinage, the chronology of the kings (whose names are frequently not given in full, and even then only in Cypriot syllabic) of Paphos is far from certain. However, in a thorough analysis of this mint and inscriptions, A. Destrooper-Georgiades (Le monnaies frappées à Paphos (Chypre) durant la deuxième moitié du Ve siècle et leur apport à l’histoire de l’île” in Proceedings of the 12th International Numismatic Congress, Berlin 2000, pp. 194-8), proposes a sequence of kings based on the available numismatic evidence which securely places Onasioikos prior to the reign of Stasandros, who is in turn succeeded by at least two other kings, Mineos and Zoalios, who are known to history only from their inscriptions on re-engraved coins of Stasandros.

The evidence presented by Destrooper-Georgiades demonstrates with a high degree of probability that the issues attributed to Onasioikos bearing the flying eagle reverse (generally dated to 400 BC without supporting evidence) are in fact an earlier issue of the same king named on the present type, and that his flying-eagle coinage should clearly be redated to before the reign of Stasandros. The archaistic appearance of Onasioikos’ flying-eagle type weighs heavily in favour of this, since a backwards step from classical style to archaic is counter-intuitive. Furthermore, the style of the standing-eagle reverse type of Onasioikos is so similar to archaic style issues of Stasandros, that it appears to conclusively demonstrate that this king Onasioikos was the immediate predecessor of Stasandros, since the latter retained the same types for his first coinage; this theory is supported by the difference in style between the issues of Stasandros: the ‘earlier’ issue being distinctly archaic in appearance, while the ‘later’ issue is more classical in style. Destrooper-Georgiades proposes a revised dating of circa 450 BC for the flying-eagle type of Onasioikos, and a period from the mid-fifth century to the first decades of the fourth century for the standing-eagle coinage of Onasioikos, Stasandros, Mineos and Zoalios.





271. Cyprus, Paphos AR Stater. Stasandros, circa 425 BC or later. Bull standing left on beaded line; winged solar disk above, ankh to left, palmette ornament in exergue; all within dotted circular border / Eagle standing left, oinochoe to left, ‘pa-si sa-ta-sa’ in Cypriot script around; all within dotted square in incuse square. Destrooper-Georgiades 15; Tziambazis 7; Traité II 1291 = BMC 17; SNG Copenhagen 26; ACGC 1089. 11.01g, 22mm, 3h.

Good Extremely Fine. Very Rare, and exceptionally well preserved for the type. 3,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s, outside of Cyprus prior to December 1992.

One of Two Known Examples



272. Cyprus, Salamis AR Stater. Nikodamos, circa 460-450. Recumbent ram to right, oinochoe above; Cypriot script ‘pa-si-le-wo-se ni-ko-ta-mo’ around / Head of ram to left, olive branch and elaborate ankh symbol below; Cypriot script ‘pa-si ni-ko-ta’ around. Bank of Cyprus -; BMC -; Traité II -; Tziambazis -; cf. Masson & Amandry, Notes de numismatique chypriote, VI-VIII in RN 1988, p. 33 and pl. II, 4-5 = Kunstfreund 169 (same obverse die). 11.19g, 23mm, 1h.

Extremely Fine. Unpublished in the standard references, and one of only two known examples; of great numismatic interest. 7,500

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XVI, 26 September 2018, lot 358;
Ex Dr. Albert Potts collection, outside of Cyprus before December 1992.

The Greek dynasty of Salamis traced its ancestry back to the legendary hero Teukros (Teucer), son of Telamon, king of the Greek island of Salamis in the Saronic Gulf. The first king and founder of the dynasty of Cypriot Salamis whose name appears on the Persian standard double sigloi and fractions is that of Evelthon (560-525 BC). It has long been recognised and confirmed by the Celenderis, Asyut, Larnaca, Zagazig and Jordan hoards, that many if not all of these issues were minted by his successors from c. 515 until the mid 5th century; Herodotus (5.104) lists four successors to Evelthon: Siromos, Chersis, Gorgos and Onesilos, none of whom are believed to have been confirmed in the numismatic record (see following lot). Thus it appears that the royal numismatic custom at Salamis was to continue using the types of one’s predecessor, with the name of the reigning king of secondary importance to the primary message - that he was of the dynasty of Evelthon. The only other names recorded on coins before the well attested Evagoras I are: Phausis (cf. J. Kagan and K. McGregor 1995: “The Coinage of king Phausis of Salamis”, CCEC 23, 3-9, 1995); Nikotamos (cf. BMC 31-32 (Nikodamos) and Evanthes (BMC 38-9) dated to the period 480-450 BC.

The recumbent ram type of the obverse ultimately derives from the type instituted by Evelthon, so continuing the theme which appears to have been retained for dynastic purposes. Significantly, a coin discovered with the name of Nikodamos on the reverse also bears the name of Evelthon on the obverse (Troxell-Spengler 1969, 17). The use of the latter’s name in the middle of the fifth century is significant, as it apparently confirms that Nikodamos was descended (or at least claimed descent) from Evelthon. The reverse type of a ram’s head may have been an innovation introduced by Nikodamos, which appears to have been retained by his successor Evanthes, and by Gorgos II who coined an issue survived by just three specimens (Roma Numismatics XIII, lot 411, XVII, lot 550 and the following lot in the present auction) circa 450-430 BC.

Nikodamos himself appears to be unknown to history other than from his coins, but he must have reigned at Salamis in the years immediately preceding the expedition of the Athenian fleet under the general Kimon against the Persians on Cyprus in 450 BC.

Proof of Gorgos II









273. Cyprus, Salamis AR Stater. Gorgos II, circa 450-430 BC. Ram recumbent to left, Cypriot above and below: ‘pa-si-le-wo-[se] ku-ru-ko-ne’; all within dotted border / Ram’s head to left, Cypriot script ‘pa-si-le-wo-se gu-ru-ko-ne’ above and below; all within incuse circle. Unpublished; cf. Roma XIII, 411 var. (rev. type, same obv. die); Roma XVII, 550 var. (same, same obv. die). 11.16g, 21mm, 11h.

Extremely Fine. Unique, and of considerable numismatic and historical importance. 12,500

Acquired from Nomos AG;
Ex German collection formed in the early 2000s, prior to 2007.

Tantalising hints as to the coinage of an unknown Cypriot king in first proposed in 1883 remained unconfirmed until a single specimen was published in Roma Numismatics Auction XIII (lot 411). At that time the legend, due to the lightly degraded state of the die and in particular the presence of several die breaks, did not then easily permit an accurate reading and was misinterpreted. Further study of another example that since came to light yielded an alternative reading of the first three syllables, which has now been confirmed by the present coin.

Herodotus (5.104) lists four successors to Evelthon: Siromos, Chersis, Gorgos and Onesilos, none of whom are believed to be confirmed in the numismatic record. The only other names recorded on coins before the well attested Evagoras I are: Phausis (cf. J. Kagan and K. McGregor 1995: “The Coinage of king Phausis of Salamis”, CCEC 23, 3-9, 1995); Nikotamos (cf. BMC 31-32 [Nikodamos]) and Evanthes (BMC 38-9) dated to the period 480-450 BC.

The newly clarified reading of ‘ku-ru-ko-ne’ is highly significant. The syllables ‘ku’ and ‘ko-ru’ appear elsewhere on the coinage of Salamis. A range of issues attributed to Evelthon and/or his successors feature an Ankh with ‘ku’ in the centre (cf. BMC, Salamis 18, p. 49, p. IX. 15), which given the royal associations of the ankh symbol, must impart some especial pertinence to that particular syllable; an association with Kuprou = Cyprus is logical (and indeed this association has often been posited by various scholars), which has led to an implied meaning being suggested: ‘Basileos of Kuprou’. Similar issues contemporary to the aforementioned coins of Evelthon and/or successors (cf. Dikaios 1961, p. 175, 6-7 = McGregor 223-224) additionally feature the syllables ‘ru-ko’ or ‘ko-ru’ adjacent to the ankh. The meaning of ‘ko’ and ‘ru’ had remained elusive though; K. McGregor 1999, (The Coinage of Salamis, Cyprus, From the Sixth to the Fourth Centuries BC, UCL doctoral thesis, p.52) notes the confusion and divided opinion concerning the ku-ru-ko legend: “Six 1883, p. 271, nos. 18-21 attributed the inscription to Gorgos; Deecke, 168 D read the syllables pu and po; Babelon 1893, p. cxiv-cxivi, no. 569 read the syllables as ru and po and combined the ku reading ku-po-ru ‘Kuprou’”.

Due to the syllabic nature of the Cypriot alphabet, there was no formal or fixed interpretation for the written characters, and certainly a ‘k’ could be read as a ‘g’ sound: see A. Leukart, ‘Syllabaire et dialecte chypriotes classiques’, Chypre des origines au Moyan-Age, 1975, p. 107. With the reassessment of the obverse legend of this coinage since the first example was published in Roma XIII, what was then read as ‘ma-xa-ko-sa’ should in fact be correctly read as ‘ku-ru-ko-ne’, and this is explicitly and unambiguously preceded by the title Basileos, and must therefore be unequivocally taken to refer to King ‘Ku-ru-ko-ne’ (=Gu-ru-go-ne), or seemingly, of a ‘Basileos Gorgos’, thus confirming Six’s 1883 interpretation of the ‘ku-ru-ko’ inscription as Gorgos.

The matter is not resolved however. This type cannot pre-date the coins of Nikodamos, and certainly was not issued by Gorgos, grandson of Evelthon. There remain two possibilities therefore: that either this coin was struck by a hitherto unknown member of the Teukrid dynasty for whom no other coinage or reference survives, or that it was struck by the unknown Phoenician usurper mention by Isokrates. Isokrates (Evagoras 19-20), relates that “there came from Phoenicia a fugitive, who after he had gained the confidence of the king who then reigned, and had won great power... expelled his benefactor and himself seized the throne.” Evagoras I, possibly as early as the 440s, took power from the Phoenician usurpers, the second of whom is recorded as having been named Abdemon, but the first whose usurpation is related by Isokrates is otherwise unknown to history. Although it seems unlikely that a Phoenician usurper would happen to bear the same name ‘Gorgos’ as one of Evelthon’s successors, the possibility that he assumed a name of an earlier ruler of the Teukrid dynasty in order to better assimilate himself cannot be excluded.

Likely the Finest Known





274. Cyprus, Salamis AR Stater. Evagoras I, circa 411-374 BC. Head of bearded Herakles to right, wearing lion skin headdress; ‘e-u-wa-ko-ro’ in Cypriot script before / Goat with long horns and beard lying to right on dotted ground line, barley-grain above; combined Greek and Cypriot script legend reading ‘pa-si-le-wo-se’ - EY around. Tziambazis 113; Masson & Amandry II.B.a var. (differing reverse legend). BMC 55 var. (rev. legend); MFA Boston 2144; Zapiti & Michaelidou 6; Kraay-Hirmer pl. 194, 678; SNG Copenhagen 47 = Jameson 1629. 10.51g, 23mm, 6h.

Mint State; attractive light cabinet tone. Very Rare, and likely the finest known specimen. 12,500

From the Long Valley River Collection;
Acquired from Cabinet Numismatique Maison Palombo SA.

Coinage commenced in Cyprus around 525 BC, with the city of Salamis minting a primitive currency which from its earliest days featured the type of a ram lying down on its obverse. This design would remain common on the coinage of Salamis, no doubt implying that the region’s economy was heavily reliant on goat herding. Interestingly, in these early days the reverse was blank and flat, without even a punch mark. In this respect the coins of Salamis differ significantly from those of Greece or Asia Minor.

Evagoras I, the greatest king of Salamis, claimed descent from Teukros son of Telamon and half-brother of Ajax. Having failed to avenge his brother’s death, Teukros was thus prevented from returning home from the Trojan war and supposedly settled in Salamis, becoming the mythical founder of the city. But Evagoras was born under the rule of the Phoenician usurpers, and according to Isokrates, was so possessed of “beauty... strength... manly courage, wisdom and justice” that “one of the princes, starting a conspiracy, slew the tyrant and attempted to arrest Evagoras, believing that he would not be able to retain the rule himself unless he should get him out of the way.” First escaping to Soloi in Cilicia, then returning with a picked band of fifty men, Evagoras attacked the palace by night and established himself as ruler of the city.

The king produced a substantial issue of coinage in support of Athens and to further his ambitions for the domination of Cyprus. Indeed, with Athenian aid Evagoras succeeded in extending his rule over the greater part of the island, and even conquered several cities in Phoenicia, including Tyre. Yet when Athenian support was withdrawn under the terms of the Peace of Antalkidas, Evagoras continued to fight alone against the Persian Empire, which resulted in an invasion of the island that effectively reduced him to the status of a vassal king. In 374 he was assassinated by a eunuch for motives of private revenge, and was succeeded by his son, Nikokles.

The inscription on the reverse of this coin is written in a combination of Cypriot syllabic and Greek characters. Although Cypriots were Greeks and their language a dialect of Greek, their written language was recorded in an older and more difficult system, the Cypriot syllabary, which was ultimately derived from the Linear A script of the Minoans. Evagoras has been called a pioneer of the adoption of the Greek alphabet in Cyprus in place of the older Cypriot syllabary.

Ex Leu Numismatik 61, 1995



275. Phoenicia, Tyre AR Stater. Circa 425-394 BC. Melkart, holding bow in extended left hand and reins in right, riding hippocamp to right; below, waves above dolphin swimming to right / Owl standing to right, head facing; crook and flail diagonally in background. E&E-T Group II.1.1.1.a, 259 var. (O9/R- [unlisted rev. die]); Betlyon 18; Rouvier 1788; HGC 10, 315; BMC 19; Traité pl. CXXII, 16. 13.45g, 25mm, 5h.

Extremely Fine; beautiful, lustrous metal. Rare, and in exceptional condition for the type. 5,000

From the Long Valley River Collection;
Ex Leu Numismatik AG, Auction 61, 17 May 1995, lot 166.

G. Markoe (Phoenicians, 2000) offers a succinct description of the early Tyrian coinage: “On its earliest issues, datable c.450 BC, Tyre chose, for its obverse, a flying dolphin and a murex shell, both obvious references to the city’s maritime greatness (the latter was subsequently replaced by the figure of a marine deity riding on a hippocamp). Equally revealing is the motif chosen by the city as the reverse emblem: an owl with a crook and flail. These implements, venerable symbols of Egyptian royal power and authority, were closely associated with the falcon god Horus, a subject widely adopted in Phoenician art. The Tyrian die engraver, however, chose to replace the falcon with an owl, an image unattested in the ancient Near East, but closely connected with the city of Athens. As the symbol of its tutelary goddess Athena, the owl appears prominently on the reverse of Athenian coinage, beginning in the late sixth century BC. Like its Athenian precursor, the Tyrian owl exhibits the same frontal head pose with staring eyes.” The adoption of the owl on the reverse of the coin attests to the importance of commercial relations between Tyre and its great Greek rival, Athens, on the one hand, and Egypt on the other. A similar influence is felt on early Palestinian coins, as strikingly shown by the coins of Gaza, which imitate not only the type and legend of the Athenian coinage, but are also struck on the Attic standard. Tyre too would eventually adopt the Attic standard shortly before the mid-fourth century.

Engraved in Beautiful Style



276. Phoenicia, Tyre AR Shekel. Dated CY 170 = AD 44/5. Laureate bust of Melkart right / TYPO[Y IEPA]Σ KAI ΑΣΥΛΟΥ, eagle standing to left on prow, palm behind; PO (date) above club to left; KP above monogram to right, letter Bet between eagle’s legs. RPC 4670; DCA 920; DCA-Tyre 402. 14.31g, 26mm, 12h.

Near Extremely Fine; attractive golden iridescence around devices. Very Rare; engraved in beautiful style and preserved in excellent condition. 3,000

Acquired from Dr. Busso Peus Nachfolger;
Ex Ron Cathey Collection;
Privately purchased from Harlan J. Berk Ltd.


ΑΝΤΙΟΧΟΥ ΒΑΣΙΛΕΩΣ
ΣΕΛΕΥΚΟΥ ΒΑΣΙΛΕΩΣ





KYRENAIKA

Ex Dr Albert Potts Collection







277. Kyrenaika, Kyrene AR Tetradrachm. Circa 450-420 BC. Silphium plant with two pairs of leaves and five umbels; at base of stem, two tiny leaves to [left] and right / Head of Zeus Ammon to right, hair secured in a plait, with dotted neck truncation; KYP before, all within circular torque-like border. BMC -, cf. 42-43, pl. V, 16-17; Traité III -; SNG Copenhagen -; Delepierre -; McClean -; Boston MFA -; Jameson -. 17.40g, 26mm, 4h.

Extremely Fine; wonderful, lustrous metal. Extremely Rare. 20,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XVI, 26 September 2018, lot 360;
Ex Dr. Albert Potts collection, acquired privately in Paris, 1967.

Kyrene was founded in 631 BC by Dorian settlers from Thera and their leader Battos, as instructed by the Delphic oracle. Around a hundred years later as the city grew in prosperity to rival even Carthage, Kyrene began issuing silver coins of archaic style on small, thick modules. Virtually all of the coins of Kyrene display the badge of the city and the principal, indeed critically important, source of its wealth - the silphium plant. The importance of this plant species from an extremely early date is attested by the fact that both the Egyptians and Minoans developed and employed a specific glyph to represent the silphium plant.

The silphium plant was described as having a thick root, a stalk like fennel, large alternating leaves with leaflets like celery, spherical clusters of small yellow flowers at the top and broad leaf-like, heart-shaped fruit called phyllon. The plant was valued in ancient times because of its many uses as a food source, seasoning for food, and, most importantly, as a medication. Perfumes were made from the flowers, the stalk was used for food or fodder while the juice and root were used to make a variety of medical potions. Aside from its uses in Greco-Roman cooking (as in recipes by Apicius), the many medical applications of the plant included use to treat cough, sore throat, fever, indigestion, aches and pains, warts, and it has even been speculated that the plant may also have functioned as a contraceptive, based partly on testimony from Pliny.

The plant only grew along a narrow coastal area, about 125 by 35 miles. Much of the speculation about the cause of its extinction rests on a sudden demand for animals that grazed on the plant, for some supposed effect on the quality of the meat. Overgrazing combined with over harvesting and climate change led to its extinction. Pliny reported that the last known stalk of silphium found in Kyrenaika was given to the Emperor Nero as a curiosity. The city never recovered from the extinction of its principal export, and economic decline combined with a series of devastating earthquakes led to the abandonment of the city in the 4th Century AD.

The syncretic god Zeus Ammon, depicted on the obverse of this coin, combines the Greek Zeus with the Egyptian king of gods, Amun-Ra, who was often shown in Egyptian art with a ram's head. Zeus Ammon was also especially worshipped in Sparta and Thebes, both of which are recorded by Pausanias as having temples to the god (see his Description of Greece 3.18.3 and 9.16.1). The oracle was famed in later times for being visited by Alexander the Great in 331 BC and later Hannibal.

EGYPT

An Early Ptolemaic Masterpiece







278. Ptolemaic Kingdom of Egypt, Ptolemy I, as satrap, AR Tetradrachm. Memphis, circa 323 BC. In the name and types of Alexander III of Macedon. Head of Herakles right, wearing lion skin headdress / Zeus Aëtophoros seated left, holding sceptre; ΑΛΕΞΑΝΔΡΟΥ to right, rose before, moneyer's signature ΔΙ-Ο beneath. CPE 19; Price 3971; Müller 124; SNG Copenhagen 7-8; Zervos Issue 2C; Kraay & Hirmer 569; Gulbenkian 855. 17.19g, 29mm, 11h.

Near Mint State; light cabinet tone, engraved in majestic style and struck on a broad planchet with full borders on both sides. The finest example offered at auction in the past two decades. 17,500

From the Long Valley River Collection;
Acquired from Nomos AG.

Alexander tetradrachms marked with the rose symbol and the letters ΔΙΟ have long been admired as one of the most beautiful issues of his coinage. They were struck in Egypt, probably not long after Alexander's death on 10 June 323 BC. Without Alexander's leadership, and with no clear or legitimate heir to the vast empire he had created, Alexander's generals fought amongst themselves and fractured the empire, dividing it into satrapies which they nominally managed on behalf of Alexander's successors, his feeble-minded half-brother Philip Arrhidaios and his unborn son. Ptolemy took Egypt, recognising its great potential. He initially retained Kleomenes, the caretaker Alexander had left in place in Egypt, as his deputy, though subsequently removed him on account of his many excesses and mismanagements, and appropriated the 8,000 talents Kleomenes had accumulated in his treasury. A part of this treasure was turned into new coin, like the present piece, and used to fund Ptolemy's military ambitions.



Ex Leu 79, 2000



279. Ptolemaic Kingdom of Egypt, Ptolemy I Soter, as satrap, AR Tetradrachm. Memphis, circa 323 BC. In the name and types of Alexander III of Macedon. Head of Herakles to right, wearing lion skin headdress / Zeus Aëtophoros seated to left, holding sceptre; ΑΛΕΞΑΝΔΡΟΥ to right, rose before, moneyer's signature ΔΙ-Ο beneath. CPE 19; Price 3971; SNG Copenhagen 7-8. 17.10g, 28mm, 11h.

Extremely Fine; well centered and most pleasing in hand, attractive light cabinet tone. 5,000

Ex Leu Numismatik AG, Auction 79, 31 October 2000, lot 507.

Ex NFA 30, 1992



280. Ptolemaic Kingdom of Egypt, Ptolemy I Soter, as satrap, AR Tetradrachm. Memphis, circa 323 BC. In the name and types of Alexander III of Macedon. Head of Herakles to right, wearing lion skin headdress / Zeus Aëtophoros seated to left, holding sceptre; ΑΛΕΞΑΝΔΡΟΥ to right, rose before, moneyer's signature ΔΙ-Ο beneath. CPE 19; Price 3971; SNG Copenhagen 7-8. 17.22g, 27mm, 12h.

Extremely Fine, excellent strike with toning highlighting design. 4,500

This coin published in H.B. Andersen, Apollo to Apollo: The Hunt for the Divine and Eternal Beauty (Indbundet, 2019);
Ex Numismatica Ars Classica AG, Auction 52, 7 October 2009, lot 100;
Ex Numismatic Fine Arts Inc., Auction 30, 08 December 1992, lot 56.

Only Three Specimens Cited By Svoronos







281. Ptolemaic Kingdom of Egypt, Ptolemy I Soter AV Trichryson - Pentadrachm. Uncertain mint 10, on Cyprus (Salamis or Kitium), from 294 BC. Obverse die signed by the artist D. Diademed head of Ptolemy I right, wearing aegis around neck; small Δ behind ear / Eagle standing to left on thunderbolt; ΒΑΣΙΛΕΩΣ ΠΤΟΛΕΜΑΙΟΥ around, ΣΤ above monogram in left field. CPE 234; Svoronos 367, pl. B, 6 = Mionnet VI p. 2, 6. 17.84g, 23mm, 12h.

Good Extremely Fine; indistinct graffito to rev., small edge nick; well centred, lustrous and highly pleasing in hand. Extremely Rare; only three specimens cited by Svoronos. 10,000

Ex Classical Numismatic Group, Triton VIII, 11 January 2005, lot 579;
Ex Classical Numismatic Group, Triton VI, 14 January 2003, lot 487.

First of the diadochi to put his own portrait on his coinage, Ptolemy I introduced many numismatic innovations to his kingdom: he was the only successor of the Macedonian Empire to stop using the Attic weight standard and to invent new coin denominations like this large gold coin, the trichryson-pentadrachm (C. Lorber, CPE, 2018, p.24). J. N. Svrononos refers to this denomination as a pentadrachm but the letter to Apollonios from Demetrios, probably the master of the Alexandrian mint, mentions τὰ τρίχρυσα (triple staters), indicating that coins of this domination were equivalent to three old gold staters (letter dated to 258 BC, Austin 299; Svoronos, Ta nomismata tou kratous ton Ptolemaion, 1904-1908; Lorber, 2018, p.32). This splendid gold type was minted on Cyprus around the time when the island was annexed to the Ptolemaic kingdom, as described by Plutarch (Demetrius, 35.5), providing a source of materials scarce in Egypt, like timber and copper.

The diadem on the head of the successor-king depicted here resembles the mitra which adorned Alexander the Great on issues of the same period; he also sports a protective aegis with the same scaly texture as that of Alexander on contemporary tetradrachms (C. Lorber, 2018, p.56; Herklotz, 2000, p.44). By aligning the king of Egypt with this Macedonian conqueror, this imagery confirms the legitimacy of Ptolemy's succession and finds expression in the myth preserved in the Suda, which identifies Ptolemy as half-brother to Alexander, being the son of Philip of Macedon by his mistress Arsinoe (Suda, s.v.; L. Koenen, "The Ptolemaic King as a Religious Figure", 1993 in Images and Ideologies, A. Bulloch et al., pp.44-45).

Furthermore, Svenson notes the Dionysiac appearance of the diademed king, particularly identifying the similarity of his ornamental headpiece to the mitra of the saviour god (D. Svenson, Darstellungen hellenistischer Könige mit Götterattributen, 1995, p. 30). Ptolemy was assimilated to Dionysus in artwork and ceremony of the time: in the account of Ptolemy II's great procession at Alexandria by Callixinus of Rhodes (279/278 BC), the late king and Alexander were associated with Dionysus, each sporting a golden ivy wreath around their heads and following in the procession behind a statue of Dionysus at the altar of Rhea (preserved in Athenaeus, Deipnosophistae V.201b-f 202f.203e).

The divine associations of the obverse portrait iconography are elaborated on with the reverse imagery: the bird depicted on top of the thunderbolt illustrates the favour of Zeus enjoyed by Ptolemy. Indeed, the same tradition found in the Suda has the baby Ptolemy protected by the spread wings of Zeus' eagle and sustained on the bird's blood, after being exposed on a shield by his mother's husband, Lagos (Suda, s.v.). This specimen, then, records the association with and ultimate descent from Zeus which the Ptolemaic dynasty claimed for itself. The reverse inscription ΒΑΣΙΛΕΩΣ ΠΤΟΛΕΜΑΙΟΥ proclaims the royal title which Ptolemy adopted in summer/autumn 306 BC according to Greek literary tradition: Plutarch records how, after Antigonus and Demetrius were heralded as kings following victory in 306 BC, "the followers of Ptolemy in Egypt on their part also, when these things were reported to them, gave him the title of King" (Demetrius, 18.2). In this way, this extremely rare coin minted under the founder of the Ptolemaic dynasty made manifest his royal divinity.

Ex Münzen & Medaillen List 564, 1993







282. Ptolemaic Kingdom of Egypt, Ptolemy II Philadelphos AV Trichryson - Pentadrachm. Alexandria, circa 275-272 BC. Diademed head of Ptolemy I right, wearing aegis around neck / ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ, eagle standing left on thunderbolt; monogram above Galatian shield to left, P between eagle's legs. CPE 298; Svoronos 590. 17.88g, 23mm, 12h.

Good Extremely Fine. Very Rare. 10,000

Ex Dr. G.W. Collection;
Ex Münzen & Medaillen AG Basel, List 564, April 1993, No. 24.









283. Ptolemaic Kingdom of Egypt, Ptolemy VI Philometor AR Tetradrachm. First sole reign. Alexandria, circa 180-170 BC. Diademed head of Ptolemy I right, wearing aegis / Eagle standing to left on thunderbolt, ΒΑΣΙΛΕΩΣ ΠΤΟΛΕΜΑΙΟΥ around. Svoronos 1489; SNG Copenhagen 262-8. 14.33g, 27mm, 12h.

Extremely Fine; attractive cabinet tone. 750

From a private European collection.

ARABIA

A Unique Southern Arabian Gold Stater







284. Southern Arabia (Arabia Felix), imitative Alexander type AV Stater. Late 3rd - 2nd centuries BC. Head of Athena right, wearing triple crested Corinthian helmet / Stylised figure of Nike standing to left, wearing helmet and long chiton, holding a serpent; Southern Arabian imitative characters around. Unpublished in the standard references; for the epigraphy cf. S. Munro-Hay, Coinage of Arabia Felix: The Pre-Islamic Coinage of the Yemen, Nomismata 5, Milan 2003, pp. 33 and passim. 5.49g, 23mm, 12h.

Extremely Fine. Unique, unpublished, and of great numismatic interest. 10,000

Ex private British collection; Roma Numismatics Ltd., Auction XVI, 26 September 2018, lot 376;
Privately purchased from the collection of the late Manzoor Mirza.

The convexity of the flan, artistic imitative style and Southern Arabian epigraphy all indicate a southern Arabian origin, the region known to the Romans as Arabia Felix and which now forms part of the territory of Saudi Arabia, Yemen and Oman. Most of the extensive coinage is made up of silver imitations of the old and new style issues of Athens, but there are also three rare issues imitating Alexander III tetradrachms (Munro-Hay p. 131, 1.10.4, pl. 11, 367-9). Curiously, the wreath and stylis normally carried by Nike are on this coin replaced by a serpent, which the standing figure (who is clearly helmeted here) grips with both hands. This departure from the prototype cannot be mere error; even on the most worn of Alexander staters the position of Nike's arms is clear. The depiction of a serpent thus suggests a deliberate change of iconography.



An Extremely Rare Arabian Tetradrachm



285. Arabia, Mleiha. Abi'el AR Tetradrachm. In the types of Alexander III of Macedon. 3rd - 2nd centuries BC. Head of Herakles right, wearing lion skin headdress / Male figure seated left, holding sceptre and horse protome in outstretched hand; palm tree and alif in Aramaic to left, 'b'l brt' nšyl ('Abi'el daughter of Našîl) in Aramaic and vertical row of dots to right. MacDonald, 'Abiel', Group A.1.1; Van Alfen, Die, 37-39 (O13/R-); Potts Class III. 16.55g, 29mm, 10h.

Good Very Fine. Extremely Rare; no examples of this reverse die published. 5,000

From the inventory of a UK dealer.

There is no historical evidence about the society or form of government who issued this remarkable tetradrachm in the region we now call the Oman Peninsula. The coinage types are obviously derived from the Herakles - Zeus Aëtophoros types of Alexander the Great and the Seleukid successor issues which circulated throughout the Gulf region after the Greek invasion of the Persian Empire in the late 4th century BC. In about 205/4 BC, Antiochos III even threatened to conquer nearby Gerrha, but resisted when offered a ransom of 500 talents of silver, 1000 talents of frankincense and 200 talents of myrrh.

The inscriptions on the coinage are in Aramaic, the international language of the Achaemenid and Parthian administration, as well as some dynasts nominally under Seleucid rule in the East. The intriguing Aramaic legend 'b' lbrt' nšyl is also a mystery; it literally means 'Abi'el son/daughter of Našîl', but we do not know if Abi'el was a man or a woman, king or queen. Setting aside the story of the Queen of Sheba in what is now Yemen, Eastern Arabia is remarkable for its succession of priestess-queens, known as the 'queens of the Arabs' in Assyrian records of the 8th to 7th centuries BC. After this, there are no more references to queens in Arabia until the 'sister-queens' that appear on the neighbouring Nabataean coinage of Obodas III from about 30 BC. The Assyrian records and Nabataean numismatic evidence indicates that, in contrast to the rest of the ancient Near East, the concept of ruling queens existed in northern Arabia from a very early date and lasted until recorded historical times.

AXUM



286. Kingdom of Axum, Ousanas AV Unit. AD 430-460. +OYCANAC BACIΛCYC, crowned bust right, holding spear; grain ears flanking, letter b in Ge'ez behind bust / +ΘЄOY EVXAPICTIA, draped bust right, wearing head cloth, holding fly-whisk; grain ears flanking. SACAM 346; Munro-Hay type 87; Hahn, Aksumite 37b. 1.64g, 18mm, 12h.

Extremely Fine. Very Rare. 500

Acquired from Stanley Gibbons (Guernsey) Limited, prior to 2017 (£4,375).

PERSIA

A Superb Persian Daric


2x




2x

287. Persia, Achaemenid Empire AV Daric. Time of Darios I to Xerxes II. Sardes, circa 485-420 BC. Persian Great King or hero, wearing kidaris and kandys, in kneeling-running attitude on exergual line to right, holding apple-tipped spear and strung bow; quiver over shoulder / Rectangular incuse punch. Carradice Type IIIb, Group A/B (pl. XIII, 27); Meadows, Administration 321; BMC Arabia pl. XXIV, 26; Sunrise 24; GRPC G66. 8.39g, 15mm.

Extremely Fine; lustrous metal with light red toning, well centred and struck for the type - a wonderful example. 3,500

Ex Jonathan P. Rosen Collection.

The ancient Greeks themselves believed that the term ‘dareikos’ was derived from the name of Darius the Great, an assessment that many modern scholars agree with. Others however have generally supposed that the Greek term can be traced back to old Persian ‘dari’ (golden) and that it was first associated with the name of Darius only in later folk etymology. Both suppositions may be equally valid.

While the Persians had not traditionally used coinage, Cyrus the Great had introduced it to the Persian empire with the conquest of the Lydian Kingdom in 546 BC. The Lydian coinage series featuring a confronted lion and bull type was continued at first, but under the reign of the third Great King, Darios I, the Lydian gold stater was converted into a type bearing the stylised image of the Persian ruler or a hero, a type which would last with little modification until the conquest of Persia by Alexander in the 330s BC. One of the principal motivating factors behind this institution of an official Persian currency was the requirement to pay Greek mercenaries, who were accustomed to receiving payment in coinage, or for official use as bribes and subsidies.

Indeed, nothing demonstrates the power of the gold daric more succinctly than when Sparta was waging an increasingly successful war led by Agesilaos II against Persia in Asia Minor (398-395 BC). Unable to defeat the Spartan army, the satrap Pharnabazos sent an Asiatic Greek by the name of Timocrates of Rhodes to distribute ten thousand gold darics in the major cities of mainland Greece and thus incite them to war against Sparta. Athens, Thebes, Corinth and Argos quickly entered into conflict with Sparta, precipitating a messenger to be sent to Agesilaos ordering him to return to Greece. The recall was a bitter disappointment to Agesilaos, who wryly observed that “but for ten thousand ‘archers’, he would have vanquished all Asia.”







288. Persia, Achaemenid Empire AV Daric. Time of Xerxes II to Artaxerxes II. Sardes, circa 420-375 BC. Persian Great King or hero, wearing kidaris and kandys, in kneeling-running attitude on exergual line to right, holding apple-tipped spear and strung bow; quiver over shoulder / Rectangular incuse punch. Carradice Type IIIb, Group C (pl. XIV, 42); BMC Arabia pl. XXIV, 15; Sunrise 28; GRPC G67-8. 8.31g, 17mm.

Extremely Fine. 3,000

From the inventory of a UK dealer.

Ex Numismatik Lanz 82, 1997







289. Persia, Achaemenid Empire AV Daric. Time of Xerxes II to Artaxerxes II. Sardes, circa 420-375 BC. Persian Great King or hero, wearing kidaris and kandys, in kneeling-running attitude on exergual line to right, holding apple-tipped spear and strung bow; quiver over shoulder / Rectangular incuse punch. Carradice Type IIIb, Group C (pl. XIV, 42); BMC Arabia pl. XXV, 15; Sunrise 28; GRPC G67-8. 8.36g, 16mm.

Good Extremely Fine. 3,000

Ex Dr. G.W. Collection;
Ex Numismatik Lanz München, Auction 82, 24 November 1997, lot 218.

NGC Choice AU★, Strike 5/5, Surface 5/5



2x 2x

290. Persia, Achaemenid Empire AV Daric. Time of Xerxes II to Artaxerxes II. Sardes, circa 420-375 BC. Persian Great King or hero, wearing kidaris and kandys, in kneeling-running attitude on exergual line to right, holding apple-tipped spear and strung bow; quiver over shoulder / Rectangular incuse punch. Carradice Type IIIb, Group C (pl. XIV, 42); BMC Arabia pl. XXIV, 15; Sunrise 28; GRPC G67-8. 8.36g, 17mm.

Good Extremely Fine. Previously slabbed by NGC #3763169-002 and graded Choice AU★, Strike 5/5, Surface 5/5. 2,750

Acquired from Heritage World Coin Auctions.



291. Persia, Achaemenid Empire AV Daric. Time of Xerxes II to Artaxerxes II. Sardes, circa 420-375 BC. Persian Great King or hero, wearing kidaris and kandys, in kneeling-running attitude on exergual line to right, holding apple-tipped spear and strung bow; quiver over shoulder / Rectangular incuse punch. Carradice Type IIIb, Group C (pl. XIV, 42); BMC Arabia pl. XXIV, 15; Sunrise 28; GRPC G67-8. 8.31g, 15mm.

Extremely Fine; mark on cheek. 1,500

From the inventory of a UK dealer.

SELEUKEIA



292. Seleukis and Pieria, Seleukeia AR Tetradrachm. Dated year 18 = 92/91 BC. Turreted head of Tyche to right / Thunderbolt placed on stool; HI (date) below, M to right, ΣΕΛΕVΚΕΩΝ ΤΗΣΙΕΡΑΣ above, ΚΑΙ ΑVΤΟΝΟΜΟV below. BMC -; DCA 697. 15.00g, 24mm, 12h.

Extremely Fine; struck on a massive planchet. Very rare date. 500

From the inventory of a UK dealer.

SELEUKID EMPIRE

A Victory Over Other Macedonians





293. Seleukid Empire, Seleukos I Nikator AR Tetradrachm. Susa, circa 305/4-295 BC. Head of Seleukos I right, wearing helmet covered with panther skin and adorned with bull's ears and horns, panther skin tied around neck / Nike standing right, wearing peplos, crowning trophy of Macedonian arms set on sapling tree, from which branch sprouts near base; ΒΑΣΙΛΕΩΣ ΣΕΛΕΥΚΟΥ around; AP below left wing, facing bust of Helios in lower middle field, monogram to lower right. SC 173.16; ESM 301; ESMS Tr. 108; HGC 9, 20; SNG Spaer -; Houghton -. 17.23g, 26mm, 3h.

Good Extremely Fine. Rare variety. 15,000

Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 306;
Ex J. R. Williams Collection;
Privately purchased from Roma Numismatics Ltd., February 2011.

The trophy series of Seleukos was issued over an extended period, and used 67 obverse dies and at least 93 reverses that we are aware of. The type is generally assumed to commemorate the victories of Seleukos as he pushed eastwards into India, occupying territory as far as the Indus, and eventually waging war against the Mauryan Empire. This campaign against Chandragupta Maurya was however a failure. While there is no record of what transpired to prevent Seleukos achieving his aims, the two leaders eventually reached an accord whereby Seleukos ceded some of his easternmost territory in exchange for a gift of 500 war elephants. The massive beasts were to play a significant role in the coming wars of the Diadochi, in particular at the Battle of Ipsos in 301 BC.

The assertion that the trophy reverse commemorates a victory by Seleukos in the east or in the Upper Satrapies, and his subsequent assumption of a the royal title in 305/4 BC is problematic. The dating of the issue was proposed by Kritt (The Early Seleukid Mint of Susa, 1997) and subsequently accepted by the numismatic community seemingly without question. Moreover, the important detail of the trophy's composition is ignored. The trophy is unquestionably built from Macedonian arms, as evidenced by the Vergina Sun (or Argead Star) clearly emblazoned on the shield. That this should therefore represent an eastern victory is impossible, particularly given the inconclusive nature of Seleukos' campaign against Chandragupta, and its stale conclusion. The issue bears far more significance when viewed in the context of a victory over other Macedonians - for which we should look to the battle of Ipsos, in which Seleukos' elephants played a decisive role in the victory over Antigonos.





294. Seleukid Empire, Seleukos I Nikator AR Tetradrachm. Aï Khanoum, circa 285-281 BC. Laureate head of Zeus to right / Athena, brandishing spear and shield, standing in quadriga of elephants to right; anchor and monogram above, ΒΑΣΙΛΕΩΣ ΣΕΛΕΥΚΟΥ in exergue. SC 276.2; HGC 9, 18e. 16.98g, 24mm, 6h.

Extremely Fine. Very Rare. 2,000

From the Professor Shir Mohammad Collection.



295. Seleukid Empire, Seleukos I Nikator AR Tetradrachm. Aï Khanoum, circa 285-281 BC. Laureate head of Zeus to right / Athena, brandishing spear and shield, standing in quadriga of elephants to right; anchor and monogram above, ΒΑΣΙΛΕΩΣ ΣΕΛΕΥΚΟΥ in exergue. SC 276.2; HGC 9, 18e. 16.72g, 26mm, 6h.

Good Very Fine. Very Rare. 1,000

From the Professor Shir Mohammad Collection.



296. Seleukid Empire, Seleukos I Nikator AR Drachm. Aï Khanoum, circa 285-281 BC. Laureate head of Zeus to right / Athena, brandishing spear and shield, standing in quadriga of elephants to right; anchor above, ΒΑΣΙΛΕΩΣ ΣΕΛΕΥΚΟΥ in exergue. SC 277.2; HGC 9, 32f. 4.13g, 16mm, 6h.

Good Very Fine; edge cut and bruise. Very Rare. 500

From the Professor Shir Mohammad Collection.



297. Seleukid Empire, Seleukos I Nikator AR Drachm. Aï Khanoum, circa 285-281 BC. Laureate head of Zeus to right / Athena, brandishing spear and shield, standing in quadriga of elephants to right; anchor above, ΒΑΣΙΛΕΩΣ ΣΕΛΕΥΚΟΥ in exergue. SC 277 var. (monogram not listed); HGC 9, 32f. 4.06g, 17mm, 7h.

Good Very Fine; edge cut and bruise. Very Rare; this variety not listed in SC. 500

From the Professor Shir Mohammad Collection.



298. Seleukid Empire, Seleukos I Nikator AR Hemidrachm. Aï Khanoum, circa 286/5-284 BC. Attic standard. Laureate head of Zeus to right / Athena Promachos, brandishing spear and holding large shield, standing in biga of elephants to right; anchor above, ΒΑΣΙΛΕΩΣ ΣΕΛΕΥΚΟΥ in exergue. SC 278; HGC 9, 48. 4.03g, 17mm, 8h.

Good Extremely Fine. Very Rare; in extraordinary condition for the type. 1,000

From the Oxus Collection (Denmark).

A Masterly Early Seleukid Portrait







299. Seleukid Empire, Antiochos I Soter AR Tetradrachm. Smyrna, circa 281-261 BC. Diademed head right / Apollo Delphios seated left on omphalos, testing arrows and resting left hand on grounded bow; ΒΑΣΙΛΕΩΣ to right, ΑΝΤΙΟΧΟΥ to left, ΝΚ and ΩΣ monograms in exergue. SC 311.4; WSM 1496; HGC 9, 128a. 17.08g, 30mm, 12h.

Good Extremely Fine; a stunning coin both stylistically and in terms of preservation. Extremely Rare. 10,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XIV, 21 September 2017, lot 304.

Antiochos I was the son of Seleukos I and Apama, Seleukos' Persian wife. His date of birth is unknown, but was probably circa 320 BC as he was old enough to lead the Seleukid cavalry at the battle of Ipsos in 301. When Seleukos was assassinated in 281, Antiochos was probably in Ekbatana or Aï Khanoum, where he had maintained court ruling the eastern satrapies on behalf of his father since 294.

With his accession, Antiochos faced immediate attacks by Ptolemy II in Asia Minor and revolts of the cities of Syria. He left his eldest son, Seleukos, as governor of the eastern satrapies and marched west to meet the threats, which he soon overcame. However, it was not long before his attention was once again drawn to disturbances, this time from a menacing force of warlike Celtic tribes that had crossed over the Hellespont in the winter of 278/7 and invaded Asia Minor, and also shortly thereafter renewed hostilities with Ptolemy II (First Syrian War, 274-271 BC). After defeating the Celts and receiving the title of Saviour (Soter) by the Greek cities of Asia Minor, Antiochos concluded an uneasy truce with Ptolemy which allowed him to focus on public relations and administrative work in Asia Minor. His subsequent reign was relatively peaceful, with the exceptions of sedition by his son and co-regent, Seleukos, whom he was forced to execute and replace with his younger son, the future Antiochos II, and the loss of northwest Asia Minor to Eumenes I of Pergamon.

The tetradrachms of Antiochos from Smyrna are of two iconographic types, one with an elderly but god-like portrait, and the other with rejuvenated, powerful and idealized features, as on this coin. Likewise there are differences in the details of the reverse: on the former, Apollo holds but a single arrow, on the latter either two or three arrows. The figure of Apollo seated on the omphalos gained prominence under Antiochos, publicising his supposed descent from the god, and became the characteristic reverse type for most Seleukid precious metal coinage down through the reign of Antiochos IV.





300. Seleukid Empire, Antiochos I Soter AR Tetradrachm. Seleukeia, circa 281-261 BC. Diademed head right / ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ, Apollo seated to left on omphalos, holding two arrows and resting left hand on grounded bow which is set on ground; monogram in each outer field. SC 378.3; Newell, ESM 140; McClean 9255; Weber 7848; Ward 777; HGC 9, 128g. 17.20g, 30mm, 8h.

Extremely Fine; superb 'severe' style portrait. Rare. 3,500

From the Long Valley River Collection;
Ex Gorny & Mosch Giessener Münzhandlung, Auction 151, 9 October 2006, lot 212.

Ex Crédit Suisse List 59, 1993



301. Seleukid Empire, Antiochos I Soter AR Tetradrachm. Seleukeia on the Tigris, circa 281-261 BC. Diademed head right / Apollo Delphios seated left on omphalos, testing arrow and resting left hand on grounded bow; ΒΑΣΙΛΕΩΣ to right, ΑΝΤΙΟΧΟΥ to left, AP monogram to outer left, HP monogram to outer right. SC 379.3a; ESM 149; HGC 9, 128g. 17.20g, 29mm, 9h.

Good Very Fine; struck in high relief, attractive light cabinet tone with golden iridescent highlights. 3,500

Ex Dr. G.W. Collection, Schweizerische Kreditanstalt (Crédit Suisse), List 59, Spring 1993, no. 90;
Ex Frank Sternberg AG, Auction 26, 16 November 1992, lot 114.



302. Seleukid Empire, Antiochos I Soter AR Tetradrachm. Seleukeia on the Tigris, 281-261 BC. Diademed head right / Apollo Delphios seated left on omphalos, esting arrow and resting left hand on grounded bow; ΒΑΣΙΛΕΩΣ to right, ΑΝΤΙΟΧΟΥ to left, monogram to outer left and right. SC 379.6a; HGC 9, 128g. 17.10g, 29mm, 11h.

Extremely Fine; struck from dies of beautiful style. 3,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s.



303. Seleukid Empire, Antiochos I Soter AR Tetradrachm. Seleukeia on the Tigris, circa 281-261 BC. Diademed head right / Apollo Delphios seated left on omphalos, testing arrow and resting left hand on grounded bow; ΒΑΣΙΛΕΩΣ to right, ΑΝΤΙΟΧΟΥ to left, AP monogram to outer left, HP monogram to outer right. SC 379.3a; HGC 9, 128g; ESM 149; Houghton 950; SNG Spaer 289. 17.23g, 30mm, 10h.

Extremely Fine. 3,000

From the collection of an antiquarian, Bavaria c. 1960s-1990s.

A Hellenistic Portrait of the Finest Style









304. Seleukid Empire, Antiochos I Soter AV Stater. Aï Khanoum, circa 266-261 BC. Diademed head of Antiochos I to right, with rejuvenated and idealised features / Apollo Delphios, nude, seated to left on omphalos, testing arrow in his right hand, left hand holding tip of bow set on ground to right; ΒΑΣΙΛΕΩΣ to right, ΑΝΤΙΟΧΟΥ to left, Δ to inner left. SC 436.6; ESM 704; HGC 9, 122. 8.39g, 18mm, 6h.

Mint State. Extremely Rare. 15,000

From a private English collection.

Excavations at Aï Khanoum revealed many coins there of the type previously assigned by Newell (The Coinage of the Eastern Seleucid Mints from Seleucus I to Antiochus III) to Baktra, the capital of Baktria. The excavations further confirmed the likelihood of Aï Khanoum as a location of an active mint due to the discovery of a large palace complex including a treasury, gymnasium, administrative offices and un-struck bronze flans. This led to a reassignment of the entire series to the mint at Aï Khanoum (see Kritt, Seleucid Coins of Bactria, pp. 27-30). The importance of the mint is emphasised by Houghton and Lorber (Seleucid Coins, p. 151) who note that this city's monetary output grew in importance during Antiochos' sole reign, producing distinctive new types during the early reign and then adopting the Apollo on omphalos type most likely at a later date than other major mints. It is also likely that Antiochos I himself was in residence at Aï Khanoum during the last years of the co-regency.

The Apollo on omphalos type added to the Apolline imagery already introduced on the coinage of Seleukos I, tapping into the myth that Apollo was the ancestor of the Seleukid line (see The Cult of Helios in the Seleucid East by Catharine Lorber and Panagiotis Iossif (2009), p. 31). This claim was possibly established at this early point of the Seleukids, perhaps with Seleukos I (cf. OGIS 212) or possibly with Antiochos I (cf. OGIS 219), unfortunately the identity of the rulers in these inscriptions are not definite. Antiochos I's most significant innovation was the introduction of his own portrait to his precious metal coinage, establishing a tradition followed by all his successors. Coins from Baktria which are suggested to be his earliest portraits depict an elderly man, perhaps attempting to reflect the king's actual appearance, although since he was forty-four at his father's death, they perhaps exaggerate his features. The portrait of Antiochos was taken up at other major mints across the empire, however there does not appear to be a consensus in how they chose to represent him. For example, Antioch and Tarsos display Antiochos as a man of middle-age with a full head of hair, very different to both the elderly man at Baktria and to the portrait used at the mint of Aï Khanoum. At this mint Antiochos is rejuvenated and idealised, as demonstrated on this excellent example, perhaps attempting to present him in the style of the divine.

It has been argued that the numismatic history of the region ruled by the Seleukids was part of the inspiration for the choice of Apollo with a bow and arrow as the characteristic iconography of their precious metal coinage. Panagiotis Iossif in his article "Apollo Toxotes And the Seleukids: Comme Un Air De Famille" (More than Men, Less than Gods, 2007) examines the Mesopotamian–Iranian origin of the archer type in art and concludes that "in a Near Eastern context the figure of the archer is closely related to the figure of the king (Arkadian, Assyrian and Achaemenid) or, more precisely, to a form of divine kingship." With this tradition in mind, it is not unrealistic to consider that Antiochos, would be aware of this type's powerful connotations.

Mint State





305. Seleukid Empire, Antiochos I Soter AV Stater. Aï Khanoum, circa 266-261 BC. Diademed head of Antiochos I to right, with elderly features / Apollo Delphios, nude, seated to left on omphalos, testing arrow in his right hand, left hand holding tip of bow set on ground to right; ΒΑΣΙΛΕΩΣ to right, ΑΝΤΙΟΧΟΥ to left, Δ to inner left. SC 435.3; ESM 703; HGC 9, 122. 8.49g, 18mm, 6h.

Mint State; lustrous fields. Extremely Rare. 15,000

From a private English collection.



306. Seleukid Empire, Antiochos I Soter AV Stater. Aï Khanoum, circa 266-261 BC. Diademed head of Antiochos I to right, with elderly features / Apollo Delphios, nude, seated to left on omphalos, testing arrow in his right hand, left hand holding tip of bow set on ground to right; ΒΑΣΙΛΕΩΣ to right, ΑΝΤΙΟΧΟΥ to left, Δ to inner left. SC 435.3; ESM 703; HGC 9, 122. 8.51g, 20mm, 6h.

Extremely Fine. Extremely Rare. 7,500

From a private English collection.





307. Seleukid Empire, Antiochos I Soter AV Stater. Aï Khanoum, circa 266-261 BC. Diademed head of Antiochos I to right, with elderly features / Apollo Delphios, nude, seated to left on omphalos, testing arrow in his right hand, left hand holding tip of bow set on ground to right; ΒΑΣΙΛΕΩΣ to right, ΑΝΤΙΟΧΟΥ to left, Δ within circle to inner left. SC 435.1; ESB 695β; HGC 9, 122. 8.48g, 17mm, 6h.

Good Extremely Fine. Extremely Rare. 5,000

From a private English collection.

Seleukos II



308. Seleukid Empire, Seleukos II Kallinikos AV Stater. Antioch on the Orontes, 244-225 BC. Diademed head of Seleukos II to right / Apollo standing nude to left, testing arrow in his extended right hand, left hand resting on bow set on ground to right; ΒΑΣΙΛΕΩΣ to right, ΣΕΛΕΥΚΟΥ to left, monogram to inner left and [B] to outer right. SC 687.2; WSM 997; HGC 9, 299b. 8.47g, 18mm, 11h.

Near Mint State. Very Rare. 10,000

From a private English collection.

Seleukos II was born in circa 265 BC, the first son of Antiochos II and his first wife Laodike. In 252 BC Antiochos II repudiated Laodike and sent her to Ephesos in order to marry the daughter of his enemy Ptolemy II and seal a peace treaty that ended the Second Syrian War. In 246 BC, Ptolemy II died, shortly followed by Antiochos II, leaving the dynastic succession in a state of confusion. Antiochos II had begot a son with Ptolemy's daughter, Berenike, and named him Antiochos, however there were rumours that before his death he had returned to Laodike and declared Seleukos II his rightful heir. With his father's death, Seleukos II became king with his younger brother Antiochos Hierax named joint-ruler in Sardis. Their mother Laodike had Berenike and her son murdered to avoid any competition for the throne, thus sparking the Third Syrian War, also known as the Laodikean War, which saw Berenike's brother Ptolemy III invade the Seleukid Empire to avenge his sister. This was not the end of Seleukos' troubles, as his younger brother Antiochos Hierax soon launched a rebellion against him aided by their mother. However, after a victory for Antiochos Hierax at the Battle of Ankyra in circa 239 BC, his usurpation was ultimately unsuccessful and Seleukos II would eventually be succeeded by his eldest son, Seleukos III Soter.



The Finest Example in Many Years







309. Seleukid Empire, Demetrios I Soter, with Laodike IV, AR Tetradrachm. Seleukia on the Tigris, 161-150 BC. Jugate busts of Demetrios, diademed, and Laodike, draped and wearing stephane, right within fillet border / [Β]ΑΣΙΛΕΩΣ ΔΗΜΗΤΡΙΟΥ ΣΩΤΗΡΟΣ, Tyche seated left on backless throne supported by wreath-bearing Nike, holding short sceptre and cornucopiae; PH monogram and palm branch to outer left, all within [dotted border]. SC 1689.1; HGC 9, 799. 16.20g, 28mm, 12h.

Extremely Fine; attractive cabinet tone. Extremely Rare; the best preserved example offered at auction in the past two decades by a very considerable margin, superior to both NAC 100, lot 167 (CHF 15,000) and NAC 78, lot 329 (CHF 18,000). 10,000

Acquired from Heritage World Coin Auctions.

The jugate busts of Demetrios I and Laodike displayed on the obverse of this coin explain why tetradrachms of this type were sometimes referred to as ‘marriage’ tetradrachms. The time and location that these coins were minted is significant. The mint in Seleukeia-on-the-Tigris only started to mint coins for Demetrios and his wife after the defeat of Timarchos in 161 BC. Timarchos, a Greek nobleman who was appointed as satrap to Media under the reign of Antiochos IV, took advantage of the confusion which marked the death of Antiochos in 164 BC and the subsequent instating of a new ruler, to take full control of his region. He declared himself king of Media and nearby Babylonia in 162 BC, the same year that Demetrios took his rightful place on the Seleukid throne. Demetrios made deposing the unlawful despot a priority upon coming to power and defeated Timarchos’ troops in 161 BC. Given the prominence of Laodike on the coinage of this period, Seleukid Coins (Houghton, Lorber & Hoover, 2008) suggests that her marriage to Demetrios took place in Seleukeia swiftly after the defeat of Timarchos and these commemorative coins marked a celebration of the lawful king over an area so recently ruled by a usurper.







310. Seleukid Empire, Alexander I Balas AR Tetradrachm. Antioch, dated SE 166 = 147/6 BC. Diademed head right / ΒΑΣΙΛΕΩΣ ΑΛΕΞΑΝΔΡΟΥ ΘΕΟΠΑΤΟΡΟΣ ΕΥΕΡΓΕΤΟΥ, Zeus Nikephoros seated left; monogram in inner left field, ΣΞΡ (date) and monogram in exergue. SC 1784.7g; DCA 118; HGC 9, 875a. 16.32g, 29mm, 1h.

Extremely Fine; iridescent cabinet tone over lustrous metal. 500

Acquired from Leu Numismatik AG.



311. Seleukid Empire, Demetrios II Nikator AR Tetradrachm. Second reign. Tyre, dated SE 185 = 128/7 BC. Diademed and draped bust right / ΒΑΣΙΛΕΩΣ ΔΗΜΗΤΡΙΟΥ, eagle standing left on prow with palm frond over shoulder; to left, monogram above club surmounted by Tyre monogram; to right, monogram above ΕΠΡ (date); monogram between legs. SC 2195.3b; HGC 9, 1122; DCA 230. 14.05g, 29mm, 12h.

Near Extremely Fine; lustrous and lightly toned. 1,250

Acquired from Leu Numismatik AG.



312. Seleukid Empire, Antiochos VI Dionysos AR Tetradrachm. Antioch on the Orontes, dated SE 170 = 143/2 BC. Radiate and diademed head right / The Dioskouroi, holding reins in right hand and couched lances in left, on horses leaping to left; ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ above, ΕΠΙΦΑΝΟΥΣ ΔΙΟΝΥΣΟΥ below, ΤΡΥ above monogram above ΣΤΑ to right, ΟΡ (date) beneath horses; all within wreath of laurel, ivy, and grain ears. SC 2000.3b; SMA 245; HGC 9, 1032. 16.66g, 31mm, 1h.

Good Very Fine; well centred and boldy struck. 2,500

Acquired from Leu Numismatik AG.



313. Seleukid Empire, Antiochos VII Euergetes AR Tetradrachm. Antioch on the Orontes, 138-129 BC. Diademed head right / Athena Nikephoros standing to left, resting hand on shield and spear under arm; ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ and ΦΙ in right field, ΕΥΕΡΓΕΤΟΥ and two monograms in left field. SC 2061.4j; SMA 286; HGC 9, 1067d. 16.60g, 29mm, 12h.

Extremely Fine. 500

Acquired from Leu Numismatik AG.



314. Seleukid Empire, Antiochos VII Euergetes AR Tetradrachm. Antioch on the Orontes, 138-129 BC. Diademed head right / Athena Nikephoros standing to left, resting hand on shield and spear under arm; ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ and ΦΙ in right field, ΕΥΕΡΓΕΤΟΥ and two monograms in left field. SC 2061.4j; SMA 286; HGC 9, 1067d. 16.50g, 29mm, 12h.

Extremely Fine. 400

Acquired from Leu Numismatik AG.

PARTHIA

A Wonderfully Preserved Example of the Type



315. Parthia, Andragoras AR Tetradrachm. Hekatompylos(?), circa 246/5-239/8 BC. Turreted head of Tyche to right, wearing pendant earring and necklace; monogram of Andragoras behind / Athena standing to left, wearing helmet, long chiton and himation, holding owl on extended right hand and resting left hand on grounded shield, transverse spear in background; ΑΝΔΡΑΓΟΡΟΥ to right. Roma XIV, 325; Mitchiner 20; BMC 3-4, pl. xxviii, 2-3. 16.93g, 25mm, 6h.

Good Extremely Fine; attractive light old cabinet tone, in outstanding condition for the type. Extremely Rare. 7,500

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.

It has been suggested that the Andragoras of Parthia whom Alexander the Great supposedly conferred local authority upon (Justin, xii. 4), never existed at all and is only mentioned by Justin by mistake. Andragoras was in fact not included in the partition of power at the Treaty of Triparadisus in 321 BC, when instead Philip was named as the ruler of Parthia, and in other classical sources Phrataphernes is usually mentioned as the satrap of Parthia until Philip replaced him. Philip in turn was satrap until 318 BC, when Peithon, who was then seeking to establish his power over all the Eastern provinces, made himself master of Parthia, and put Philip to death. Andragoras therefore has no secure place in the immediate chronology of post-Alexandrine Parthia. It is of course possible that Justin was mistaken about his satrapy (numerous other small satrapies existed in the area), or had his dating confused - the existence of an Andragoras who was Satrap of Parthia under Antiochos I, is uncontested. This Andragoras appears to have taken advantage of what appeared to be the imminent collapse of the Seleukid Empire in the Third Syrian War, when - following the death of Antiochus II - Ptolemy III seized control of the Seleucid capital at Antioch, to secede from the empire and make his satrapy into an independent kingdom. Following the secession of Parthia from the Empire and the resultant loss of military support, Andragoras had difficulty in maintaining his borders, and in about 238 BC the Parni invaded under the command of Arsakes and his brother Tiridates and seized control of the northern region of the Parthian territory. Andragoras appears to have been killed either attempting to retake this territory, or while resisting the Parni conquest of the remainder of Parthia.

Given the evidence we are presented with, the silver coinage of Andragoras and Sophytes should be considered roughly contemporary, but it seems apparent that Andragoras' Tyche-Athena tetradrachms slightly pre-dated the helmeted head series of Sophytes. Earlier scholarship has often tended to date the coinage of both Andragoras and Sophytes much too early, occasionally to the period immediately following the death of Alexander. The presence in this group of a somewhat worn Seleukos elephant-quadriga type tetradrachm (SC 177.5) from the Susa mint, suggests a terminus post quem of 295 BC. Further considerations on the identical monograms found on the gold and silver coinage of Andragoras, and a thorough review of the political history of the eastern satrapies of the Seleukid empire from 321-250 BC lead us to conclude that there can have been only one Andragoras, and that both the silver and gold coinage must date to the time of his rebellion and secession from the Empire. We have therefore proposed the redating of this series to c.246/5-239/8 BC.



316. Parthia, Andragoras AR Tetradrachm. Hekatompylos(?), circa 246/5-239/8 BC. Turreted head of Tyche right, wearing pendant earring and necklace; monogram of Andragoras behind / Athena standing left, wearing helmet, long chiton and himation, holding owl on extended right hand and resting left hand on grounded shield, transverse spear in background; ΑΝΔΡΑΓΟΡΟΥ to right. Roma XIV, 326; Mitchiner 20; BMC 3-4, pl. xxviii, 2-3. 16.69g, 30mm, 6h.

Extremely Fine. Extremely Rare. 2,500

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



317. Parthia, Andragoras AR Tetradrachm. Hekatompylos(?), circa 246/5-239/8 BC. Turreted head of Tyche to right, wearing pendant earring and necklace; monogram of Andragoras behind / Athena standing to left, wearing helmet, long chiton and himation, holding owl on extended right hand and resting left hand on grounded shield, transverse spear in background; ΑΝΔΡΑΓΟΡΟΥ to right. Roma XIV, 326; Mitchiner 20; BMC 3-4, pl. xxviii, 2-3. 17.03g, 25mm, 6h.

About Extremely Fine. Extremely Rare. 1,500

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



318. Parthia(?), 'Athenian Series' AR Tetradrachm. Hekatompylos(?), circa 246/5-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram of Andragoras(?) behind / Owl standing right, head facing; behind, prow and grape bunch on vine with leaf, AΘE before. Roma XIV, 330; Bopearachchi, Sophytes Series 1A; SNG ANS 3; N&A 40-42; Mitchiner -; HGC 12, 2. 16.97g, 23mm, 6h.

Good Very Fine. Extremely Rare. 750

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



319. Parthia(?), 'Athenian Series' AR Didrachm. Hekatompylos(?), circa 246/5-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram of Andragoras(?) behind / Owl standing right, head facing; behind, prow and grape bunch on vine with leaf, AΘE before. Roma XIV, 331; Bopearachchi, Sophytes Series 1A; SNG ANS 6; N&A 43-45; HGC 12, 3. 8.00g, 19mm, 6h.

Good Extremely Fine; attractive light cabinet tone. Very Rare. 750

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



320. Parthia(?), ‘Athenian Series’ AR Didrachm. Hekatompylos(?), circa 246/5-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram of Andragoras(?) behind / Owl standing right, head facing; behind, prow and grape bunch on vine with leaf, AΘE before. Roma XIV, 331; Bopearachchi, Sophytes Series 1A; SNG ANS 6; N&A 43-45; HGC 12, 3. 8.10g, 20mm, 6h.

Good Extremely Fine. Very Rare. 750

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



321. Parthia(?), ‘Athenian Series’ AR Didrachm. Hekatompylos(?), circa 246/5-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram of Andragoras(?) behind / Owl standing right, head facing; behind, prow and grape bunch on vine with leaf, AΘE before. Roma XIV, 331; Bopearachchi, Sophytes Series 1A; SNG ANS 6; N&A 43-45; HGC 12, 3. 7.91g, 20mm, 6h.

Good Extremely Fine. Very Rare. 750

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



322. Parthia(?), ‘Athenian Series’ AR Didrachm. Hekatompylos(?), circa 246/5-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram of Andragoras(?) behind / Owl standing right, head facing; behind, prow and grape bunch on vine with leaf, AΘE before. Roma XIV, 331; Bopearachchi, Sophytes Series 1A; SNG ANS 6; N&A 43-45; HGC 12, 3. 8.12g, 18mm, 6h.

Extremely Fine. Very Rare. 750

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



323. Parthia(?), ‘Athenian Series’ AR Didrachm. Hekatompylos(?), circa 246/5-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram of Andragoras(?) behind / Owl standing right, head facing; behind, prow and grape bunch on vine with leaf, AΘE before. Roma XIV, 331; Bopearachchi, Sophytes Series 1A; SNG ANS 6; N&A 43-45; HGC 12, 3. 7.91g, 18mm, 6h.

Extremely Fine. Very Rare. 500

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



324. Parthia(?), ‘Eagle series’ AR Drachm. Ekbatana(?), circa 246/5-239/8 BC. Local standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram of Andragoras(?) behind / Eagle standing left, head right; behind, grape cluster on vine with leaf. Roma XIV, 332; Bopearachchi, Sophytes Series 2A; SNG ANS -; Mitchiner -; CNG 63, 920; HGC 12, 8. 3.55g, 15mm, 6h.

Extremely Fine. Very Rare. 750

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



325. Parthia(?), ‘Eagle series’ AR Drachm. Ekbatana(?), circa 246/5-239/8 BC. Local standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram of Andragoras(?) behind / Eagle standing left, head right; behind, grape cluster on vine with leaf. Roma XIV, 332; Bopearachchi, Sophytes Series 2A; SNG ANS -; Mitchiner -; CNG 63, 920; HGC 12, 8. 3.53g, 14mm, 6h.

Extremely Fine; old cabinet tone. Very Rare. 500

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



326. Parthia(?), ‘Eagle series’ AR Drachm. Ekbatana(?), circa 246/5-239/8 BC. Local standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram of Andragoras(?) behind / Eagle standing left, head right; behind, grape cluster on vine with leaf. Roma XIV, 332; Bopearachchi, Sophytes Series 2A; SNG ANS -; Mitchiner -; CNG 63, 920; HGC 12, 8. 3.53g, 14mm, 6h.

Extremely Fine; lightly toned and lustrous. Very Rare. 500

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



327. Parthia(?), ‘Eagle series’ AR Drachm. Ekbatana(?), circa 246/5-239/8 BC. Local standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl / Eagle standing left, head right; grape cluster on vine with leaf above. Roma XIV, 334; Bopearachchi, Sophytes Series 2A; SNG ANS 14-16; Mitchiner 26c; N&A 52-57; HGC 12, 8. 3.51g, 14mm, 6h.

Extremely Fine. Very Rare. 500

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



328. Parthia(?), ‘Eagle series’ AR Drachm. Ekbatana(?), circa 246/5-239/8 BC. Local standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl / Eagle standing left, head right; behind, grape cluster on vine with leaf, and kerykeion above. Roma XIV, 335; Bopearachchi, Sophytes Series 2A; SNG ANS -; Mitchiner 26d; N&A 63-64; HGC 12, 8. 3.40g, 15mm, 6h.

500

Near Mint State. Extremely Rare.

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.

UNCERTAIN EASTERN SATRAPY

Unpublished Reverse Symbol



329. Uncertain Eastern Satrapy, ‘Athenian Series’ AR Didrachm. Uncertain mint, circa 323-240 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; small grape bunch behind / Owl standing right, head facing; olive sprig, crescent and vine leaf behind, AΘE before. Bopearachchi, Sophytes -; SNG ANS -; N Mitchiner -. 8.49g, 16mm, 12h.

Very Fine; minor deposit on obv. Apparently unpublished with this reverse symbol. 500

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



330. Uncertain Eastern Satrapy, ‘Athenian Series’ AR Didrachm. Uncertain mint, circa 323-240 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; small grape bunch behind / Owl standing right, head facing; olive sprig and crescent behind, AΘE before. Roma XIV, 342; Bopearachchi, Sophytes Series 1A; Mitchiner -; SNG ANS 5; N&A 24-29; NAC 77, 102; Triton VIII, 608; HGC 12, 4. 8.11g, 19mm, 6h.

Good Very Fine. Very Rare. 500

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.

BAKTRIA

An Unrecorded Variant



331. Baktria, ‘Athenian Series’ AR Tetradrachm. Stasanor, satrap(?). Uncertain mint in the Oxus region, circa 321-245 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; MNA behind, ΣTA below / Owl standing right, head facing; olive sprig, crescent and grape bunch behind, AΘE before. Unpublished; Roma XIV, 346 var. (ΣTA-MNA); N&A 1-3 var. (same). 17.06g, 23mm, 12h.

Very Fine. Extremely Rare; a previously unrecorded variant and one of fewer than ten known examples of the type. 2,500

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.

The ΣTA MNA mark which appears on a small number of extremely rare tetradrachms is nearly identical to a mark on a double daric (BMC Arabia p. 178, 12) attributed to Babylon. F. Imhoof-Blumer read the two clearly separate marks as one, arriving at the name ‘Stamenes’, who was briefly satrap of Babylonia under Alexander after the death of Mazaios, before being replaced by a Macedonian, Archon, son of Kleinias, who governed until after Alexander’s death. There is however no evidence to support this attribution, and in fact the reverse punch of the double daric is considerably different in style to others of the series. Moreover, in considering the origin of that coin, which came from the Oxus hoard and entered the BM in 1881, it seems more logical to suppose, as proposed by Head (NC, 1906), that it was minted further east, perhaps under the then satrap Stasanor. The letters MNA remained unexplained to Head, but the appearance of these letters on their own, not preceded by ΣTA on ‘Athenian Series’ tetradrachms and the helmeted portrait issues of Sophytes, which also appear in abbreviated form as MN and M, further discredit the Stamenes theory, and strengthen the case for ΣTA being viewed independently of the second mark, MNA. For further discussion on the ΣTA-MNA marks, see N&A p. 50-54.

Stasanor was a native of Soli in Cyprus who held a distinguished position among the officers of Alexander the Great. He probably entered the service after the siege of Tyre in 332 BC, but the first occasion on which his name is mentioned is during the campaign in Baktria, when he was despatched by Alexander with a strong force to reduce Arsames, then satrap of Aria, who was in revolt. As reward, Stasanor was confirmed in the now vacant position of satrap, whence he was soon promoted to Drangiana. In the Partition of Triparadisus in 321 BC, Stasanor was appointed the more important government of Baktria and Sogdiana. He is attested as having been still at his post in 316, and may possibly have remained there until his death before or in 305, when Seleukos is believed to have attacked and conquered the province.

However, while an attribution of this type to Stasanor may seem attractive and even tempting, its context within this group and the rather moderate wear it has suffered suggest that it may have been produced somewhat later than the time of Stasanor, even if we accept that he may have still been at his post in 305. Moreover, in considering the redating of the coins of Sophytes (see lots 325, 364 and 365) we must admit the possibility that if MNA is an engraver or mint-master’s initials, then it seems unlikely that the same engraver or mint-master would have been active for so lengthy a span of time. It then follows that ΣTA might refer to neither Stamenes nor Stasanor.

MNA



332. Baktria, ‘Athenian Series’ AR Didrachm. Uncertain mint in the Oxus region, circa 261-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; MNA behind / Owl standing right, head facing; olive sprig and crescent behind, AΘE before. Roma XIV, 349; Bopearachchi, Sophytes -; Mitchiner -; SNG ANS -; N&A -, cf. 18-19 (tetradrachms); CNG E-115, 180 (misdescribed). 8.11g, 19mm, 6h.

Good Very Fine. Extremely Rare. 750

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.

The appearance of the letters MNA on their own, not preceded by ΣTA, which also appear in abbreviated form as MN and M, both on this ‘Athenian Series’ coinage and on the helmeted portrait issues of Sophytes, is suggestive of MNA being either a magistral mark, or an engraver’s signature. While the prominent placement of MNA on both the double daric and the tetradrachm would seem to be counter-indicative of its being a signature because of its brazen size and obtrusiveness, on the helmeted portrait coins of Sophytes it is very discreetly placed on the bust truncation. The fact that it is so well hidden (and on the tetradrachms, abbreviated simply to ‘M’) very strongly argues against it being a magistrate or subordinate official’s name. The Baktrian ‘Athenian series’ coinage, judging from its lack of wear, must have been issued immediately prior to or concurrent to Sophytes’ named coinage.



333. Baktria, ‘Athenian Series’ AR Tetradrachm. Uncertain mint in the Oxus region, circa 261-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram behind / Owl standing right, head facing; olive sprig and crescent behind, grape bunch over tail, AΘE before. Roma XIV, 354; Bopearachchi, Sophytes Series 1A; Mitchiner 13e; N&A 13-15; SNG ANS -; Svoronos pl. 109, 8; Leu 83, 263; HGC 12, 1. 16.73g, 22mm, 6h.

Good Very Fine. Very Rare. 1,000

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



334. Baktria, ‘Athenian Series’ AR Tetradrachm. Uncertain mint in the Oxus region, circa 261-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram behind / Owl standing right, head facing; olive sprig, crescent and grape bunch behind, AΘE before. Roma E-67, 583 (same dies); cf. Bopearachchi, Sophytes Series 1A; Mitchiner -; N&A -, cf. 13-17 (different monogram); SNG ANS -. 16.64g, 22mm, 6h.

About Extremely Fine. Extremely Rare; one of only four known examples. 1,000

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



335. Baktria, ‘Athenian Series’ AR Tetradrachm. Uncertain mint in the Oxus region, circa 261-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram behind / Owl standing right, head facing; olive sprig and crescent behind, grape bunch over tail, AΘE before. Roma XIV, 354; Bopearachchi, Sophytes Series 1A; Mitchiner 13e; N&A 13-15; SNG ANS -; Svoronos pl. 109, 8; Leu 83, 263; HGC 12, 1. 16.97g, 23mm, 6h.

Good Very Fine. Very Rare. 750

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.



336. Baktria, ‘Athenian Series’ AR Tetradrachm. Uncertain mint in the Oxus region, circa 261-239/8 BC. Attic standard. Head of Athena right, wearing earring, necklace, and crested Attic helmet decorated with three olive leaves over visor and a spiral palmette on the bowl; monogram behind / Owl standing right, head facing; olive sprig and crescent behind, grape bunch over tail, AΘE before. Roma XIV, 354; Bopearachchi, Sophytes Series 1A; Mitchiner 13e; N&A 13-15; SNG ANS -; Svoronos pl. 109, 8; Leu 83, 263; HGC 12, 1. 16.88g, 23mm, 6h.

Good Very Fine. Very Rare. 750

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.




ΣΑΦΥΤΟΥ

A Baktrian Portrait of Seleukos I?







337. Baktria, Sophytes AR Tetradrachm. Uncertain mint in the Oxus region, circa 246/5-235 BC. Attic standard. Head of Seleukos(?) right, wearing laurel wreathed Attic helmet decorated with spiral pattern on crest and eagle wings on cheek-guard, tied under chin; M on bust truncation / Cockerel standing right; kerykeion behind, ΣΩΦΥΤΟΥ to right. S. Jansari, 'The Sophytes Coins: from the Punjab to Bactria and back again', in NC 2018, pp. 71-98, 71 (O2/R2) = RN XV lot 348 (same dies); cf. Bopearachchi, Sophytes Series 3A, pl. I, 1; for type cf. SNG ANS 21-23 (drachm); Mitchiner 29 (drachm); Whitehead NC 1943, pp. 64, 1 and pl. III, 7-8 (drachm); Roma XIV, 365 var. (no M under truncation). 16.80g, 26mm, 6h.

Near Mint State; attractive light cabinet tone with golden iridescent highlights, a bold and expressive portrait engraved in the finest Hellenistic style. Extremely Rare; an issue of considerable numismatic interest. 20,000

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.

The question of who Sophytes was and when he lived is one that has confounded numismatists for a hundred and fifty one years. It should be quite clear to anyone reading this that the Sophytes of this coinage was not the Sopeithes described in classical sources as the ruler in the Punjab region between the Hydraotes and the Hyphasis who so impressed Alexander. We can say with certainty only that he was evidently Indo-Iranian by ethnicity, for Sophytes is the Hellenisation of a non-Greek name, and that he must have commanded an important region or city, most likely within Baktria, in the vicinity of the Oxus river. Though little (if any) attention has been paid to the choice of the cockerel as the reverse type, it is when considered properly, thoroughly Baktrian in character. The cockerel was a most sacred animal in Zoroastrian religion; besides its common name 'Halka' and its onomatopoeic name 'Kahrkatas', it was also referred to by a religious name, 'Parodarsh' - literally, 'foreseer' (of the dawn). It was the bird of light and hence of righteousness, scattering the darkness and the evil that dwells within.

The reverse of this tetradrachm replaces the Athenian owl from the earlier 'Athenian Series' for the cockerel that will remain the principal type of Sophytes on his helmeted portrait issues. The cockerel is joined by a kerykeion adjunct symbol already familiar to us from the preceding series, and the legend ΣΟΦΥΤΟΥ. We have already established that the coinage of Andragoras and Sophytes should be considered roughly contemporary, with the former's probably preceding that of the latter, judging by the patterns of wear that we have encountered. It seems fair to propose therefore, that emboldened by Andragoras' placement of his own name upon the reverse of his coins, Sophytes decided to follow suit. Certainly, the hold of the Seleukid central government over its farthest eastern satrapies had been weakening since the death of Antiochos I; Houghton and Lorber (SC, p. 167) observe that "mint operations in the rich province of Baktria gradually escaped Seleukid control" throughout Antiochos II's reign, and while it was previously accepted that there was only one Baktrian mint, recent scholarship and archaeology has shown this not to be the case. "

This portrait, which has all too often been simply assumed to be that of Sophytes himself, is eminently worthy of further scrutiny. It is the work of a highly talented individual, and depicts what should by any account be a great general, helmeted in Attic style and wearing the laurel wreath of a conqueror. Unfortunately the actions of Sophytes, whatever they might have been, were either not recorded or have long since been lost. We cannot therefore determine whether this individual may indeed have performed such deeds as to be worthy of commemoration in such a fashion. In examining the features of the individual depicted on this coin however, it becomes immediately apparent that there are distinct similarities with certain idealised portraits of Seleukos I. It is conceivable that we should see in this portrait not an image of the unknown ruler Sophytes, but an idealised image of the deified Seleukos, as can be found on the somewhat earlier coinage of Philetairos, circa 269 BC. Those images (cf. in particular Gulbenkian 966) have nearly identical features - in particular the heavy brow, aquiline nose, down-turned mouth and prominent chin.

The historical sources offer us few clues as to the dating of Sophytes' rule. They tell us that Stasanor was satrap of Baktria until at least 316 BC, and that Seleukos reintegrated Baktria into his empire on his eastern anabasis in c. 305. An early date therefore seems highly unlikely. Turning to the evidence of the coin itself, numismatists have correctly observed that the obverse portrait is derived from the similar type of Seleukos on his trophy tetradrachms (SC 174), which should be dated to after c. 301 BC; the presence of the somewhat worn elephant-quadriga tetradrachm in the present group pushes the date even further to the right, and into the third century. Now, the presence of this type in this group along with coins of Andragoras indicates a considerably later date than previously supposed. We have already proposed with good reason that the coinage of Andragoras should be dated to c.246/5-239/8 BC and that given the patterns of wear that may be observed upon them, there is sufficient justification to argue for the dating of Sophytes' named coinage to c. 246/5-235, after Andragoras had begun coining but before Diodotos II would have been free to dispose of any lesser regional powers. This turbulent time period has already afforded us a plausible reason for the striking of Andragoras' coinage. It is possible that Sophytes too was prompted to look to the security of his own territory following the effective withdrawal of the central government's influence in that area. Diodotos I too struck his own coinage in Baktria, which while bearing his own portrait on the obverse nevertheless maintained the name 'Antiochos' on the reverse as a token symbol of loyalty. Does Sophytes coinage, with a distinctly 'local' reverse type, seek to achieve the same veneer of loyalty as that of Philetairos and Diodotos by placing the image of Seleukos I, the founder of the Seleukid empire, on his obverse?



338. Baktria, Sophytes AR Didrachm. Uncertain mint in the Oxus region, circa 246/5-235 BC. Attic standard. Head of Seleukos(?) right, wearing laurel wreathed Attic helmet decorated with spiral pattern on crest and eagle wings on cheek-guard; M on bust truncation / Cockerel standing right; kerykeion behind, ΣΩΦΥΤΟΥ to right. Jansari 10 (O1/R1); Bopearachchi, Sophytes Series 3A, pl. I, 2 = Alpha Bank 7461; for type cf. SNG ANS 21-23 (drachm); Mitchiner 29 (drachm); Whitehead NC 1943, pp. 64, 1 and pl. III, 7-8 (drachm). 8.03g, 21mm, 6h.

Good Extremely Fine; attractive light cabinet tone. Extremely Rare. 4,000

From the 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.

A Gem of a Coin



339. Baktria, Sophytes AR Drachm. Uncertain mint in the Oxus region, circa 246/5-235 BC. Attic standard. Head of Seleukos(?) right, wearing laurel wreathed Attic helmet decorated with spiral pattern on crest and eagle wings on cheek-guard; M on bust truncation / Cockerel standing right; kerykeion behind, ΣΩΦΥΤΟΥ to right. Jansari 47 (O26/R33, this coin); Bopearachchi, Sophytes Series 3A, pl. I, 3; SNG ANS 21-23; Mitchiner 29b; HGC 12, 14. 3.86g, 16mm, 6h.

Near Mint State. Extremely Rare. 4,000

From the Long Valley River Collection;
This coin published in S. Jansari, 'The Sophytes Coins: from the Punjab to Bactria and back again', in NC 2018;
Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 350;
Ex 1960s Andragoras-Sophytes Group, present in Germany in 1975, subsequently exported to the USA.

An Unpublished Variety



340. Greco-Baktrian Kingdom, Diodotos II Soter AV Stater. Mint A (near Aï Khanoum), circa 255-250 BC. Diademed head right / Zeus Bremetes advancing left, extended left arm draped with aegis, preparing to hurl thunderbolt in right hand; ΒΑΣΙΛΕΩΣ to right, ΔΙΟΔΟΤΟΥ to left; in left field, wreath above eagle standing left; monogram (Indus script character 'd'?) to right. Kritt, New -, but for discussion of rev. monogram, cf. pp. 118-9 and 128-9; Bopearachchi -; SNG ANS -, but cf. 82-6; Mitchiner -, cf. 73; cf. HGC 12, 20. 8.37g, 19mm, 6h.

Good Very Fine; test cut. Unpublished in the standard references with this monogram in right field. 1,500

From the Professor Shir Mohammad Collection.



341. Greco-Baktrian Kingdom, Euthydemos I Theos Megas AR Tetradrachm. Circa 225-200/195 BC. Mint A (near Aï Khanoum), circa 220/15 BC. Diademed head right, with elderly features / Herakles seated left on rock, holding club set on rocks; ΒΑΣΙΛΕΩΣ and monogram to right, ΕΥΘΥΔΗΜΟΥ to left. Kritt A17; cf. Bopearachchi 11A (AV oktadrachm) and Série 12 (for type, but monogram unlisted); cf. SNG ANS 131; cf. HGC 12, 36 and 43 (same). 16.64g, 29mm, 12h.

Extremely Fine; an excellent example of the type. Rare. 4,000

From the Oxus Collection (Denmark).



342. Greco-Baktrian Kingdom, Demetrios I Aniketos AR Tetradrachm. Circa 200-185 BC. Diademed and draped bust right, wearing elephant skin headdress / ΒΑΣΙΛΕΩΣ ΔΗΜΗΤΡΙΟΥ, Herakles standing facing, crowning himself with right hand, holding club and lion's skin in left; monogram to inner left. Bopearachchi 1D; SNG ANS 188-189; HGC 12, 63. 16.93g, 34mm, 12h.

Good Extremely Fine; exceptional metal quality and condition for the issue. 5,000

From the Oxus Collection (Denmark).



343. Greco-Baktrian Kingdom, Euthydemos II AR Tetradrachm. Circa 185-180 BC. Diademed bust right / ΒΑΣΙΛΕΩΣ ΕΥΘΥΔΗΜΟΥ, Herakles standing facing, crowned with leaves, holding wreath in right hand and carrying club and lion's skin with left; monogram in left field. Bopearachchi Série 1d; SNG ANS 217-8; HGC 12, 72. 16.70g, 33mm, 12h.

Good Very Fine. Rare. 2,000

From the Oxus Collection (Denmark).

Alexander the Great Commemorative Issue







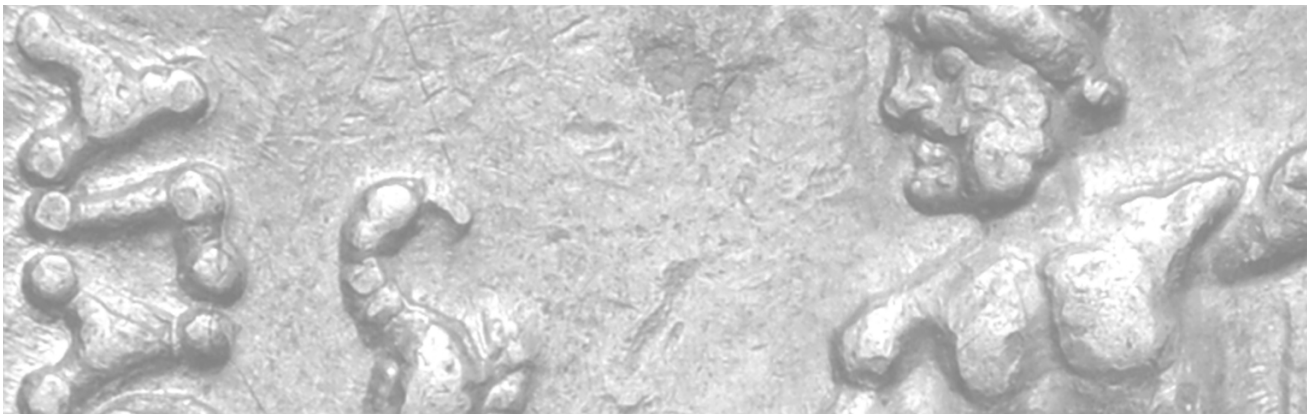
344. Greco-Baktrian Kingdom, Agathokles AR Tetradrachm. Circa 185-180 BC. ‘Pedigree’ commemorative of Alexander III of Macedon. ΑΛΕΞΑΝΔΡΟΥ ΤΟΥ ΦΙΛΙΠΠΟΥ, head of Herakles to right, wearing lion skin headdress / Zeus Aëtophoros seated to left, holding sceptre; ΒΑΣΙΛΕΥΟΝΤΟΣ ΑΓΑΘΟΚΛΕΟΥΣ ΔΙΚΑΙΟΥ around, monogram to inner left. Bopearachchi 12B; Bopearachchi & Rahman 163 (same obv. die); SNG ANS -; MIG type 142 var. (unlisted monogram); Triton VIII, lot 633 (same obv. die); HGC 12, 83. 16.92g, 30mm, 12h.

Extremely Fine. Extremely Rare; one of only 3 examples offered at auction in the past 20 years. 15,000

From the Oxus Collection (Denmark).

This stunning silver tetradrachm was issued as part of the ‘pedigree’ series, coins minted under Agathokles and his probable contemporary Pantaleon which commemorated preceding rulers. This tetradrachm celebrates the undefeated general and monarch of Macedon, Alexander the Great, whose coinage featured the same obverse and reverse imagery of Herakles and Zeus Aëtophoros. The obverses of the other ‘pedigree’ coins featured the predecessor’s name and cult epithet, while their reverses were inscribed with the name and titles of the issuing ruler; interestingly, Alexander receives no cult title here and is instead named as “the son of Philip”. The reverse of this type exhibits similarities with the tetradrachms of Pantaleon: coin types issued by the latter monarch, like Bopearachchi 1A, depict a seated Zeus holding a sceptre and a small statue of Hekate, while on this Agathokles specimen, the same deity holds an eagle. According to SNG, the greater number of issues and different types minted in the name of Agathokles, when compared to the coinage of Pantaleon, suggests that the former had the longer reign (ANS, 1998, p.230).

Such numismatic types proclaimed the legitimacy of these Bactrian rulers, by attempting to place (or shoehorn) them firmly into a line of succession that could be traced back to Alexander himself. This obverse iconography evoked an impression of the Euthydemid royal line, countering the competing claim of Eukratides, the usurper who revolted at around 171 BC. This coin can be fruitfully examined alongside later coins of Eukratides, who controlled the mint in a peripheral part of the kingdom, probably in the Bamian valley (M. Mitchiner, The early Indo-Greeks and their antecedants, vol. 1, 1975, p.66). Eukratides produced his own commemorative issues like lot 352, which shows the usurper as a monarch with his assumed title ΜΕΓΑΣ. Eukratides’ right to rule is reinforced by what seems to be a representation of his own lineage on lot 352: the reverse depicts Heliocles and Laodice, identified as his parents in SNG, with his possible mother sporting the royal diadem (ANS, 1998, p.430). Since the fall of the Euthydemid dynasty lacks literary evidence, excepting the account of Eukratides’ revolt by Justin (XLI, 6), numismatic sources like the commemorative issues of Agathokles and Eukratides prove to be of particular historical significance. This splendid Agathokles tetradrachm serves to shed light on the competing dynasties vying for power in the years before Eukratides secured control of the kingdom.





345. Greco-Baktrian Kingdom, Antimachos I Theos AR Tetradrachm. Circa 180-170 BC. Diademed and draped bust right, wearing kausia / ΒΑΣΙΛΕΩΣ ANTIMAXOY, Poseidon, laureate, standing facing, holding trident and filleted palm; monogram to inner right. Bopearachchi 1D; Mitchiner 124b; SNG ANS 276-7; HGC 12, 345. 16.76g, 31mm, 12h.

Good Extremely Fine. Rare. 2,000

From the Oxus Collection (Denmark).

Some scholars suggest Antimachos was a member of the Euthydemid dynasty and thus possibly a son of Euthydemos and brother of Demetrios. Other historians disagree however, and propose him as being independent of Euthydemid authority, probably a scion of some relation to the Diodotid dynasty. Antimachos was either defeated during his resistance to the usurper Eukratides, or his main territory was absorbed by the latter upon his death.



346. Greco-Baktrian Kingdom, Antimachos I Theos AR Tetradrachm. Circa 180-170 BC. Diademed and draped bust right, wearing kausia / ΒΑΣΙΛΕΩΣ ANTIMAXOY, Poseidon, laureate, standing facing, holding trident and filleted palm; monogram to inner right. Bopearachchi 1D; Mitchiner 124b; SNG ANS 276-7; HGC 12, 345. 16.78g, 33mm, 12h.

Extremely Fine. Rare. 2,000

From the Oxus Collection (Denmark).

Likely the Finest Known Tetradrachm of Demetrios II



347. Greco-Baktrian Kingdom, Demetrios II AR Tetradrachm. Circa 150-145 BC. Diademed and draped bust right / Athena standing facing, holding spear and shield set on ground; ΒΑΣΙΕΛΩΣ to right, ΔΗΜΗΤΡΙΟΥ and monogram to left. Bopearachchi 1E; SNG ANS 392 (same obv. die) = NFA, [CJAA?] Dec 14 1989, no. 755; HGC 12, 126; cf. Qunduz 36 for similar style obv. 16.95g, 33mm, 12h.

Mint State; likely the finest known tetradrachm of Demetrios II. 3,000

From the Oxus Collection (Denmark).

SNG ANS notes a doubt over no. 392, presumably on account of the unusual style; however the styles of the obverse dies produced for Demetrios II vary, with dies of similar style to the present example having been found in the Qunduz Hoard (cf. 35-38). The stylistic variations support the current scholarly hypothesis that Demetrios II ruled in the east of Baktria, and/or further south, in Paropamisadae and/or Arachosia, which is plausible given that no coins of his have been found in the ruins of Aï Khanoum; it is presently thought that Demetrios struck his coinage at a number of temporary mints. The present incontrovertibly authentic coin both vindicates the ANS (NFA) specimen and further supports the south/eastern hypothesis when the more 'provincial' style of engraving is considered. It is of unparalleled preservational state, making it in all likelihood the finest surviving coin of Demetrios II.



2x





2x

348. Greco-Baktrian Kingdom, Eukratides I Megas AR Obol. Circa late 160s BC. Draped and cuirassed bust right, wearing crested helmet adorned with bull's horn and ear / The two caps of the Dioskouroi, each with a palm branch beside it; ΒΑΣΙΛΕΩΣ to right, ΕΥΚΡΑΤΙΔΟΥ to left, monogram below. Bopearachchi 9C; SNG ANS 496; HGC 12, 139. 0.68g, 11mm, 12h.

Extremely Fine. Rare. 300









349. Greco-Baktrian Kingdom, Eukratides I Megas AR Tetradrachm. Circa 171-145 BC. Diademed, draped and cuirassed bust right / The Dioskouroi on horses prancing right, each holding spear and palm; ΒΑΣΙΛΕΩΣ above, ΕΥΚΡΑΤΙΔΟΥ below, monogram in lower right field. Bopearachchi 1D; SNG ANS 432; HGC 12, 130. 16.91g, 33mm, 1h.

Mint State. 1,500

From the Oxus Collection (Denmark).









350. Greco-Baktrian Kingdom, Eukratides I Megas AR Tetradrachm. Circa 171-145 BC. Diademed, draped and cuirassed bust right / The Dioskouroi on horses prancing right, each holding spear and palm; ΒΑΣΙΛΕΩΣ above, ΕΥΚΡΑΤΙΔΟΥ below, monogram in lower right field. Bopearachchi 1D; SNG ANS 432; HGC 12, 130. 16.96g, 34mm, 12h.

Good Extremely Fine. 1,500

From the Oxus Collection (Denmark).


ROMA
ROMA
C·CLODIVS
M·F




ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ
ΕΥΠΑΤΟΡΟΣ

The Celebrated Gold Coinage of Eukratides







351. Greco-Baktrian Kingdom, Eukratides I 'the Great' AV Stater. Circa 170-145 BC. Diademed and draped bust right, wearing crested helmet adorned with bull's horn and ear; all within pelleted border / ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ above, ΕΥΚΡΑΤΙΔΟΥ below, the Dioskouroi on rearing horses right, holding palm fronds and spears; monogram in lower right field. Al. N. Oikonomedes, 'The Gold Coinage of the Indo-Greek King Eukratides I (171-155 B.C.),' North American Journal of Numismatics 7.6 (1968), Group B; F.L. Holt, 'Eukratides of Baktria, 'Coins, Cults, History and Inscriptions III: Studies in Honor of Al. N. Oikonomedes', pp. 72-76; Bopearachchi 5 var. (unlisted monogram); cf. Bopearachchi 7A (drachm); cf. SNG ANS 463 (monogram); MIG Type 176 var. (unlisted monogram); Triton XVIII, lot 837 (same obv. die); Triton XIV, lot 428 (same obv. die); Triton VIII, 645 (same dies); Triton I, lot 618 (same dies); Tkalec (29 February 2000), lot 199 (same obv. die); HGC 12, 129. 8.50g, 20mm, 12h.

Near Mint State; lustrous. Very Rare. 30,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XII, 29 September 2016, lot 419;
Privately purchased in association with Scholium Group (London), September 2014.

The close die links (only one obverse die and two reverse dies) suggest that this issue was very limited and struck for a special occasion, no doubt at the same time as the fabulous 20 stater medallion weighing 169.2g now in the Bibliothèque Nationale in France, which is the largest gold coin to have been struck in antiquity. The occasion that merited such grand celebration was undoubtedly the victory over Demetrios of India and the conquest of the western parts of the Indo-Greek kingdom:

"Eukratides led many wars with great courage, and, while weakened by them, was put under siege by Demetrios, king of the Indians. He made numerous sorties, and managed to vanquish 60,000 enemies with 300 soldiers, and thus liberated after four months, he put India under his rule." (Justin XLI, 6).

Eukratides was one of the last but most important Greco-Baktrian kings, responsible for the overthrow of the Euthydemid dynasty and for waging numerous campaigns against the Indo-Greek kings, temporarily holding territory as far east as the Indus. By the range, quantity and quality of his coinage, which included the above mentioned medallion, we can surmise that his was a reign of considerable significance and prestige.

Eukratides was murdered on his way home from India, apparently by his son, who hated his father so much that he "ran with his chariot over the blood of his father, and ordered the corpse to be left without a sepulture" (Justin XLI, 6). The subsequent civil war between rival members of the dynasty, combined with external pressures from the Indo-Greeks, Sogdians and Parthians led to the ultimate collapse of the Greco-Baktrian Kingdom a mere fifteen years later, when it was conquered by the Parthians under Mithradates.

Eukratides, with Heliokles and Laodike







352. Greco-Baktrian Kingdom, Eukratides I Megas AR Tetradrachm. Circa 170-145 BC. Dynastic pedigree issue. Draped and cuirassed bust right, wearing crested helmet adorned with bull's horn and ear; ΒΑΣΙΛΕΥΣ ΜΕΓΑΣ above, ΕΥΚΡΑΤΙΔΗΣ below, all within bead-and-reel border / Conjoined, draped busts of Heliokles and Laodike, wearing tainia, to right; ΗΛΙΟΚΛΕΟΥΣ above, ΚΑΙ ΛΑΟΔΙΚΗΣ in exergue, monogram to left, all within bead-and-reel border. Bopearachchi 15A; Bopearachchi & Rahman 263; SNG ANS 526-527; MIG Type 182a; HGC 12, 133. 16.95g, 31mm, 12h.

Near Mint State. Rare, and in outstanding condition for the type. 15,000

From the Oxus Collection (Denmark).

Eukratides The Great was one of the last but most important Greco-Baktrian kings, responsible for the overthrow of the Euthydemid dynasty. While the position held by Eukratides prior to his revolt is unclear, it has been suggested he held the position of satrap in Baktria during the campaigning of Demetrios, successor of Euthydemos II, in India around 192 BC (Cunningham, A. "Coins of Alexander's Successors in the East (Continued)." in The Numismatic Chronicle and Journal of the Numismatic Society 9 (1869): pp. 121-53). There is limited record of the revolt, although Justin (XLI, 6) describes an event when the usurper survived a siege lasting five months by a force of sixty thousand loyal to Demetrios, successor of Euthydemos II, with only three hundred men.

Whilst Justin reports that the conflict originated between Eukratides and Demetrios, numismatic evidence suggests Demetrios ceased to rule and succession passed down the legitimate line to Antimachos, Agathokles and Pantaleon before the revolt was over. This is supported by Mitchiner, who argues the coinage of Demetrios ceased and was replaced by that of his heirs, who controlled the main mints in Baktria and from which they issued 'pedigree coins' affirming their legitimacy (The early Indo-Greeks and their antecedants, vol. 1, (1975), p. 66).

Eukratides gained control over all of Baktria around 168 BC, reducing Antimachos, Agathokles and Pantaleon to Indo-Greek territories south of the Hindu Kush, and struck 'pedigree coins' of his own bearing the adopted and immodest title ΜΕΓΑΣ ('the Great) - the tetradrachm presented here is an outstanding example of such an issue. The obverse depicts two busts, named by the legend as Heliokles and Laodike, whose identities are uncertain. It has been suggested that the coin cites Eukratides' parents, and Laodike, who wears a diadem, may have been a member of the Seleukid imperial house (see Astin, A.E. The Cambridge Ancient History (1990), p. 401, see also Mitchiner). If the identification is correct, we might see this issue within the context of and in direct response to the Euthydemid commemoration issues struck during the period of Eukratides' revolt.



The ‘Heroic’ Bust of Tetradrachm of Eukratides







353. Greco-Baktrian Kingdom, Eukratides I Megas AR Tetradrachm. Circa 170-145 BC. Diademed heroic bust left, seen from behind, wearing crested helmet adorned with bull’s horn and ear, brandishing spear in right hand / The Dioskouroi on horses rearing to right, each holding spear and palm frond over shoulder; ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ above, ΕΥΚΡΑΤΙΔΟΥ below, monogram in lower right field. Bopearachchi 8B; Bopearachchi & Rahman 255; SNG ANS 485; Mitchiner Type 179a; HGC 12, 132. 16.95g, 33mm, 12h.

Good Extremely Fine. 10,000

From the Oxus Collection (Denmark).

The Greco-Baktrian Kingdom is seldom mentioned in classical texts, in fact, much of what we know about the territory has been learnt from coins and their inscriptions. Notably, it is these very coins that have also granted Baktria a position in the history of Hellenistic art (J.J. Pollitt, Art in the Hellenistic Age, p.285), for, they present some of the finest examples of numismatic design and portraiture. Not only remarkable for its artistic merit however, a coin such as this is further significant for what it reveals about the self-perception of a Baktrian King.

Eukratides, an usurper, proclaimed himself King following a revolt (recorded by Justin (XLI, 6)) against Demetrios and the elimination of the entire former dynasty. The reverse of this coin reflects the warring prowess of the King in an intricate depiction of cavalrymen, the Dioskouroi, rushing into battle with their lances set and palm branches trailing behind them. The inscription surrounding the image reads ‘of the great King, Eukratides’ implying that, like the Persians and Alexander before him, Eukratides had come to dominate all the local rulers of the region.

In a numismatically unprecedented mode of depiction, Eukratides I appears on the obverse of this coin as a heroic nude bust. Seen from behind with a side-profile of his verisimilar portrait, Eukratides, spear in hand, is poised ready to strike. His muscles are tense, ready for action, but Eukratides’ face conveys the calm composure of a true leader, he gazes straight ahead and his expression is of utmost concentration. Eukratides wears a crested helmet decorated with a bull’s horn and ear, possibly an allusion to his Seleukid blood as we also find them on coins of Seleukos, who, according to Appian (Syr. 57) ‘was of such a large and powerful frame that once when a wild bull was brought for sacrifice to Alexander and broke loose from his ropes, Seleukos held him alone, with nothing but his hands, for which reason his statues are ornamented with horns’.

The artistry of this image tempts a comparison with earlier heroic nude sculpture of Olympian deities, for example, the Artemision Bronze. More generally, there is reason to suppose that the Greek kings of Baktria would have considered their coinage a symbol of and a link with their Hellenic cultural heritage and therefore went to some expense to ensure that their coins were designed by the very best artists (J.J. Pollitt, Art in the Hellenistic Age, p.285). Kings such as Eukratides considered their Hellenic roots made them both distinct and civilized, a notion further evidenced by the fact that this portrait type went on to be copied by successive eastern kings and was later adopted by several Roman emperors from the time of Septimius Severus onward.



354. Greco-Baktrian Kingdom, Eukratides I Megas AR Tetradrachm. Circa 170-145 BC. Diademed and draped bust right, wearing helmet adorned with bull's horn and ear; all within bead-and-reel border / The Dioskouroi on horses prancing right, each holding spear and palm; ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ above, ΕΥΚΡΑΤΙΔΟΥ below, monogram in lower right field. Bopearachchi 6O; SNG ANS 467; HGC 12, 131. 17.04g, 31mm, 11h.

Good Extremely Fine; lightly toned with underlying lustre. 2,500

Acquired from Classical Numismatic Group, LLC.



355. Greco-Baktrian Kingdom, Eukratides I Megas AR Tetradrachm. Circa 170-145 BC. Diademed and draped bust right, wearing helmet adorned with bull's horn and ear; all within bead-and-reel border / The Dioskouroi on horses prancing right, each holding spear and palm; ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ above, ΕΥΚΡΑΤΙΔΟΥ below, monogram in right field. Bopearachchi 6W; SNG ANS 469-71; HGC 12, 131. 16.94g, 35mm, 12h.

Near Mint State. 2,000

From the Oxus Collection (Denmark).



356. Greco-Baktrian Kingdom, Eukratides I Megas AR Tetradrachm. Circa 170-145 BC. Diademed and draped bust right, wearing helmet adorned with bull's horn and ear; all within bead-and-reel border / The Dioskouroi on horses prancing right, each holding spear and palm; ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ above, ΕΥΚΡΑΤΙΔΟΥ below, monogram in right field. Bopearachchi 6W; SNG ANS 469-71; HGC 12, 131. 16.97g, 34mm, 12h.

Mint State. 2,000

From the Oxus Collection (Denmark).



357. Greco-Baktrian Kingdom, Eukratides I Megas AR Tetradrachm. Circa 170-145 BC. Diademed and draped bust right, wearing helmet adorned with bull's horn and ear; all within bead-and-reel border / The Dioskouroi on horses prancing right, each holding spear and palm; ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ above, ΕΥΚΡΑΤΙΔΟΥ below, monogram in right field. Bopearachchi 6W; SNG ANS 469-71; HGC 12, 131. 17.00g, 32mm, 12h.

Mint State. 1,500

From the Oxus Collection (Denmark).



358. Greco-Baktrian Kingdom, Eukratides I Megas AR Drachm. Circa 170-145 BC. Diademed and draped bust to right / The Dioskouroi on horses prancing right, each holding spear and palm; ΒΑΣΙΛΕΩΣ above, ΕΥΚΡΑΤΙΔΟΥ below, monogram in right field. Bopearachchi 2B; Mitchiner Type 169b; SNG ANS 437-8; HGC 12, 136. 4.24g, 21mm, 12h.

Good Extremely Fine. 1,000

From the Oxus Collection (Denmark).



359. Greco-Baktrian Kingdom, Eukratides I Megas AR Drachm. Circa 170-145 BC. Diademed and draped bust right, wearing helmet adorned with bull's horn and ear / The Dioskouroi on horses prancing right, each holding spear and palm; ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ above, ΕΥΚΡΑΤΙΔΟΥ below, monogram in right field. Bopearachchi 7I; Mitchiner 178c; HGC 12, 131. 4.20g, 22mm, 12h.

Extremely Fine; flan crack at 10h/2h. Rare. 750

From the Oxus Collection (Denmark).



360. Greco-Baktrian Kingdom, Eukratides I Megas AR Drachm. Circa 170-145 BC. Diademed and draped bust right, wearing helmet adorned with bull's horn and ear / The Dioskouroi on horses prancing right, each holding spear and palm; ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ above, ΕΥΚΡΑΤΙΔΟΥ below, monogram in right field. Bopearachchi 7G; SNG ANS 476-8; HGC 12, 131. 4.22g, 19mm, 12h.

About Extremely Fine. 500

From the Oxus Collection (Denmark).





A Unique Tetradrachm of Plato







361. Greco-Baktrian Kingdom, Plato Epiphanes AR Tetradrachm. Balkh(?), circa 145-140 BC. Diademed and draped bust of Plato to right, wearing helmet adorned with bull's horn and ear; bead-and-reel border around / ΒΑΣΙΛΕΩΣ ΕΠΙΦΑΝΟΥΣ ΠΛΑΤΩΝΟΣ , radiate figure of Helios standing in facing quadriga, holding sceptre in right hand, reins in left; MT monogram in left field. Bopearachchi -; Mitchiner -; Qunduz -; SNG ANS -; BMC -; HGC -; for obv. type cf. Mitchiner Type 197 = BMC 1; Bopearachchi 3 = SNG ANS 631; for rev. type cf. Mitchiner Type 198; Bopearachchi 1; SNG ANS 628. 17.32g, 34mm, 12h.

Mint State. Apparently unique and unpublished. 30,000

From the Oxus Collection (Denmark).

While all of Plato's coins are considered extremely rare, the helmeted tetradrachms stand apart as being rarer by another order of magnitude. Known from only a very few examples, it is not surprising that this hitherto unknown pairing of his helmeted portrait should be found with the remarkable facing quadriga type instituted on his coinage.

Nearly all that is known about the history of the Greco-Baktrian kingdom is derived from numismatic sources, and this coin makes its own worthy contribution to the historical record. Coins featuring Plato of Baktria are extremely rare owing to the brevity of his reign, estimated to be around five years or less. Almost nothing is known about the circumstances of life or his rise to power, except that it coincided with the death of the previous king, Eukratides I 'the Great', who had successfully supplanted the earlier Euthydemid dynasty and expanded the borders of the Greco-Baktrian territories through conquest as far as the modern-day eastern Punjab. As Plato appears to be middle-aged in all of his coinage, it is considered likely that he was Eukratides' brother (Woodthorpe Tarn, The Greeks in Bactria and India, 2010, p. 210).

Around 140 BC, Eukratides I was publicly murdered in brutal fashion by his son (Justin XLI, 6, though he fails to mention the name of the perpetrator, presumed to be either Eukratides II or Heliokes I), his body dragged behind a chariot like that of an enemy. In the chaotic period which immediately followed the death of the king, much of the capital city was destroyed and then abandoned. This was the beginning of a calamitous dynastic civil war which would ultimately lead to the fall of the kingdom itself; weakened by internal strife the Indian territories were lost to the Indo-Greek king Menander, and an invasion of the Yuezhi could not be resisted, resulting in the wealthy and important city of Aï-Khanoum (Alexandria on the Oxus) being sacked and burnt to the ground. It was likely as a contender in this war that Plato came to power. For a time he held territory surrounding the centrally located city of Balkh, where all of his coins appear to have been issued (Mitchiner, p.67); his fate, like his origins, is also unknown, but it was his probable nephew Heliokles I who is now considered to be the last Greco-Baktrian king. Heliokles retreated in the face of the Yuezhi invasion and moved his capital to the Kabul Valley, abandoning forever the Baktrian territories to the invading nomads.

Whilst Greco-Baktrian rulers used distinctly and exclusively Hellenistic portrait styles to depict themselves, they also incorporated other artistic and religious influences in some reverse designs. This enabled them to communicate with Baktria's culturally diverse population, which included Zoroastrian, Buddhist, Indian and Greek influences (Boyce and Grenet, A History of Zoroastrianism, 1991, Vol III, pp. 164-5). The image of Helios on the reverse of this coin is notable for its uniquely Baktrian fusion of influences: the facing orientation of the quadriga and the near-symmetrical positioning of the horses closely resembles images of Indian sun-deity Surya and Iranian counterpart Mithra.

One of the Chief Rarities of the Baktrian Series







362. Greco-Baktrian Kingdom, Plato Epiphanes AR Tetradrachm. Circa 145-140 BC. Diademed and draped bust of Plato to right; bead-and-reel border around / ΒΑΣΙΛΕΩΣ ΕΠΙΦΑΝΟΥΣ ΠΛΑΤΩΝΟΣ, radiate figure of Helios standing in facing quadriga, holding sceptre in right hand, reins in left; MT monogram in right field. Cf. Bopearachchi 1A; Bopearachchi & Rahman 288 var. (monogram to left); Qunduz 388 var. (same); SNG ANS 627 (same obv. die); Mitchiner Type 198a (same obv. die as first illustrated coin); HGC 12, 165. 16.85g, 34mm, 12h.

Good Extremely Fine. Extremely Rare; one of the chief rarities of the Baktrian series, and one of only three examples offered in the past decade of which just one was of this variety, with the present example being considerably superior. 20,000

From the Oxus Collection (Denmark).





363. Greco-Baktrian Kingdom, Eukratides II Soter AR Tetradrachm. Circa 145-140 BC. Diademed and draped bust right / Apollo standing facing, head left, holding arrow in right hand and grounded bow with left; ΒΑΣΙΛΕΩΣ to right, ΕΥΚΡΑΤΙΔΟΥ and monogram to left. Bopearachchi 1H; Mitchiner 164m; SNG ANS 619-622; HGC 12, 161. 16.93g, 32mm, 11h.

Extremely Fine. Rare. 3,000

From the Oxus Collection (Denmark).



364. Greco-Baktrian Kingdom, Eukratides II Soter AR Tetradrachm. Circa 145-140 BC. Diademed and draped bust right / Apollo standing facing, head left, holding arrow in right hand and grounded bow with left; ΒΑΣΙΛΕΩΣ to right, ΕΥΚΡΑΤΙΔΟΥ and monogram to left. Bopearachchi 1h; Mitchiner 164m; SNG ANS 619-622; HGC 12, 161. 16.72g, 29mm, 12h.

Mint State. 2,500

From the Oxus Collection (Denmark).



365. Greco-Baktrian Kingdom, Eukratides II Soter AR Tetradrachm. Circa 145-140 BC. Attic standard. Diademed and draped bust right within bead-and-reel border / ΒΑΣΙΛΕΩΣ ΣΩΤΗΡΟΣ ΕΥΚΡΑΤΙΔΟΥ, Apollo standing slightly left, holding arrow and resting bow on ground; monogram to inner left. Bopearachchi 3B; HGC 12, 162. 16.83g, 32mm, 12h.

Extremely Fine. Rare. 2,000

From the Oxus Collection (Denmark).



366. Greco-Baktrian Kingdom, Heliokles Dikaios AR Tetradrachm. Circa 145-130 BC. Diademed, draped, and cuirassed bust right, wearing helmet adorned with overlapping scales / ΒΑΣΙΛΕΩΣ ΔΙΚΑΙΟΥ ΗΛΙΟΚΛΕΟΥΣ, radiate Zeus Nikephoros seated left on throne, holding long sceptre in left hand; M in right field. Bopearachchi 3A; HGC 12, 170; cf. SNG ANS 658-9 (drachm). 14.85g, 29mm, 12h.

Good Very Fine. Rare. 2,000

From the Oxus Collection (Denmark).



367. Greco-Baktrian Kingdom, Heliokles Dikaios AR Tetradrachm. Circa 145-130 BC. Diademed and draped bust to right / Zeus standing facing half-left, wearing himation, holding winged thunderbolt in right hand, lotus-tipped sceptre in left, ΚΔΡ monogram in left field; ΒΑΣΙΛΕΩΣ ΗΛΙΟΚΛΕΟΥΣ ΔΙΚΑΙΟΥ around. Bopearachchi 1U; Mitchiner Type 284o; SNG ANS 642-48; HGC 12, 169. 16.78g, 37mm, 12h.

Near Extremely Fine; struck on an extraordinarily large planchet. Rare. 2,000

From the Oxus Collection (Denmark).



368. Indo-Greek Kingdom, Menander I Soter AR Tetradrachm. Circa 165/55-130 BC. ΒΑΣΙΛΩΣ ΣΩΤΗΡΟΣ ΜΕΝΑΝΔΡΟΥ, Diademed and draped bust right, wearing crested helmet adorned with pelt and wing script / Athena Alkidemos standing left, wielding thunderbolt and shield; monograms to left and right, ‘Maharajasa tratarasa Mendrasa’ in Kharosthi around. Bopearachchi 15A; SNG ANS 848; HGC 12, 182. 9.63g, 25mm, 12h.

About Extremely Fine. 750

From the Oxus Collection (Denmark).

SASANIAN KINGDOM



369. Sasanian Kings, Shapur I AV Dinar. Mint VI? (“Sakastan”?). Phase Ic, circa AD 251-258. Draped bust right, wearing diadem and mural crown surmounted by a korymbos / Fire-altar flanked by two regal attendants each wearing mural crown with ribbons and korymbos and holding staff surmounted by pellet-in-crescent; pellet-in-crescent on altar shaft. SNS type IIc/2b, style L; Göbl type I/1; Paruck ; Saeedi -; Sunrise -. 7.15g, 22mm, 3h.

Extremely Fine. Very Rare with these controls. 2,000

From the inventory of a Swiss dealer.



370. Sasanian Kings, Shapur I AV Dinar. Mint VI? (“Sakastan”?). Phase Ic, circa AD 251-258. Draped bust right, wearing diadem and mural crown surmounted by a korymbos / Fire-altar flanked by two regal attendants each wearing mural crown with ribbons and korymbos and holding staff surmounted by pellet-in-crescent; pellet-in-crescent on altar shaft. SNS type IIc/2b, style L; Göbl type I/1; Paruck ; Saeedi -; Sunrise -. 7.17g, 22mm, 3h.

Extremely Fine. Very Rare with these controls. 2,000

From the inventory of a Swiss dealer.

KUSHAN KINGDOM

Founder of the Kushan Empire



371. Kushan Empire, Hsi-Hou Kushan (“Heraios”) or Kujula Kadphises AR Tetradrachm. Uncertain mint in northern Baktria, circa 60-20 BC or AD 10-30. Diademed and draped bust right within bead-and-reel border / TVPANNOYOTOΣ HAOY, Heraios on horseback to right; behind, Nike flying to right, crowning him with wreath; Σ-AИ-AB over KOIIANOY below. Cf. Loeschner fig. 6a; cf. ANS Kushan 37; Cribb Type VIa; Senior B1.2T; Donum Burns 9. 13.20g, 29mm, 12h.

Very Fine. Rare. 1,500

From the Oxus Collection (Denmark).

The reverse legend of this coin translates to “The Tyrant Heraios, Sanav (meaning unknown), of the Kushans”. An attractive example of this coinage belonging to the likely founder of the powerful Kushan Empire.



372. Kushan Empire, Shaka I AV Dinar. Mint A, 27th emission, circa AD 325-345. Shaka standing facing, head left, sacrificing over altar and holding filleted staff; filleted trident to left; Brahmi script: pa” below elbow, “shaka” to outer right / Ardoxsho enthroned facing, holding filleted garland and cornucopiae; tamgha in upper left field. MK 581. 7.78g, 20mm, 12h.

Extremely Fine. Rare. 400

From the Professor Shir Mohammad Collection.

ROMAN PROVINCIAL COINS



373. Marc Antony and Octavia AR Cistophoric Tetradrachm of Ephesus, Ionia. 39 BC. M•ANTONIVS•IMP•COS•DESIG•ITER•ET•TERT, head of Antony right, wearing ivy wreath, lituus below; all within wreath of ivy and flowers / II•VIR• R•P•C, head of Octavia atop cista mystica, between twisting snakes. RPC 2201; RSC 2; CRI 262. 12.40g, 27mm, 12h.

Near Extremely Fine; attractive light cabinet tone. 750

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XIII, 23 March 2017, lot 491.



374. Claudius I AR Cistophorus of uncertain mint, Asia Minor. AD 41-54. TI CLAVD CAES AVG, bare-head left / Distyle temple inscribed ROM ET AVG on entablature and containing figure of Augustus, standing facing on left, holding spear, being crowned by female figure on right, holding cornucopiae; COM-ASI across fields. RIC 120 (Pergamum); BMCRE 228 (Ephesus?); RPC I 2221 (same). 11.18g, 26mm, 6h.

About Extremely Fine; high relief portrait; attractive old cabinet tone. 2,000

From the inventory of a European dealer.



375. Nero, as Caesar, AR Didrachm of Antioch, Seleucis and Pieria. AD 50-54. NЄPΘNOC KAICAPOC ΓЄPMANIKOY, bare-headed and draped bust to right / ΔIΔPAXMON, simpulum and lituus. RPC I 4171; BMC 209 (Ephesos); SNG Copenhagen 375 (Ephesos). 7.26g, 19mm, 2h.

Good Extremely Fine; by far the highest grade example of the type present on CoinArchives. 1,000

From the inventory of a UK dealer.



376. Nerva AR Tetradrachm of Antioch, Seleucis and Pieria. Dated New Holy Year 1 = AD 96-97. AVT NEPOVAΣ KAIΣ ΣEB, laureate bust right, wearing aegis around neck / ETOVΣ NEOV IEPOV, eagle standing facing on thunderbolt, head right, with wings spread; to right, barred A (date) above palm frond. RPC III, 3476; McAlee 419; Prieur 149. 15.56g, 27mm, 12h.

Near Extremely Fine; well centred on a broad flan of sound metal, an excellent example of the type. 2,000

Acquired from Classical Numismatic Group;
Ex Benito Collection.



377. Trajan AR Drachm of Bostra, Arabia. Circa AD 114-116. AYTOKP KAIC NЄP TPAIANGƆ APICTGƆ CЄB ΓЄPM ΔAK, laureate, draped and cuirassed bust right / ΔHMAPX ЄΞ YΠATO ς, camel advancing left. RPC III, 4076; Sydenham, Caesarea 205; Metcalf 18. 3.39g, 19mm, 7h.

Good Extremely Fine; lightly toned with underlying lustre. 750

Acquired from Numismatica Ars Classica AG.

A Superb Cistophorus of Hadrian



378. Hadrian AR Cistophoric Tetradrachm of Nicomedia, Bithynia. After AD 128. IMP CAES TRA HADRIANO AVG P P, laureate head right / Octastyle temple set on three-tiered podium, ROM S P AVG across frieze; COM BIT across fields. RIC 461b; RIC II.3 -; RPC III, 968; Metcalf, Cistophori, type B1; RSC 240b. 10.87g, 27mm, 6h.

Extremely Fine; attractive cabinet tone, a bold portrait engraved in handsome style. 3,000

Ex Roma Numismatics Ltd., Auction XVII, 28 March 2019, lot 644;
Ex collection of an antiquarian, Bavaria c. 1960s-1990s.

Published in RPC and Dattari



379. Antinous Æ Diobol of Alexandria, Egypt. Dated RY 21 of Hadrian = AD 136/7. ANTINOO[V] HPGƆOC, draped bust left, wearing hem-hem crown / Antinous (as Hermes) on horseback to right, wearing chlamys, holding caduceus with his right hand; L-K[A] (date) across fields. RPC 6243.16 = Staffieri, Alexandria In Nummis 98 = Dattari (Savio) 8017 (this coin); Emmett 1348. 10.95g, 24mm, 12h.

Good Very Fine; of beautiful style, attractive brown/green patina. Rare. 3,000

This coin cited in A. Burnett, M. Amandry, Roman Provincial Coinage, Vol. III (London, 2015);
This coin published in A. Savio, Catalogo completo della collezione Dattari Numi Augg. Alexandrini (Trieste, 1999);
Ex Giovanni Maria Staffieri Collection, Classical Numismatic Group, Triton XXI, 9 January 2018, lot 98;
Ex Renzo Canavesi Collection (Sagno);
Ex Dr. Piero Beretta Collection (Milan);
Ex Giovanni Dattari Collection, formed in Egypt prior to 1901.

Achilles, Son of Peleus (and of Chiron No Less)



380. Antoninus Pius Æ Drachm of Egypt, Alexandria. Dated RY 5 = AD 141/142. AYT K T AIΛ AΔP ANTƆNINOC CЄB ЄYC, laureate head right / Achilles and the Centaur Chiron walking to right, Chiron with left foreleg raised, head and human torso turned towards Achilles, holding a helmet in his left hand, his right arm across the shoulder of the young Achilles who holds a spear in his right hand and places his left around Chiron; between them billows Achilles' cloak, LЄ (date) in exergue. RPC Online 15401 (temporary, this coin); Köln 1873 (same dies); Dattari (Savio) 2505; Emmett 1485.5 (R5); Staffieri, Alexandria In Nummis 135 (this coin). 23.86g, 34mm, 1h.

Very Fine. Wonderful surfaces with a dark brown patina with hints of green and red. Extremely Rare; probably the finest known specimen of the type. 5,000

From the Long Valley River Collection;
This coin published at Roman Provincial Coinage Online (rpc.ashmus.ox.ac.uk);
Ex Giovanni Maria Staffieri Collection, Triton XXI, 9 January 2018, lot 164;
Ex Kerry K. Wetterstrom Collection, Classical Numismatic Auctions XIII, 4 December 1990, lot 218.

Numismatic artistry flourished at the mint of Alexandria during the early years of Antoninus Pius' reign with the introduction of an ambitious range of new reverse types. This coin is a rarity of the mythological series, alongside which the Labours of Hercules and the signs of the Zodiac were also produced. The reason for these strikingly different pictorial types has been examined by J.G. Milne, who suggests that a masterful Greek artist was active for a limited time at Alexandria, producing imagery previously unfamiliar to Egypt and later copied in a less expert style (speaking specifically about the Hercules series, see Pictorial Coin-Types at the Roman Mint of Alexandria, The Journal of Egyptian Archaeology 39, 1943). This artist seemed to work exclusively on bronze drachms which in comparison to smaller silver and bronze denominations were naturally preferable for these new medallic designs.

The childhood of Achilles was only briefly touched upon in the Homeric cycle; it is not until much later that the story is embellished and his early years described at length. That Achilles was tutored by the wise centaur Chiron was mentioned in Homer's Iliad, not an unusual upbringing for a mythical hero as many other heroes including Herakles, Jason, Perseus and Theseus were also trained by Chiron as youths. The work which is the most descriptive in presenting Achilles' time with Chiron on Mount Pelion is Statius' unfinished epic, the Achilleid, published in the first century AD, which also covers his time on Skyros where he was hidden by his mother Thetis, disguised as a girl so that he might avoid his fated death should he go to Troy and war. Statius expanded upon the surviving Greek sources for Achilles' upbringing with Chiron, portraying the centaur as more than a teacher and mentor, adapting his role into that of a loving foster father. Thus Achilles, when later describing what he ate when growing up, refers to Chiron as such: "thus that father [pater] of mine used to feed me" (2.102). Statius may have been following a theme begun by Ovid some years earlier; in Fasti (5.412) Achilles laments at Chiron's death, saying "Live, I beg you; don't leave me, dear father [pater]!" It was perhaps with such thoughts in mind that the engraver here portrays Achilles and Chiron: the old centaur drapes his left arm in an affectionate, paternal manner across the youth's shoulder, a gesture which Achilles reciprocates, as the two walk together. Chiron carries Achilles helmet, while Achilles himself rests his spear across his shoulder, the point of which emerges on the far side of Chiron, behind him. It may be that we are invited to see in this scene the end of a day's training: "Already at that time weapons were in my hand... Never would he suffer me to follow unwarlike deer through the pathless glens of Ossa, or lay low timid lynxes with my spear, but only to drive angry bears from their resting-places, and boars with lightning thrust; or if anywhere a mighty tiger lurked or a lioness with her cubs in some secret lair upon the mountain-side, he himself, seated in his vast cave, awaited my exploits, if perchance I should return bespattered with dark blood; nor did he admit me to his embrace before he had scanned my weapons" (2.106-128)".



381. Caracalla Æ Medallion of Pergamum, Mysia. AD 214-217. M. Caepelius Attalus, strategos. AVTKPAT K M[A]-PKOC AVP ANTΩNEINOC, laureate and cuirassed bust right; gorgoneion on breastplate / [ЄΠΙ CTP M KAIPЄΛ] ATTAΛOY ΠЄPΓAMHNΩN ΠPΩTΩN Γ NЄΩKOPΩN, three temples, the central temple seen from front and containing enthroned statue of Zeus Aetophorus, the outer two seen in perspective,. SNG France 2227-9 var. (Zeus seated left); BMC 327 var. (same); Price & Trell fig. 454 var. (same); CNG 109, 410 (same dies). 45.77g, 42mm, 5h.

Near Extremely Fine. Very Rare. 1,000

From a private German collection.



382. Geta, as Caesar, AR Tetradrachm of Laodicea ad Mare, Seleucis and Pieria. AD 205-207. KAICAP ΓЄTAC, bare-headed and cuirassed bust to right, paludamentum over far shoulder / VIIATOC TO A, eagle standing facing, head right, wings spread; star between legs. Prieur & Amandry Group I, 20; McAlee, Severan, Group I, 11; Prieur 1135. 13.48g, 27mm, 6h.

Extremely Fine. Very Rare; only four examples cited by Prieur and three others on CoinArchives. 2,500

Ex Michel Prieur Collection;
Ex Robert Gait Collection, Classical Numismatic Auctions, Auction XXV, 24 March 1993, lot 881 (obv. illustrated on back cover).

Apparently Unique and Unpublished



383. Geta Æ27 of Amastris, Paphlagonia. AD 209-211. AVT K Π • CЄΠ ΓЄTAC AVΓ, laureate bust to left / AMACTPIANΩN, Atargatis-Cybele, turreted and draped, riding lion walking to left and holding sceptre in outstretched right hand, left hand on hip; urn in exergue from which emerge fruiting vine tendrils. SNG France -; SNG von Aulock -; SNG Copenhagen -; BMC -; SNG BM Black Sea -; McClean -; SNG Kayhan -; Boston MFA -; Traité -; Mionnet -. 10.74g, 27mm, 6h.

Near Mint State; sound metal with dark olive patina. Unpublished in the standard references. 1,500

From the inventory of a European dealer.



384. Macrinus Æ26 of Nicopolis ad Istrum, Moesia Inferior. AD 217-218. Marcus Claudius Agrippa, consular legate. AV K OΠΠIEΛ CEVH MAKPINOC, laureate and cuirassed bust right with aegis on left shoulder / VΠ AΓPIΠΠA NIKOΠOΛITΩN ΠPOC ICTPΩ, the emperor driving triumphal quadriga to right, holding reins and sceptre with left hand, raising right hand in salute; Virtus preceding, head reverted to left and holding vexillum, trophy and two captives above. Varbanov 3405 var. (obv. legend); Hristova-Jekov 8.23.34.2; Corpus Nummorum Online 26655; Pick 1712. 10.38g, 26mm, 6h.

Near Extremely Fine; beautiful olive green patina. Very Rare. 750

Acquired from Leu Numismatik AG;
Ex Helios Numismatik, Auction 8, 13 October 2012, lot 337;
Ex European collection, formed before 2005.

The Judgement of Paris



385. Maximinus I Thrax Æ36 of Tarsus, Cilicia. AD 235-238. AYT•K•Γ•IOY•OYH•MAΞIMƐINOC, radiate, draped and cuirassed bust right; Π-Π across fields / The Judgement of Paris: Paris seated on a rock to left, wearing Phrygian cap, holding lagobolon and apple; before him, Athena standing to right, holding spear and resting shield on ground, veiled Hera enthroned to right, and nude figure of Aphrodite standing to right, drawing drapery from shoulder; TAPCOY A M K Γ above, B to right, MHTPOΠO in exergue. RPC Online 7109 (temporary); SNG France 1587; BMC 223. 28.53g, 36mm, 12h.

Very Fine. Extremely Rare; RPC Online cites only ten specimens. 5,000

Ex Gorny & Mosch Giessener Münzhandlung, Auction 181, 12 October 2009, lot 1851.

The story of the judgement of Paris begins at the wedding of Peleus and Thetis (the parents of Achilles) to which every god or goddess was invited except Eris, the goddess of discord. In her anger she threw an apple into the gathering upon which it was written 'To The Fairest'. Three goddesses laid claim to the apple, Athena, Hera and Aphrodite, and it was decided that Zeus would choose the winner. Rather than facing the anger of the two not chosen, Zeus instructed Hermes to lead the goddesses to Paris, a prince of Troy who was known for his fairness. Each goddess offered Paris a bribe: Aphrodite promised the most beautiful woman in the world, Helen, as a wife (despite her being married already to the Greek Menelaus); Athena offered strength in battle and wisdom; and Hera offered to make him king of Europe and Asia. Paris chose Aphrodite's gift and thus made himself and Troy enemies of the Greeks and several gods (especially Hera). This animosity culminated in the Trojan War and the ten-year siege of Troy by the Greeks related in Homer's Iliad.



386. Domitius Domitianus BI Tetradrachm of Alexandria, Egypt. Dated RY 2 = AD 297/8. ΔOMITIANOC CƐB, laureate head right / Nike standing facing, head left, holding wreath and palm; L-B (date) across fields. Emmett 4245 (Didrachm?); Dattari (Savio) 6184-5, 10811-8. 8.09g, 19mm, 12h.

Near Extremely Fine; exceptional for the type and one of the finest known. Rare. 1,000

From a private European collection.



387. Anonymous AR Didrachm (Quadrigatus). South Italy (Neapolis?), 300-276 BC. Bearded head of Mars left, wearing crested Corinthian helmet; oak spray behind / Head of bridled horse right, [R]OMANO inscribed on base; stalk of grain behind. Crawford 13/1; BMCRR Romano-Campanian 1; HN Italy 266. 6.88g, 20mm, 6h.

Near Extremely Fine; old cabinet tone. 3,000

From the inventory of a UK dealer.

Ex A. Tkalec, 1994



388. Anonymous AR Didrachm. Rome, 234-231 BC. Laureate head of Apollo to right / Horse prancing to left, ROMA above. Crawford 26/1; Sydenham 27; BMCRR Romano-Campanian 68; RSC 37; HN Italy 306. 6.66g, 19mm, 12h.

Good Extremely Fine; beautiful iridescent cabinet tone. 5,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction III, 31 March 2012, lot 362;
Ex Numismatica Ars Classica AG, Auction 61, 5 October 2011, lot 83;
Ex A. Tkalec AG, 28 October 1994, lot 144.

After the victory over the Samnites, the Senate instituted a new, standardised monetary system. For the first two decades, bronze bars were the predominant issues, after which point silver coinage began to appear. This type is from what H. Mattingly describes as ‘Mint D’ which he locates either at Apulia or Beneventum. The legend on the older design (struck from 269 BC onwards) was ROMANO which had been shortened to ROMA by the time this type was struck, however the significance of this is unclear. Showing distinct Greek influence, this is a fine example of early Roman silver coinage. Cf. Mattingly, H, The First Age of Roman Coinage, The Journal of Roman Studies 35, Parts 1 and 2 (1945), pp. 65-77.

A Marvellous Example



389. Anonymous AR Didrachm (Quadrigatus). Rome, circa 225-214 BC. Laureate head of Janus / Jupiter standing in galloping quadriga driven by Victory to right, holding sceptre and reins in left hand, brandishing thunderbolt overhead in right hand; ROMA incuse on tablet below. Crawford 28/3; BMCRR Romano-Campanian 78-99; RSC 23. 6.70g, 24mm, 6h.

Good Extremely Fine; a marvellous example, engraved in fine style and in excellent state of preservation. 2,000

From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 92, 24 May 2016, lot 1515.



390. Anonymous AR Didrachm (Quadrigatus). Uncertain mint, 225-214 BC. Laureate head of Janus / Jupiter, holding sceptre and brandishing thunderbolt, in quadriga driven to right by Victory; ROMA incuse on raised rectangular tablet below. Crawford 28/3; BMCRR Romano-Campanian 78-99; RSC 23. 6.61g, 22mm, 8h.

Extremely Fine; well detailed reverse. 1,500

From the collection of Italo Vecchi.



391. Anonymous AR Drachm (Half-Quadrigatus). Rome, circa 225-212 BC. Laureate head of Janus / Jupiter, holding sceptre and hurling thunderbolt, in fast quadriga driven left by Victory; ROMA in exergue. Crawford 28/4; BMCRR Romano-Campanian 110; RSC 25. 3.35g, 18mm, 7h.

Very Fine. 500

From a private European collection.



392. Anonymous AR Didrachm (Quadrigatus). Uncertain mint, 225-214 BC. Laureate head of Janus / Jupiter, holding sceptre and brandishing thunderbolt, in quadriga driven to right by Victory; ROMA incuse on raised ‘inverted-trapeze’ tablet below. Crawford 29/3; BMCRR Romano-Campanian 78-99; RSC 23. 6.66g, 21mm, 6h.

Extremely Fine; well centered and struck. 1,500

From the collection of Italo Vecchi.



393. Anonymous AR Didrachm (Quadrigatus). Uncertain mint, 225-214 BC. Laureate janiform head of Janus / Jupiter, holding sceptre and brandishing thunderbolt, in quadriga driven to right by Victory; ROMA incuse on raised tablet below. Crawford 30/1; RSC 23. 6.60g, 25mm, 7h.

Extremely Fine; wonderful iridescent old cabinet tone over lustrous metal. 1,000

Acquired from Gorny & Mosch Giessener Münzhandlung.

Ex Athena Fund, Sotheby's, 1993



2x 2x

394. Anonymous AV 60 Asses. Rome, circa 211-207 BC. Bearded head of Mars right, wearing crested Corinthian helmet; ↓X (mark of value) behind / Eagle standing right on thunderbolt, with spread wings; ROMA below. Crawford 44/2; BMCRR Rome 185; RBW 160-1; Bahrfeldt 4a. 3.36g, 15mm, 5h.

Good Extremely Fine. 8,000

Ex Jonathan P. Rosen Collection;
Ex Roma Numismatics Ltd., Auction XIV, 21 September 2017, lot 437 (hammer: £9500);
Ex Athena Fund, Part III, Sotheby's New York, 9 December 1993, lot 200.

Struck circa 211 BC during the latter stages of the Second Punic War, the types chosen for the three small gold denominations valued at 60, 40, and 20 asses, could not have been more fitting. On the obverse we find Mars, God of War and defender of Rome, who in myth was the father of Romulus, the city founder. The eagle on the reverse symbolised strength and immortality in the face of adversity, and together these types make a very appropriate opening statement for the gold coinage of Rome, most especially when struck at a time of war.

The war with Carthage had ravaged the Italian peninsula, and in addition to the wholesale destruction of Rome's armies, the most crucial damage inflicted by Hannibal's invasion of Italy was the total collapse of Rome's young monetary system. At that time, the Roman currency was based entirely on bronze, for which the demand in wartime was competing with the needs for weaponry. The weights of the bronze currency were radically decreased, and it therefore became necessary to make bronze convertible to silver which, however, was also in short supply. The strain on the Roman treasury was extreme. The decision was therefore taken in circa 216 BC to issue a gold coinage as an attempt to provide further stability for and increase faith in the bronze coinage by creating the impression that bronze could be freely exchanged for gold, thus making the token bronze coinage acceptable.

In 'The Mars/eagle and thunderbolt gold and Ptolemaic involvement in the Second Punic War' (Essays Hersh, 1998, p. 125-134) A. R. Meadows convincingly argues that the influx of gold after the decision of 216 most likely came from the Ptolemaic kingdom in response to a direct appeal for help, and that the reverse type of eagle on thunderbolt, so clearly similar to the Ptolemaic coinage, was the tacit acknowledgement of the financial aid that was received by Rome.

Ex NAC 15, 1999



2x 2x

395. Anonymous AV 60 Asses. Rome, circa 211-207 BC. Bearded head of Mars right, wearing crested Corinthian helmet; ↓X (mark of value) behind / Eagle standing to right on thunderbolt, with spread wings; ROMA below. Crawford 44/2; BMCRR Rome 185; RBW 160-1; Bahrfeldt 4a. 3.36g, 15mm, 5h.

Good Extremely Fine. 7,500

Ex Numismatica Ars Classica, Auction 15, 18 May 1999, lot 17.



396. Anonymous AR Quinarius. Uncertain mint, after 211 BC. Helmeted head of Roma right; V behind / The Dioscuri riding right; ROMA in linear frame below. Crawford 47/1a; King 3; RSC 3. 1.78g, 16mm, 5h.

Fleur De Coin. 500

Acquired from Leu Numismatik AG.



397. ROMA in monogram series Æ As. South-East Italian mint, after 211-210 BC. Laureate head of Janus; I (mark of value) above / Prow of galley to right; Roma monogram to right, I above, ROMA in exergue. Crawford 84/4; Sydenham 190. 36.90g, 35mm, 7h.

Good Very Fine. Very Rare; only three other examples offered at auction in the past 20 years, all in poorer condition. 1,000

From the collection of Z.P., Austria.



398. L series AR Victoriatus. Luceria, 211-208 BC. Laureate bust of Jupiter right within bead and reel border / Victory standing right, crowning trophy; L between, [ROMA] in exergue. Crawford 97/1a; BMCRR Italy 159; RSC 36e*. 3.50g, 17mm, 3h.

Mint State. 500

From the inventory of a German dealer;
Acquired from Leu Numismatik AG.



399. L series AR Quinarius. Luceria mint, circa 211-208 BC. Head of Roma to right, wearing winged Phrygian helmet; V (mark of value) behind / The Dioscuri riding to right, each holding a couched spear; stars above, L below, ROMA in exergue. Crawford 97/2; Sydenham 176; BMCRR Italy 151-152; RSC 33d; King 19. 2.09g, 17mm, 9h.

Extremely Fine, attractive light cabinet tone. Very Rare. 250

From the collection of Z.P., Austria.



400. Q series AR Quinarius. Mint in Apulia, 211-210 BC. Helmeted head of Roma right; V (mark of value) to left / The Dioscuri, each holding spear, on horseback to right, stars above; Q below, ROMA in exergue. Crawford 102/2a; King 18; RSC 33i. 1.90g, 16mm, 12h.

Good Extremely Fine. Rare. 300

From the collection of Z.P., Austria.

Ex Classical Numismatic Review XIX.3, 1994



401. MT series AR Quinarius. Mint in Apulia, 211-210 BC. Helmeted head of Roma right; V (mark of value) behind / The Dioscuri, each holding spear, on horseback to right; MT monogram to lower right, ROMA in relief in linear frame below. Crawford 103/2a; King 27; RSC 33h. 2.14g, 16mm, 6h.

Near Mint State; attractive light cabinet tone with an underlying mint lustre. 2,000

Ex Jack A. Frazer Collection;
Ex Classical Numismatic Review XIX.3, Third Quarter 1994, no. 312.



402. MT series AR Quinarius. Mint in Apulia, 211-210 BC. Helmeted head of Roma right, V (mark of value) behind / The Dioscuri, each holding spear, on horseback to right; MT monogram to lower right, ROMA in relief in linear frame below. Crawford 103/2a; King 27; RSC 33h. 1.99g, 16mm, 5h.

Near Mint State. 500

From the collection of Z.P., Austria.



403. MT series AR Quinarius. Mint in Apulia, 211-210 BC. Helmeted head of Roma right; V (mark of value) to left / The Dioscuri, each holding spear, on horseback to right; MT monogram to lower right, ROMA in relief in linear frame below. Crawford 103/2c; King 29; RSC 33k. 1.90g, 18mm, 6h.

Good Extremely Fine; flan cracks. 500

From the collection of Z.P., Austria.



404. Bull and MD series Æ Sextans. Rome, 189-180 BC. Head of Mercury to right wearing winged petasos; •• (mark of value) above / Prow of galley to right, MD and bull standing to right above, •• (mark of value) before; ROMA in exergue. Crawford 142/5; Sydenham 299d; BMCRR -. 8.18g, 20mm, 3h.

Extremely Fine. Extremely Rare; only two other (very poor) examples offered at auction in the past 20 years. 500

From the collection of Z.P., Austria.



405. Aurelius Rufus AR Denarius. Rome, 144 BC. Helmeted head of Roma right; X (mark of value) behind / Jupiter driving galloping quadriga to right, holding reins and sceptre in left hand, preparing to hurl thunderbolt with right; A/ RVF below, ROMA in exergue. Crawford 221/1 (T. Annius Rufus); BMCRR Italy 446; Aurelia 19; RSC Aurelia 19. 4.13g, 21mm, 6h.

Good Extremely Fine. 300

From a private European collection.



406. C. Servilius M. f. AR Denarius. Rome, 136 BC. Helmeted head of Roma right; wreath above XVI monogram behind, ROMA below / The Dioscuri riding in opposite directions, heads reverted, each holding downwards pointing spear; C SERVEILI•M•F in exergue. Crawford 239/1; BMCRR Italy 540-7; RSC Servilia 1. 4.04g, 20mm, 6h.

Extremely Fine; a superbly well-detailed reverse. 1,000

Acquired from Numismatica Ars Classica AG.



407. C. Curiatius f. Trigeminus Æ Semis. Rome, 135 BC. Laureate head of Saturn right, S behind / Prow right, C.CVR.F (ligate) above, S before, ROMA below. Crawford 240/2b; Babelon Curiatia 3; Sydenham 460; RBW 992. 7.77g, 23mm, 3h.

Good Very Fine. Rare, the finest example present on CoinArchives. 150

From the collection of Z.P., Austria.



408. M. Marcius Mn. f. AR Denarius. Rome, 134 BC. Helmeted head of Roma right; modius behind, XVI monogram below chin / Victory driving galloping biga right, holding whip in right hand and reins in left; M MARC ROMA divided by two stalks of grain below. Crawford 245/1; BMCRR Rome 1008; RSC Marcia 8. 3.96g, 20mm, 3h.

Near Mint State. 500

From the inventory of a UK dealer.



409. M. Marcius Mn. f. AR Denarius. Rome, 134 BC. Helmeted head of Roma right; modius behind, XVI monogram below chin / Victory driving galloping biga right, holding whip in right hand and reins in left; M MARC ROMA divided by two stalks of grain below. Crawford 245/1; BMCRR Rome 1008; RSC Marcia 8. 3.88g, 20mm, 3h.

Good Extremely Fine; attractive deep old cabinet tone with vivid iridescent highlights. 500

Ex Spink & Son Ltd, Auction 19004, 27 March 2019, lot 166.



410. P. Maenius Antiaticus M. f. AR Denarius. Rome, 132 BC. Helmeted head of Roma to right; XVI monogram behind / Victory driving galloping quadriga right, holding reins and whip; P•MAE ANT (ligate) below, ROMA in exergue. Crawford 249/1; BMCRR Rome 988; RSC Maenia 7. 3.96g, 20mm, 6h.

Near Mint State. 500

From the inventory of a UK dealer.



411. C. Cassius Longinus Æ Dodrans. Rome, 126 BC. Draped bust of Vulcan to right, wearing laurel-wreathed cap, tongs over left shoulder; S••• (mark of value) behind / Prow of galley to right; C•CASSI above, S••• (mark of value) to right; ROMA in exergue. Crawford 266/2; Sydenham 503. 17.08g, 29mm, 6h.

Very Fine. Rare, and in excellent condition for the type. 500

From the collection of Z.P., Austria.



412. L. Pomponius Cn. f. AR Denarius. Narbo mint, 118 BC. L•POMPONI•CNF, head of Roma right, wearing winged helmet; X behind / Naked warrior (Bituitus) standing right, holding shield, carnyx, and reins in biga galloping right; L•LIC•CN DOM in exergue. Crawford 282/4; BMCRR Rome 1191; RSC Pomponia 7. 3.99g, 20mm, 9h.

Extremely Fine; lustrous metal, with a beautifully well-detailed reverse. 500

From the Andrew McCabe Collection;
Ex Roma Numismatics Ltd., Auction VIII, 28 September 2014, lot 845.



413. M. Cipius AR Denarius. Rome, 115-114 BC. Helmeted head of Roma right; M•CIPI•M•F before, X behind / Victory driving galloping biga right, holding reins and palm branch; rudder below, ROMA in exergue. Crawford 289/1; RSC Cipia 1. 3.95g, 18mm, 5h.

Good Very Fine; attractive old cabinet tone. 400

Ex Numismatica Ars Classica AG, Auction 59, 4 April 2011, lot 720 (hammer price: CHF 500).

A Very Difficult Issue to Obtain in High Grade



414. L. Rubrius Dossenus AR Denarius. Rome, 87 BC. Veiled head of Juno right, with sceptre over shoulder; DOS behind / Triumphal quadriga right, side panel decorated with eagle on thunderbolt; above, Victory flying right, holding wreath, L•RVBRI below. Crawford 348/2; BMCRR Rome 2452; RSC Rubria 2. 3.72g, 18mm, 9h.

Good Extremely Fine; a very difficult issue to find in such high grade. 750

Acquired from Numismatica Ars Classica AG.



415. Mn. Fonteius C. f. AR Denarius. Rome, 85 BC. Laureate head of Apollo Veiovis right, thunderbolt below; MN•FONTEI•C•F downwards behind, monogram below chin / Infant winged Genius (or Cupid) seated on goat standing right, pilei of the Dioscuri above; thyrsus with fillet in exergue; all within laurel wreath. Crawford 353/1a; BMCRR 2476; RSC Fonteia 9. 3.91g, 20mm, 3h.

Extremely Fine; pleasant old cabinet tone. 400

From the Andrew McCabe Collection;
Ex Antony Scammell Collection of Roman Coins, formed c.1950s-1980s.

A Unique Sestertius of the Roman Republic









416. C. Licinius L. f. Macer. AR Sestertius. Rome, 84 BC. Bearded Gallic male head to right, with dishevelled hair and prominent moustache, pierced through by or superimposed over a dart (or ritually bent spear?) / Legionary boar-tipped standard; IIS with bar (mark of value) to right; C• LIC-INI•L F MA-CER in two lines in exergue. Crawford -; Sydenham -; BMCRR -; RBW -; unpublished in the standard references on the Roman Republic; for the only other known silver denomination issued C. Licinius L.f. Macer cf. Crawford 354/1 and RSC Licinia 16. 0.87g, 12mm, 11h.

Extremely Fine. Unique and of considerable numismatic importance. 15,000

From the Long Valley River Collection;
Privately purchased from Roma Numismatics Ltd.;
Acquired from Artemide Aste s.r.l. (San Marino), with detailed XRF analysis report of both metal and corrosion products demonstrating perfect consistency with coins of the period.

The C. Licinius Macer responsible for this striking of this remarkable silver sestertius is to be identified with the historian and annalist frequently mentioned by Livy: one of the tresviri monetales with C. Cassius and L. Salinator in 84 BC; tribune in 73; praetor in 68; impeached for extortion by Cicero in 66, he took his own life to avoid the public disgrace. Macer is known to have written a history of Rome in 16 books, now lost, which Livy consulted but casts doubt on its reliability, suggesting that he misrepresented events in order to glorify the Licinii (Livy, 7.9.5).

This unique coin is unparalleled or noteworthy in several respects, not least on account of the supposed minting date for the denomination, the denominational notation itself, and the iconography employed.

The denominational structure of the Republican coinage was prescribed by the well attested Lex Clodia, believed to have been passed in c. 101 BC, and the Lex Papiria in c. 91 BC, though as is often the case, the dates for these laws are inferred but by no means certain (cf. Crawford p. 77, 610-11). The Lex Clodia legalised the existing issues of Victoriati, and Crawford notes that “although there were considerable periods in the first century BC when the new quinarius was not issued, Pliny implies that the Lex Clodia continued to be regarded as the source of authority for the issue of the quinarius to the end of the Republic and beyond.” In contrast to the Lex Clodia, the motive for the Lex Papiria was to authorise the issue of bronze denominations on a greatly reduced standard. Fully half the weight of the existing bronzes, the coins of semuncial weight standard consequently bore the legend L.P.D.A.P. (lege Papiria de assis/aeris pondere), clearly identifying them as correct and legal tender under the authority of the Lex Papiria. The revival of the sestertius, which had not been struck for over a century, was accomplished at the same time; given the length of time during which this denomination had been allowed to lapse Crawford argues that a law may have been considered necessary to ensure its reimplementation and acceptance. Hence it is no surprise that the Lex Papiria sestertii issued under D. Silanus and L. Piso Frugi also bear the formula E.L.P. (e lege Papiria). He furthermore reasonably argues that “the Lex Papiria may have been taken to have provided authority for the issue of the silver sestertius to the end of the Republic.” Certainly the plethora of silver sestertii struck in the 40s BC make no mention of the law, as is the case with the present coin; but then after the first year of issue, there would be no reason to do so – hence the absence of the L.P.D.A.P. formula on bronze after the very first issues of the reintroduced semuncial standard.

The denominational notation of the sestertius on the early Roman silver coinage was commonly rendered as IIS (= two asses and a semis = two and a half asses = ¼ of a denarius). Thus when the denarius was retariffed to 16 asses so the was the sestertius revalued at 4 asses. It is easy to see that having dropped the by now unnecessary formula of E.L.P., the denomination of this issue needed to be rendered in a clear form: hence it is obvious that the usage of IIS (struck through with horizontal bar) is to clearly denote the value as being 4 asses, not what would be explicitly 2.5 asses if the mark of value were the old IIS. This logically follows on from the ‘XVI’ monogram for the retariffed denarius’ mark of value, which is in fact also an X struck through with a horizontal bar. This struck-through IIS notation is often erroneously believed to be a modern shorthand, but is well attested as being in common usage during Roman times, at least as early as AD 79 if not in fact much sooner. For a particularly interesting example of quotidian character preserved by chance as an inscription scratched on a wall in Pompei, in which a reward is offered for a lost article see August Mau, Pompeii, Its Life and Art, 1902, p. 490: Insula VIII. v.-vi.: “A copper pot has been taken from this shop. Whoever brings it back will receive 65 sesterces. If anyone shall hand over the thief...” (the rest of the inscription is illegible) - the notation of sestertius with horizontal bar is clear.

The iconography of the coin is furthermore worthy of mention. That the obverse is anepigraphic is not at all unusual – so too were the sestertii of L. Calpurnius Piso Frugi in 90 BC (Crawford 340/3b). That the type appears to be the head of a Gaul pierced by a spear or dart-weapon is more astonishing; only the denarii of M. Sergius Silus (286/1) and L. Titurius Sabinus (344/2) bear similarly gruesome imagery – the former depicting a Roman cavalryman bearing aloft a decapitated head, and the latter illustrating the ill-fated Tarpeia being crushed to death by Sabine soldiers. Appearances may be deceiving however; perhaps the intent was to depict the object as being behind the head, rather than through it. In this case there is the possibility that the image here is connected to Celtic practices of ritually bending weapons before depositing them in burials or as votive offerings at religious sanctuaries. This much is uncertain, but what is clear is that the types here: the head of the Gaul, together with the Legionary boar-standard on the reverse, appear deeply personal; doubtless it is one of the many references, veiled or explicit, to the deeds of a moneyer’s ancestors of which either no record survives or to which we may not attribute the identity of their author.

That a hitherto unknown sestertius type should be discovered is hardly surprising. Crawford acknowledged in concept the possible existence of unknown fractions; the known denarii of Silanus and Piso Frugi exist in no great numbers, and they being the first year of issue when we must assume a significant number were produced given their explicit authorisation under the Lex Papiria. It is furthermore worth considering that from 88 to 63 BC the Roman treasury was so chronically and desperately short of money that it could not afford to finance the armies of Sulla in 88 or of L. Valerius Flaccus in 85. Instead, temple treasures were sold or melted down at home, and the wealth of both Greece and Asia was expropriated by Roman generals in the absence of money from Rome. It may well be in this context of both cash shortage and high state expenditure as the First Mithradatric War drew to a close and the impending civil war with Sulla loomed that the production of silver sestertii was not accorded anything but low priority.



417. C. Mamilius Limetanus AR Serrate Denarius. Rome, 82 BC. Draped bust of Mercury right, wearing winged petasos; caduceus and control letter behind / Ulysses standing right, holding staff in left hand and extending right hand to Argus; C•MAMIL downwards to left, LIMETAN upwards to right. Crawford 362/1; BMCRR Rome 2725; RSC Mamilia 6. 3.92g, 19mm, 9h.

Good Extremely Fine; beautiful old cabinet tone. 1,500

Ex Matthew Curtis Collection;
Ex Classical Numismatic Review XV.4, 4th Quarter 1990, no. 40.



418. Q. Antonius Balbus AR Serrate Denarius. Rome, 83-82 BC. Laureate head of Jupiter right; S•C behind / Victory in quadriga right, holding reins, palm-branch and wreath; H below, Q•ANTO•BALB PR in two lines in exergue. Crawford 364/1d; RSC Antonia 1. 3.89g, 20mm, 9h.

Near Mint State; attractive old cabinet tone. 300

Ex Spink & Sons Ltd, Auction 19004, 27 March 2019, lot 194



419. A. Postumius A. f. Sp. n. Albinus AR Serrate Denarius. Rome, 81 BC. Head of Hispania right, wearing veil; HISPAN behind / Togate figure standing left, raising right hand; legionary eagle to left, fasces with axe to right; A ALBIN N•S across fields; POST•A•F in exergue. Crawford 372/2; BMCRR Rome 2839-42; RSC Postumia 8. 4.00g, 20mm, 3h.

Good Extremely Fine; attractive light cabinet tone with iridescent highlights. 500

Ex Spink & Sons Ltd, Auction 19004, 27 March 2019, lot 204.



420. Q. Caecilius Metellus Pius AR Denarius. Spain, 81 BC. Diademed bust of Pietas right; stork standing to right before / Jug and lituus, IMPER below; all within laurel wreath. Crawford 374/2; BMCRR Spain 47-50; RSC Caecilia 44. 3.79g, 18mm, 4h.

Good Extremely Fine; wonderful dark old cabinet tone with hints of golden iridescence around the devices. 650

Ex Frank Sternberg AG, Auction XXXII, 28 October 1996, lot 278;
Ex Munz Zentrum – Albrecht + Hoffmann GmbH, Auction 33, 23 November 1978, lot 558.



421. L. Cornelius Sulla AR Denarius. Uncertain mint, 81 BC. Diademed head of Venus right, E behind / EX - SC, cornucopiae, all within wreath. Crawford 376/1; Sydenham 763; RSC Cornelia 44; FFC 663 (this coin). 3.65g, 19mm, 4h.

Good Extremely Fine; lustrous metal. Rare, and in excellent condition for the type, struck on an uncommonly broad planchet. 4,000

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (2002);
Ex Alba Longa Collection;
Ex Leo Benz Collection, Numismatik Lanz München, Auction 94, 23 November 1998, lot 310;
Ex Classical Numismatic Group, Auction 50, 23 June 1999, lot 1311;
Ex Münzen & Medaillen AG Basel, Auction 52, 19 June 1975, lot 343.



422. L. Volteius L. f. Strabo AR Serrate Denarius. Rome, 81 BC. Laureate head of Jupiter to right; K behind / Europa seated on bull charging to left, holding veil which billows overhead; thunderbolt behind, vine leaf below; L•VLO•L•F•STRAB in exergue. Crawford 377/1; BMCRR Rome 3142; RSC Volteia 6. 3.79g, 19mm, 4h.

Good Very Fine; slight porosity, light cabinet tone. 1,500

Ex Gorny & Mosch Giessener Münzhandlung, Auction 208, 16 October 2012, lot 1933.



423. L. Procilius AR Denarius. Rome, 80 BC. Laureate head of Jupiter right; S•C downwards behind / Juno Sospita advancing right, hurling spear and holding shield decorated with thunderbolt; serpent to right, L•PROCILI•F downwards in two lines to left. Crawford 379/1; BMCRR Rome 3147-9; RSC Procilia 1. 3.74g, 18mm, 3h.

Near Mint State; attractive deep old cabinet tone. 500

Ex Spink & Son Ltd, Auction 19004, 27 March 2019, lot 207.



424. L. Papius AR Serrate Denarius. Rome, 79 BC. Head of Juno Sospita right, wearing goat's skin; torch behind / Griffin springing to right; head of stag below to right, L•PAPI in exergue. Crawford 384/1 (controls 144); RSC Papia 1; RBW 1412. 4.02g, 19mm, 6h.

Mint State; attractively toned with hints of iridescence around devices. 1,500

Acquired from Áureo & Calicó.



425. L. Papius AR Serrate Denarius. Rome, 79 BC. Head of Juno Sospita right, wearing goat's skin; control symbol behind / Griffin springing to right; control symbol below, L•PAPI in exergue. Crawford 384/1 (controls 120); RSC Papia 1; RBW 1412. 3.77g, 19mm, 6h.

Good Extremely Fine; beautiful dark cabinet tone with hints of iridescence. Rare with this control pairing. 750

Acquired from Áureo & Calicó.

Ex Bank Leu 17, 1977



426. L. Cossutius C. f. Sabula AR Denarius. Rome, 72 BC. Winged head of Medusa left, hair entwined with serpents; SABVLA upwards behind / Bellerophon riding pegasos right, hurling spear; I behind, L•COSSVTI•C•F below. Crawford 395/1; BMCRR Rome 3320-8 var. (control number); RSC Cossutia 1. 3.92g, 18mm, 6h.

Extremely Fine; in excellent condition for the type. 2,500

This coin published in H.B. Andersen, Apollo to Apollo: The Hunt for the Divine and Eternal Beauty (Indbundet, 2019);
Ex Ancient Miniature Art Collection;
Ex James and Sneja D. Velkov Collection, Jean Vinchon Numismatique, 24 November 1994, lot 334;
Ex Frank Sternberg AG, Auction 11, 20 November 1981, lot 488;
Ex Bank Leu AG, Auction 17, 3 May 1977, lot 482.



427. Mn. Aquillius Mn. f. Mn. n. AR Serrate Denarius. Rome, 71 BC. Helmeted bust of Virtus right; VIRTVS III VIR around / The consul Manius Aquillius standing facing, holding shield and raising slumped Sicilian by the arm; MN AQVIL upwards to right, MN•F MN N• downwards to left, SICIL in exergue. Crawford 401/1; BMCRR Rome 3364-9; RSC Aquillia 2. 4.04g, 19mm, 6h.

Near Mint State. 500

From the Andrew McCabe Collection;
Ex Numismatica Ars Classica AG, Auction 78, 26 May 2014, lot 650;
Ex Numismatica Ars Classica AG, Auction 40, 16 May 2007, lot 471.



428. C. Piso L. f. Frugi AR Denarius. Rome, 67 BC. Head of Apollo right, hair bound with taenia; lituus behind / Horseman galloping right, holding palm frond and reins; C•PISO•L•F FRVG below, pole-hook(?) above. Crawford 408/1b; Sydenham 851b; Calpurnia 24. 4.00g, 18mm, 5h.

Fleur De Coin. 1,000

Ex Numismatica Ars Classica AG, Auction 21, 17 May 2001, lot 218.



429. C. Calpurnius L. f. Frugi AR Denarius. Rome, 67 BC. Diademed head of Apollo to left, S: behind / Horseman galloping to left, holding palm; C•PISO•L•FR[V] and monogram below. Crawford 408/1b; RSC Calpurnia 25. 4.03g, 19mm, 10h.

Near Mint State; a portrait of high relief on lustrous metal, in an impressive state of preservation. 300

From the collection of Z.P., Austria.



430. Q. Pomponius Musa AR Denarius. Rome, 66 BC. Laureate bust of Apollo right; two crossed flutes behind / Euterpe, the Muse of Lyric Poetry, standing right, supporting chin with arm resting on column to right, and holding two tibiae (a form of flute); Q•POMPONI behind; MVSA before. Crawford 410/5; BMCRR Rome 3613; RSC Pomponia 13; RBW 1487. 4.11g, 18mm, 8h.

Near Extremely Fine; wonderful iridescent old cabinet tone. 1,250

Ex Numismatica Ars Classica AG, Auction 5, 25 February 1992, lot 324.



431. Q. Pomponius Musa AR Denarius. Rome, 66 BC. Laureate head of Apollo to right, star behind / Urania, the Muse of Astronomy, standing to left wearing long flowing tunic and peplum, holding wand touching a globe resting on a tripod; Q•POMPONI downwards to right, MVSA downwards to left. Crawford 410/8; BMCRR Rome 3628-32; RSC Pomponia 22. 3.89g, 18mm, 6h.

About Extremely Fine. 500

From the inventory of a UK dealer.



432. L. Roscius Fabatus AR Serrate Denarius. Rome, 64 BC. Head of Juno Sospita right, wearing goat-skin headdress; head of stag behind, L•ROSCI below / Female standing right facing serpent; head of antelope in left field, FABATI in exergue. Crawford 412/1 (controls 84); RSC Roscia 3. 4.01g, 19mm, 6h.

Fleur De Coin; beautiful iridescent cabinet tone. Rare with these controls. 1,000

Acquired from Áureo & Calicó;
Ex Bank Leu AG, Auction 77, 11 May 2000, lot 475.



433. L. Furius Brocchus AR Denarius. Rome, 63 BC. Wreathed and draped bust of Ceres right, between wheat-ear and barley corn; III-VIR across upper fields, BROCCHI below neck truncation / Curule chair between fasces; L•FVRI CN•F in two lines above. Crawford 414/1; BMCRR Rome 3896-9; RSC Furia 23a. 4.00g, 19mm, 5h.

Near Mint State; beautiful old cabinet tone. 500

From the Andrew McCabe Collection;
Ex Numismatica Ars Classica AG, Auction 78, 9 May 2018, lot 438.



434. L. Aemilius Lepidus Paullus AR Denarius. Rome, 62 BC. PAVLLVS LEPIDVS CONCORDIA, head of Concordia wearing veil and diadem / Trophy, togate figure on right, three captives on left; TER above, PAVLLVS in exergue. Crawford 415/1; BMCRR 3373; RSC Aemilia 10; FFC 126 (this coin). 3.97g, 18mm, 6h.

Mint State; mirror-like surfaces with iridescent highlights. 750

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
Ex Alba Longa Collection, Áureo & Calicó, Auction 319, 7 November 2018, lot 99.



435. L. Aemilius Lepidus Paullus AR Denarius. Rome, 62 BC. PAVLLVS LEPIDVS CONCORDIA, head of Concordia wearing veil and diadem / Trophy, togate figure on right, three captives on left; TER above, PAVLLVS in exergue. Crawford 415/1; BMCRR 3373; RSC Aemilia 10. 3.97g, 19mm, 5h.

Extremely Fine; attractive old cabinet tone. 300

From the Andrew McCabe Collection;
Ex Numismatica Ars Classica AG, Auction 100, 29 May 2017, lot 1530.



436. L. Marcius Philippus AR Denarius. Rome, 56 BC. Head of Ancus Marcius right, wearing diadem; lituus behind, ANCVS below / Aqueduct on which stands equestrian statue, flower at horse's feet; PHILIPPVS to left, AQVA MAR (ligate) within arches of aqueduct. Crawford 425/1; BMCRR Rome 3890-2; RSC Marcia 28. 3.63g, 19mm, 10h.

Good Extremely Fine; attractive golden iridescence around portrait. 750

Acquired from Auktionshaus H. D. Rauch GmbH;
Ex V.L. Nummus OG, Floor Auction 12,15 September 2019, lot 38.



437. C. Memmius C. f. AR Denarius. Rome, 56 BC. Laureate head of Quirinus right; QVRINVS behind, C•MEMMI•C•F before / Ceres seated right, holding torch and corn-ears, serpent before; MEMMIVS AED•CERIALIA•PREIMVS•FECIT around. Crawford 427/2; BCRR Rome 3940; RSC Memmia 9. 3.86g, 22mm, 6h.

Extremely Fine; attractive portrait; a fine example of the type. 750

Acquired from Áureo & Calicó;
Ex Maggiore Collection, formed in the late 1970s to early 2000s.



438. P. Fonteius P. f. Capito AR Denarius. Rome, 55 BC. P•FONTEIVS•CAPITO•III•VIR•CONCORDIA, diademed, veiled and draped head of Concordia right / Villa Publica on the Campus Martius, T•DIDI on left, VIL•PVB on right, IMP• below. Crawford 429/2a; BMCRR 3856; RSC Fonteia 18 and Didia 1. 3.88g, 19mm, 7h.

About Extremely Fine; old cabinet tone. 500

From the Andrew McCabe Collection;
Ex Numismatica Ars Classica AG, Auction 106, 9 May 2018, lot 452.

The Villa Publica was a most ancient building, first constructed on the Field of Mars in 435 BC, and according to Livy it was there that the first census of the Roman people was held in the year of its completion. The Villa Publica served as the censors' office, and held their records, as well as serving as the place where foreign ambassadors were greeted, where victorious Roman generals waited to hear if they would be granted a triumph, and as a base for the levying of legions. At least two renovations of the structure were undertaken, in 194 and 34 BC.



439. Mn. Cordius Rufus AR Denarius. Rome, 46 BC. Diademed head of Venus to right; RVFVS•S•C behind / Cupid riding dolphin to right; MN•CORDIVS below. Crawford 463/3; BMCRR Rome 4040; RSC Cordia 3. 3.70g, 20mm, 9h.

Extremely Fine; beautiful old cabinet tone. 500

From the Andrew McCabe Collection;
Ex Paul-Francis Jacquier Numismatique Antique, Auction 44, 13 September 2018, lot 155.

Ex Student & his Mentor Collection



440. P. Clodius M. f. Turrinus AR Denarius. Rome, 42 BC. Radiate head of Sol right; 'quiver' to left / Crescent moon surrounded by semicircle of five stars; P•CLODIVS•M•F in two lines below. Crawford 494/21; RSC Claudia 17. 3.99g, 17mm, 4h.

Good Extremely Fine; scratches on rev., beautiful deep and even old cabinet tone. 1,500

Acquired from A.H. Baldwin & Sons Ltd (£2,400);
Ex Collection of Roman Republican Coins of a Student and his Mentor Part III, Numismatica Ars Classica AG, Auction 83, 20 May 2015, lot 465 (hammer: CHF 2,200);
Privately purchased from Bank Leu AG.



441. C. Vibius Varus AR Denarius. Rome, 42 BC. Ivy-wreathed head of Liber right / Panther springing left, toward garlanded altar upon which sit thyrsus and mask; VARVS upwards to right, C•VIBIVS in exergue. Crawford 494/36; BMCRR Rome 4295-8; RSC Vibia 24. 3.88g, 18mm, 3h.

Extremely Fine; lightly toned. 500

Ex Roma Numismatics Ltd., E-Sale 56, 9 May 2019, lot 723.



442. L. Livineius Regulus AR Denarius. Rome, 42 BC. Head of L. Regulus right / Curule chair, with three fasces on either side; L•LIVINEIVS above, REGVLVS below. Crawford 494/28; CRI 177; RSC Livineia 11. 3.94g, 19mm, 9h.

Extremely Fine. 500

From the Andrew McCabe Collection;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 262, 13 March 2015, lot 7752;
Ex Numismatica Varesi S.R.L., Auction 51, 23 April 2008, lot 284.



443. C. Clodius Vestalis AR Denarius. Rome, 41 BC. Draped bust of Flora right, wearing wreath of flowers; lily at shoulder, C•CLODIVS C•F• around / Veiled Vestal Virgin seated left, holding a two-handled bowl; VESTALIS downward to left. Crawford 512/2; BMCRR Rome 4196; RSC Claudia 13. 3.70g, 20mm, 12h.

Extremely Fine; attractive cabinet tone with golden highlights. Rare. 500

Ex Roma Numismatics Ltd., Auction XIV, 21 September 2017, lot 524



444. Julius Caesar AR Denarius. Military mint moving with Caesar, 49-48 BC. Elephant advancing right, trampling on serpent; CAESAR in exergue / Emblems of the pontificate: simpulum, aspergillum, securis (surmounted by wolf's head), and apex. Crawford 443/1; CRI 9; BMCRR Gaul 27-30; RSC 49. 3.92g, 18mm, 3h.

Good Extremely Fine. 2,500

Ex collection of Professor David R. Beatty, C.M., O.B.E;
Ex Nomos AG, Auction 6, 8 May 2012, lot 129.



445. Julius Caesar AR Denarius. Military mint moving with Caesar, 49-48 BC. Elephant advancing right, trampling on serpent; CAESAR in exergue / Emblems of the pontificate: simpulum, aspergillum, securis (surmounted by wolf's head), and apex. Crawford 443/1; CRI 9; RSC 49. 4.34g, 18mm, 5h.

Mint State. 750

From a private European collection.




COS




CAE SAR




PRAEF




CAE
SAR

One of the Rarest of Caesar’s Denarii







446. Julius Caesar AR Denarius. Military mint moving with Caesar, 48-47 BC. Diademed female head right, wearing oak-wreath, cruciform earring, and pearl necklace; IIT (Caesar’s age) behind / Gallic trophy holding oval shield and carnyx above bearded captive (Vercingetorix?) seated to right on ground with hands tied behind back, wearing neck torque; CAE-SAR across field. Crawford 452/4; CRI 12; Alföldi pl. CXLII, 49/10 (this coin); BMCRR Rome 3959; RSC 19a. 3.61g, 19mm, 9h.

Near Extremely Fine; beautiful old cabinet tone. Extremely Rare, and among the finest known specimens. 40,000

This coin published in A. Alföldi, Caesar in 44 v CHR (Bonn, 1974), noted as being in the possession of Mario Ratto.

With the help of his political allies, Caesar had succeeded in making himself the governor of Cisalpine Gaul and Illyricum, with Transalpine Gaul later added, giving him command of four legions. The term of this governorship, and therefore his immunity from prosecution, was set at an extraordinary five years, instead of the usual one. Deeply in debt, Caesar wasted little time in taking advantage of the unstable situation in Gaul to expand his territory through conquest, and thicken his holdings with plunder.

What eventually became known as Caesar’s Gallic campaign was initially a piecemeal affair, but within six years he had expanded Roman rule over the whole of Gaul. Following years of relative success, mainly thanks to the disconnected nature of the tribes allowing him to take them on separately, he was faced with the chief of the Arverni tribe, Vercingetorix, who too late had built a confederation to stand against Caesar. In 52 BC, despite formidable resistance, Caesar finally defeated Vercingetorix at the Battle (or Siege) of Alesia. This illegal war which by Caesar’s own account had left a million dead, was instrumental in elevating him to a position of supreme power among the statesmen of the late Republic, making him incredibly wealthy through war booty, and also making him dangerously popular with the plebs.

Struck in the course of Caesar’s war against the Senatorial faction led by Pompey and later Metellus Scipio, Caesar’s triumphant coinage trumpets his military achievements and conquest in Gaul, while reminding the bearer also of his claimed descent from Venus through Aeneas. The reverse figure tied below the trophy of arms is popularly believed to depict the defeated Vercingetorix. Although Crawford and Sear are sceptical of this identification, it has often been said that the carefully rendered details of the figure, from the prominent brow and sunken eyes to the torque around his neck are highly suggestive of an individualised portrait. In 48/7 BC the defeated Gallic chieftain still languished in the Tullianum, the underground prison beneath the Comitium. He would be hauled out for Caesar’s triumph in 46, then returned to his cell and strangled.

This type is an early example of what would become a standard representation on Roman imperial coinage of a defeated captive seated on the ground beneath or beside a trophy of arms, a type proclaiming conquest that was used to great effect by Vespasian and Titus following their victorious campaign in Judaea.

In order to consolidate his power when he returned, Caesar produced triumphant coinage to spread news of his military capability. The reverse of this coin is popularly believed to depict Vercingetorix himself. Although Crawford and Sear are sceptical of this identification, it has often been said that the carefully rendered details of the figure, from the prominent brow and sunken eyes to the torque around his neck are highly suggestive of an individualised portrait. This is an early example of what would become a tradition on coinage of portraying a defeated captive sitting on the ground, submissive to the might of the Romans.



447. Cnaeus Pompey Junior AR Denarius. M. Poblicius, legate pro praetore. Corduba (Cordoba) mint, summer 46 - spring 45 BC. Helmeted head of Roma right; M•POBLICI•LEG PRO•PR around / Female figure standing right, with shield slung on back, holding two spears in left hand and with right hand giving palm-branch to soldier, standing left on prow of ship; on right CN•MAGNVS•IMP upwards. Crawford 469/1a; CRI 48; RSC 1 (Pompey the Great). 3.94g, 19mm, 6h.

About Extremely Fine; pleasant cabinet tone. 750

From the Andrew McCabe Collection;
Ex Antony Scammell Collection of Roman Coins, formed c.1950s-1980s.



448. Julius Caesar AR Denarius. Military mint moving with Caesar in North Africa, 47-46 BC. Diademed head of Venus right / Aeneas advancing left, carrying palladium in right hand and Anchises on left shoulder; CAESAR downwards to right. Crawford 458/1; CRI 55; BMCRR East 31; RSC 12. 3.85g, 20mm, 6h.

Good Extremely Fine. An exceptional example. 2,000

Purchased from Numismatica Varesi S.R.L., November 1989.



449. Julius Caesar AR Denarius. Military mint moving with Caesar in North Africa, 47-46 BC. Diademed head of Venus right / Aeneas advancing left, carrying palladium in right hand and Anchises on left shoulder; CAESAR to right. Crawford 458/1; CRI 55; BMCRR East 31; RSC 12. 3.82g, 18mm, 6h.

Near Extremely Fine; attractive cabinet tone. 1,000

Acquired from Numismatica Ars Classica AG.

Ex Archer M. Huntington Collection



450. Julius Caesar AR Denarius. Military mint moving with Caesar in North Africa, 47-46 BC. Diademed head of Venus right / Aeneas advancing left, carrying palladium in right hand and Anchises on left shoulder; CAESAR to right. Crawford 458/1; CRI 55; RSC 12. 3.93g, 18mm, 6h.

Extremely Fine; wonderful even toning. 500

Ex Classical Numismatic Group, Electronic Auction 401, 12 July 2017, lot 419;
Ex Archer M. Huntington (1870-1955) Collection, ANS 1001.1.24815.

Ex Münzen & Medaillen 43, 1970









451. Julius Caesar AV Aureus. Rome, 46 BC. A. Hirtius, praetor. Veiled head of Vesta right, C•CAESAR COS • TER around / Emblems of the augurate and pontificate: lituus, guttus, and securis; A•HIRTIVS PR around. Crawford 466/1; BMCRR 4050; Calicó 37a; Babelon (Hirtia) 1, (Julia) 22; CRI 56; Sydenham 1018; RBW 1636. 7.82g, 21mm, 5h.

Mint State; struck on a broad and characterful planchet. 15,000

From the Long Valley River Collection;
Ex Münzen & Medaillen AG Basel, Auction 43, 12 November 1970, lot 218.

Authorised by Caesar himself, the present aureus was part of the first ever large-scale issue of aurei in the history of the Roman coinage. Under extreme pressure to strike the vast quantities of coinage that Caesar required in time for his ‘Quadruple Triumph’and the return of his veteran soldiers to Rome, the exacting standards of the Capitoline mint seemingly slipped. We have in the present coin an extremely fine example from dies of good style, which is in marked contrast to the variable quality of the dies used and the technical skill with which the coins were struck.

The ‘Quadruple Triumph’ that Caesar celebrated on his return to Rome in 46 BC was spread over four days, with each day to feature a themed procession commemorating his four greatest achievements on campaign: the victories in Gaul while he was proconsul between 58 and 51 BC, his defeat of Ptolemy XIII of Egypt in 47, of Pharnaces of Pontus later the same year and finally over king Juba of Numidia, who was cast as the main enemy of the recently successful African campaign - a Triumph could not be celebrated for the defeat of fellow Romans, a fact that left many uneasy due to the common knowledge of the deaths of Scipio and Cato, Caesar’s real opponents.

It is also interesting to note that the types chosen by Caesar to mark his attainment of military supremacy could not have been more opposite to the character of the occasion they were intended for. Referencing Caesar’s occupation of various religious positions with the emblems of the augurate and pontificate on the reverse, it is believed Caesar sought to highlight his care for Rome, the family and home by honouring Vesta, goddess of the hearth, with the veiled female head on the obverse. Although never positively identified as Vesta, that her rites were under the care of the pontifices, and most especially Caesar himself as Pontifex Maximus, makes this likely a correct assumption.



Ex Schweizerische Kreditanstalt 8, 1987



452. Julius Caesar AV Aureus. Rome, early 46 BC. A. Hirtius, praetor. Veiled female head (Vesta?) right; C•CAESAR COS•TER around / Emblems of the augurate and pontificate: lituus, guttus, and securis; A•HIRTIVS•PR around lower left. Crawford 466/1; CRI 56; Calicó 37b; Molinari 480 (this coin, D90/R303). 7.75g, 21mm, 2h.

Near Extremely Fine; beautifully centred on a broad flan. 7,500

This coin published in M.C. Molinari, “Gli aurei a nome di Giulio Cesare e Aulo Irzio” in Rivista Italiana di Numismatica 104, 2003;
Ex Matthew Curtis Collection;
Ex Schweizerische Kreditanstalt (Crédit Suisse), Auction 8, 27 October 1987, lot 1064.



453. Julius Caesar AR Denarius. Military mint moving with Caesar in Spain, 46-45 BC. Head of Venus to right, wearing stephane; Cupid behind shoulder / Trophy of Gallic arms between two seated captives: female seated left resting head in right hand, and bearded male seated right with hands tied behind back, looking left; CAESAR in exergue. Crawford 468/1; CRI 58; RSC 13; BMCRR Spain 86. 3.85g, 19mm, 2h.

Extremely Fine; lustrous metal, with light golden toning. 1,250

Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 411;
Ex central European collection.



454. Julius Caesar AV Aureus. Rome, 45 BC. L. Munatius Plancus, urban prefect. C•CAES DIC•TER, draped bust of Victory to right / L•PLANC PRAEF•VRB, ewer with handle. Crawford 475/1a; Bahrfeldt 20; CRI 60a; Calicó 45. 7.95g, 21mm, 12h.

Good Very Fine. 5,000

From the inventory of a UK dealer.

One of the Finest Known Examples



455. Julius Caesar Æ Dupondius. Rome (?), late 46-45 BC. C. Clovius, prefect. CAESAR•DIC•TER, winged and draped bust of Victory right / Minerva advancing to left, holding trophy over shoulder and spears and shield; at feet to left, snake gliding left with head erect, C•CLOVLI downwards in left field, PRAEF upwards in right field. Crawford 476/1a (uncertain mint); C. 7; BMCRR 4125; CRI 62 (Rome); RPC I 601/1 (uncertain mint in Northern Italy). 15.18g, 27mm, 12h.

5,000

Extremely Fine; stunning untouched emerald-green patina. Among the finest known examples.

From the Long Valley River Collection;
Ex Jean Vinchon Numismatique (Monte Carlo), 23 April 1976, lot 6;
Ex Étienne Bourgey, 4 November 1913, lot 672.


EID·MAR

Ex Bank Leu 50, 1990






456. Julius Caesar AR Denarius. L. Aemilius Buca, moneyer. Rome, February-March 44 BC. Wreathed head of Caesar right; CAESAR•DICT before, PERPETVO behind / Fasces and caduceus in saltire; securis below, globe above, clasped hands to left and L•BVCA to right. Crawford 480/6; CRI 103; BMCRR Rome 4157; Alföldi Caesar, pl. XCIX, 94 (same dies); RSC 25. 3.77g, 21mm, 1h.

Extremely Fine. Rare. 10,000

From the Long Valley River Collection;
Ex George C. Hopkins Collection;
Ex Bank Leu AG, Auction 50, 25 April 1990, lot 258 (professionally cleaned and conserved since).





457. Julius Caesar AR Denarius. Rome, January-February 44 BC. P. Sepullius Macer, moneyer. Laureate head right; star of eight rays behind; CAESAR•IMP downwards before / Venus Victrix standing left, holding Victory in outstretched right hand and with left, resting on vertical sceptre set on star; P•SEPVLLIVS downwards to right, MACER upwards to left. Crawford 480/5a; Alföldi Type V (obv. die 127/ rev. die 107); CRI 106; Sydenham 1071; RSC 41; FFC 32 (this coin). 3.84g, 19mm, 3h.

Extremely Fine; attractively old cabinet tone. 7,500

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
Ex Alba Longa Collection.

Very Rare and in Excellent Condition for the Type





458. M. Aemilius Lepidus and Octavian AR Denarius. Military mint moving with Lepidus in Italy, November - December 43 BC. Bare head of Lepidus right; LEPIDVS•PONT•MAX•III•V•R•P•C• around / Bare head of Octavian right, with slight beard; CAESAR•IMP•III•VIR•R•P•C• around. Crawford 495/2a; CRI 140; BMCRR Africa 30; RSC 2a. 3.70g, 18mm, 4h.

Extremely Fine; beautiful cabinet tone. Very Rare, and in excellent condition for the type. 5,000

From the Andrew McCabe Collection;
Ex Astarte S.A., Auction XXII, 12 June 2010, lot 154.



459. Marc Antony AR Denarius. Rome, 42 BC. C. Vibius Varus, moneyer. Bearded bare head of Marc Antony right / Fortuna standing left, holding Victory and cornucopiae; C•VIBIVS downwards to right, [VARVS] upwards to left. Crawford 494/32; CRI 149; BMCRR Rome 4293-4; RSC 4. 2.68g, 20mm, 11h.

Very Fine. Rare. 1,000

From the Dr. Nicholas Lowe Collection;
Ex Numismatica Ars Classica AG, Auction 100, 29 May 2017, lot 1646.



460. Q. Servilius Caepio (M. Junius) Brutus and P. Cornelius Lentulus Spinther AR Denarius. Smyrna, 43-42 BC. Sacrificial axe, simpulum and sacrificial dagger; BRVTVS below / Jug and lituus; LENTVLVS SPINT in two lines below. Crawford 500/7; CRI 198; RSC 6. 3.76g, 18mm, 12h.

Mint State; perfectly centred on a broad planchet. 4,000

Export licence granted by the Italian Republic.



461. Q. Servilius Caepio (M. Junius) Brutus AR Denarius. Military mint moving with Brutus in Asia Minor, 42 BC. L. Sestius, proquaestor. Veiled and draped bust of Libertas right; L•SESTI•PRO•Q around / Tripod between sacrificial axe and simpulum; Q•CAEPIO•BRVTVS•PRO•COS around; all within beaded border. Crawford 502/2; CRI 201; RSC 11. 3.84g, 17mm, 12h.

Good Very Fine. 750

Ex Randy Haviland Collection, Gemini LLC, Auction X, 13 January 2013, lot 342.



462. C. Cassius Longinus AR Denarius. Military mint, probably at Smyrna, 42 BC. P. Cornelius Lentulus Spinther, legate. Veiled and draped bust of Libertas right; LEIBERTAS upwards before, C•CASSI•IMP upwards behind / Capis and lituus; LENTVLVS SPINT in two lines below. Crawford 500/5; CRI 223; RSC 6; FFC 3 (this coin). 4.00g, 19mm, 6h.

Mint State; light golden cabinet tone over lustrous metal. 2,250

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
Ex Alba Longa Collection.




EID·MAR

EID MAR







463. Q. Servilius Caepio (M. Junius) Brutus AV Aureus. Military mint travelling with Brutus in the East, late summer-autumn, 42 BC. L. Plaetorius Cestianus, moneyer. Bare head of Brutus to right; BRVT above, IMP before, L • PLAET • CEST behind / Pileus between two daggers of differing design, their points downwards; below, EID•MAR. A. Campana, Eidibus Martiis (forthcoming), 13 (O1/R6) and pl. 1, 13 (this coin); Crawford -; Sydenham -; BMCRR -; Bahrfeldt -; Babelon -; H. A. Cahn, Eidibus Martiis, QT XVII (1989), pp. 211-32, 4a = CRI 215 = NFA XXV, 1990, 306 = Sotheby's Zurich, 1993, 87 (same obverse die) = R. Walburg, Zeitzeugen. Münzen aus der Sammlung der Deutschen Bundesbank. Hirmer Verlag, München 2018, pp. 48-9 (Kat. 65, 66); Cahn, L'aureus de Brutus avec EID MAR, Actes du Congrés Internationale de Numismatique 1953, obverse die 'A'; Calicó 58 = Biaggi 39 = Cahn, Actes, Actes du Congrés Internationale de Numismatique 1953, p. 213 = Cahn, Eidibus Martiis, 24a; for this type in silver see: - A. Campana, Eidibus Martiis, 14-18 (same dies); Crawford 508/3; Sydenham 1301; BMCRE East 68; Cahn, Eidibus Martiis, 6 (same dies); S. Nodelman, Brutus the Tyrannicide in Ancient Portraits in the J. Paul Getty Museum: Volume 1, p. 51, fig. 8 (same dies); Vagi, vol. II, p. 198, 95 = Feirstein Collection, NAC 39, 2007, 89 (same dies); John Work Garrett Collection, part I, Leu-NFA, 1984, 685 (same obverse die); Loscombe Collection, Sotheby, 1855, 683 = BMC II 480, 69 (same obverse die); Lanz 158, 2014, 373 (same obverse die); Künker 124, 2007, 8483 = Leu 71, 1997, 265 = Münzen & Medaillen 19, 1959, 150 (same obverse die). 8.06g, 19mm, 12h.

Near mint state and highly lustrous; the usual die breaks, minor surface marks, light red-brown calcite deposits on obverse and reverse. 500,000
Authenticated and encapsulated by Numismatic Guaranty Corporation (NGC) and graded MS★ 5/5 - 3/5, Fine Style (#5770688-001).
Excessively Rare; the third known example: one on long-term loan to the British Museum, the other in the Deutsche Bundesbank collection.

From the collection of the Baron Dominique de Chambrier, original attestation of provenance included;
Ex collection of Bernard de Chambrier (1878-1963) and Marie Alvine Irma von Bonstetten (1893-1968);
Ex collection of the Baron Gustave Charles Ferdinand von Bonstetten, Chamberlain to Ferdinand I, Emperor of Austria.

Marie Alvine Irma von Bonstetten was daughter of Gustave August Arthur Albert von Bonstetten (1864-1935), the founder of the 'Automobile Club Suisse' in 1898, and great-niece of Gustave Charles Ferdinand von Bonstetten (1816-1892), who was a distinguished antiquarian and collector who published many articles in the Recueil d'antiquités suisses (1855, 1860 and 1867) and L'Essai sur les dolmens (Geneva, 1865), an authoritative study on European dolmens erected between the 5th millennium BC and the end of the 3rd millennium BC. Later, Gustave Charles Ferdinand von Bonstetten worked as an independent researcher and carried out archaeological excavations in both Switzerland and France. In 1873 he donated a part of his important collection to the 'Antiquarium of Bern' and his collection formed the basis of the Bernisches Historisches Museum. The Musée Romain of Avenches also owns pieces from his collection.

Nothing resonates so deeply with those knowledgeable in ancient Roman coinage as the dramatic EID MAR type struck by Brutus in 42 BC, nor indeed is any type more sought after by connoisseurs. Herbert A. Cahn's 1989 study entitled Eidibus Martiis noted 56 examples in silver and 2 in gold. Anecdotal comments have long suggested the extent of the surviving population of EID MAR denarii could approximate as many as a hundred specimens - a reasonably high figure for what is considered to be an extreme rarity – and Campana's as yet unpublished Die Study indeed identifies 88 examples (at last count) in silver (of which at least 34 are now in institutional collections) and 3 in gold. On account of its enormous historical importance and enhanced by its virtual unobtainability to all but the most fortunate of collectors, this coin type like no other has inspired great admiration, fascination, disbelief and desire in the hearts of historians, numismatists and collectors.

Foremost of the reasons for the exalted position of the type in the collective consciousness is its naked and shameless celebration of the murder of Julius Caesar two years earlier in 44 BC. This brutal and bloody assassination had been prompted by the well-founded belief among the Senate that Caesar indented to make himself king, which in truth he was already in all but name. By special decree of the Senate Caesar had been made dictator perpetuo - dictator in perpetuity - and granted the extraordinary and unprecedented honour of striking coins bearing his own likeness, thus breaking the ancient taboo of placing the image of a living Roman upon a coin. By these and other affronts to the traditional values and institutions of the Republic did Caesar seal his fate. On 15 March, 44 BC, in a room adjoining the east portico of the Theatre of Pompey, Caesar was stabbed twenty three times by the gang of Senators numbering over thirty and perhaps as many as sixty, men that Caesar called his friends, and of whom many had been pardoned by him on the battlefield and now owed their ranks and offices to him. The simple but bold reverse design employed by Brutus for this aureus contains the three principal elements of this 'patriotic' act of regicide committed to liberate the Republic from monarchical tyranny. Most striking are the two daggers of differing design, the one symbolising that wielded by Brutus himself, the other that of Cassius his co-consipirator. These flank the pileus, the cap of Liberty as worn by the divine twins and patrons of Roman armies Castor and Pollux, and which was conferred upon all freed slaves as a mark of their emancipation. The legend EID MAR is the abbreviation of EIDIBVS MARTIIS – the Ides of March. Thus, in an act of unparalleled braggadocio, we are at once presented with the murder weapons used to slay Caesar, the precise date of the deed, and the motive.

Continued overleaf:






463. Cont. While the leaders of the Second Triumvirate Antony, Octavian and Lepidus embraced the practice of striking coins bearing their own images, the hypocrisy of Brutus placing his own portrait on the obverse of the EID MAR type cannot not have been lost on the Liberator. Both a betrayal of his personal devotion to the ancient traditions of the Republic, and an emulation of the tyrant he had slain, it may well be that he was convinced into allowing his image to be co-opted by the Republican party as a rallying symbol for the swiftly approaching engagement between their legions and those of Antony and Octavian. As a descendant of Lucius Junius Brutus, the founder and first consul of the Roman Republic, who in 509 BC had sworn on a bloody dagger to overthrow the unjust rule of the Tarquin kings, the clearly drawn parallels must have been heady propaganda to the Republican cause.

Notes on die state:
The present coin exhibits the characteristic die breaks common (to greater or lesser degree) to all of the known examples of Cahn die 'A' (Campana O1). The most prominent of these are a sickle-shaped feature located behind the nape of Brutus' neck, a further break emanating from the peak of Brutus' forehead where it meets his hairline, and an area of roughness directly before Brutus' brow that can be seen to evolve into a pronounced pellet-like break on late die-state examples. Additional die breaks are located above the tip of the nose, between the back of the head and 'A' of PLAET, between and above the letters 'P' and 'L' of PLAET, and extending vertically downwards from below the chin.

The evolution of the die breaks can be seen to exist in at least six distinct stages, as noted by Cahn in Eidibus Martiis, and exemplified by the below listed coins, in order by earliest die-state to latest. The comparison of these die-states permits us to determine the progression of said breaks.
Denarius: Jameson 7 = Hess 1954, 214 = Hess-Leu 41, 54 (hereafter referred to as the Jameson example).
Denarius: Sotheby, 1855, 683 (BM example).
Aureus: NFA XXV, 1990, 306 = Sotheby's Zurich, 1993, 87 (Deutsche Bank example).
Denarius: NFA-Leu 1984 (Garrett example).
Aureus: Present coin; cf. also NAC 39, 2007, 89 (Feirstein example).
Denarius: Künker 124, 2007, 8483 = Leu 71, 1997, 265 = Münzen & Medaillen 19, 1959, 150 (M&M example).

Stage 1:
Cahn 1, 2. The obverse die used to strike of the five examples examined by Cahn is intact - the coins are sharply struck and detailed. This is confirmed by inspection of the available image of the Jameson example.

Stage 2:
Cahn 3. A linear die break has appeared above the 'C' of CEST, behind the nape of the neck. Although not discernible on Cahn's plate, this is visible in the BM example's published image of the coin.

Stage 3:
Cahn 4. The Deutsche Bank example shows the linear die break having evolved into the distinctive sickle-shape it retains for the remainder of its use. Also present now is the very beginning of the forehead break, and the area of roughness before the brow. Also present is the break above the letters 'PL' of PLAET. The breaks above the tip of the nose, between the letters 'PL' of the legend, and between the head and the 'A' are as yet absent.

Stage 4:
Cahn 5, 6. The Garrett Collection example now shows the vertical break below the chin, as well as the presence of the break between the back of the head and the 'A'of the legend.

Stage 5:
The present aureus exhibits an enlargement of the forehead break, in both the vertical and horizontal axes, and strengthening of the 'dot' above the tip of the nose – a distinct advance from Cahn 6a, 6b, and the Garrett example. The other principal change is that the break between 'PL' is now present. The forked break before the brow exhibits little to no progression. The Feirstein example may be another example of this obverse die state, however it is so weakly struck that prior to the clarification provided by the present aureus and Campana's Die Study, its place in the die state progression was uncertain.

Stage 6:
Cahn 7, 8, 9. The latest known die-state may be observed on the M&M example, which in addition to the breaks clearly visible on the present aureus, also possesses a break just inside the beaded border at 2 o'clock. Furthermore, the break before the brow has now become a very prominent pellet-like protrusion.

Conclusions:
The present aureus occupies a logical but previously unrepresented gap in the die break progression as laid out by Cahn, since the Feirstein example lacked sufficient detail to be of useful comparison, and other specimens are either too worn or otherwise poorly conserved. While the forehead break on this aureus is much advanced from Cahn 6a, 6b, and the Garrett example, the break before the brow has not yet progressed to being a fully-formed pellet as it already is by Cahn 7a-d and the M&M example, among others (see also Lanz 158, 373), nor is the additional 'dot' break at 2 o'clock inside the beaded border present yet. Campana's forthcoming die study confirms the die state progression laid out above, and furnishes a great many additional examples for comparison.

Considerations on the EID MAR type:
In 'The EID MAR type of Brutus, an overview of current research and portfolio of related papers' (private publication, available on request from Roma Numismatics Ltd.), Andrew McCabe provides a comprehensive summary of all numismatic texts devoted to the EID MAR type in both gold and silver. Gathering together ancient sources, antiquarian studies and archaeological evidence, the Overview traces the known references to the type from the second century AD, through the renaissance and into modern times. It furthermore aggregates the available information concerning the dispersal and rediscovery of known examples, bringing to light hoard evidence that establishes a clear archaeological context for a number of these. Moreover, the Overview draws on and expands upon the works of Mattingly, Cahn, Woytek and others to provide important insights into the series, particularly as concerns their place in the 'Liberator' coinage series, their method of manufacture, and the likely timing and location of minting. The Overview has clear implications for cultural property considerations (confirming that the type is pan-European in dispersal, rather than provenant from the soil of any one modern nation) while providing hard evidence for the reaffirmation of the now prevalent acceptance of both the Biaggi-Winckless and Deutsche Bank EID MAR aurei.

Our own conclusions drawn from a study of the die-state progression of Cahn die 'A' clearly have important bearing on considerations concerning the present coin. That the EID MAR type was indeed struck in gold by Brutus as well as in silver must be considered to be beyond all reasonable doubt, as represented by the 'Biaggi-Winckless' coin now in the British Museum, and the NFA-Sotheby's coin now in the collection of the Deutsche Bundesbank, which until recently were believed to be the only two surviving examples of the issue. The fact that the present aureus occupies a previously unrepresented stage in the die-state progression, combined with the fact that it is die-paired (O1/46) in accordance with the die progression prescribed by Cahn and confirmed by McCabe and Campana, and obvious physical properties of the coin (fabric, die axis, and strike properties) which are entirely consistent with the Deutsche Bank example (being closer in state of preservation than the Biaggi-Winckless coin) and other contemporary 'Liberator' aurei in general, provides an unassailable argument in favour of the piece, which further augments our understanding of both the Biaggi-Winckless and Deutsche Bank examples, and the series as a whole.

The Road to Philippi



464. Q. Servilius Caepio (M. Junius) Brutus AR Denarius. Military mint travelling with Brutus and Cassius in western Asia Minor or northern Greece, late summer-autumn 42 BC. L. Plaetorius Cestianus, moneyer. Laureate, veiled and draped female bust right, wearing polos on top of head; L•PLAET•CEST behind / Sacrificial axe and simpulum; BRVT•IMP below. Crawford 508/2; CRI 214; BMCRR East 66-67; RSC 2. 3.82g, 19mm, 12h.

Extremely Fine; minor marks on rev. Rare. 5,000

From the Long Valley River Collection;
Acquired from Nomos AG.

This type, no less rare in fact than the famed EID MAR denarius bearing the portrait of Brutus, was also struck in the last days or weeks before the fateful and titanic clash of armies and ideologies at the Battle of Philippi on 3 and 23 October 42 BC. Despite being outshone in demand by the aforementioned most iconic of Roman coins, this beautiful and simple type is an excellent example of what may be accurately described as the final issue of Republican coins in the truest sense, before the Roman world passed forever from the hands of the Senate and People and into those of autocrats.



465. Marc Antony AR Denarius. Military mint moving with Antony in Asia Minor, 41 BC. ANT•AVG•IMP•III•V•R•P•C, bare head right / Fortuna Redux standing left, holding rudder and cornucopiae, stork standing left; PIETAS COS in exergue. Crawford 516/2; CRI 241; BMCRR Gaul 70; RSC 77. 3.79g, 20mm, 12h.

Very Fine. Rare. 750

From the collection of Z.P., Austria.






ANTONIVS
COS

One of Six Known







466 Marc Antony and Lucius Antony AV Aureus. M. Cocceius Nerva, proquaestor pro praetore. Mint moving with M. Antony in the East, 41 BC. M•ANT•IMP•AVG VIR•R•P C•M•NERVA PRO Q•P, bare head of Marc Antony / L•ANTONIVS COS, bare head of Lucius Antony to right. Bahrfeldt 80 var. (III VIR); Sydenham 1184 var. (same); C 2 var. (same); CRI 245a; Calicó 111; Crawford 517/4b. 8.13g, 22mm, 12h.

Extremely Fine. An extremely rare variant (only 6 specimens known) of an already extremely rare type; in exceptional condition for the issue, and certainly finer than the example of NAC 250, 18 November 2013, lot 250 (CHF 350,000). 100,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction IX, 22 March 2015, lot 572;
Ex private German collection.

Following the victory at Philippi over the Liberators Brutus and Cassius, Antony assumed direct control of the East. Ruling from Ephesus as a king in all but name, he consolidated Rome's hegemony in the East, receiving envoys from Rome's client kingdoms and intervening in their dynastic affairs, extracting enormous financial 'gifts' from them in the process. Meanwhile Octavian had returned to the West, tasked with the difficult and unpopular job of assigning land grants to the demobilised legionaries. Since there was insufficient state-controlled land to fulfil the allotments to the veterans, Octavian was faced with the difficult choice of alienating the citizen-body by confiscating private land, or alienating many Roman soldiers who might back a military rebellion against the Triumvirate's rule. Octavian chose the former; as many as eighteen Roman towns through Italy were affected by the confiscations, with entire populations driven out.

Exploiting the hostile sentiments of the Senate over the issue of the land grants, Antony's wife Fulvia schemed with Antony's younger brother Lucius, who was consul that year. Together they encouraged the Senate to oppose Octavian's land policies; Fulvia it seems hoped to delay the land settlements until Antony returned to Rome, so that he could share credit and the gratitude of the soldiers. The conflict between Octavian and Fulvia caused great political and social unrest throughout Italy. Tensions escalated into open war when Octavian divorced Clodia Pulchra, Fulvia's daughter from her first husband.

Together Fulvia and Lucius raised an army to oppose Octavian militarily. They raised eight legions and held Rome for a brief time before being forced to retreat to Perugia. Lucius had expected that his brother's legions in Gaul would come to their aid, but Antony, facing the grave political embarrassment caused by Fulvia's actions, gave no instructions to his legions. Octavian laid siege to the city, eventually causing it to surrender out of starvation. While Octavian pardoned Lucius for his role in the war and even granted him the governorship of Spain, Fulvia was exiled along with her children to Sicyon in Greece.

Struck in early 41 BC prior to Lucius and Fulvia taking up arms against Octavian, this extremely rare aureus type, which was accompanied by a significant issue of denarii, is evidence of Antony's pride at his younger brother's assumption of the consulship.

Unique Variant



467. Marc Antony AR Denarius. L. Plancus, moneyer. Military mint moving with Antony in central Greece, 40 BC. M•ANTON•IMP•AVG III VIR•R•R•P•C (sic), lituus and jug / L•PLANCVS•PRO•COS, thunderbolt, jug and winged caduceus. Crawford 522/2 var. (obv. legend); CRI 253 var. (same); RSC Antonia 58 var. (same) and Munatia 5 var. (same); RBW 1806 var. (same); Sydenham 1190 var. (same); for discussion see Leo Benz coll. lot 842 (this coin). 4.15g, 20mm, 7h.

Near Extremely Fine. Unique with this legend variant. 2,500

From the Andrew McCabe Collection;
Ex JD collection of Roman Republican Coins part III, Numismatica Ars Classica - Tradart S.A., Auction 78, 26 May 2014, lot 514;
Ex Leo Benz (1906-1996) Collection, Numismatik Lanz München, Auction 88, 23 November 1998, lot 842



468. Marc Antony AR Denarius. Military mint moving with Antony, late summer-autumn 38 BC. M•ANT•AVG•III•VIR•R•P•C, bare head right / IMP-TER Trophy with figure-of-eight shield attached to each arm; at its base, two spears and two round shields. Crawford 536/3 note; CRI 272; BMCRR East 149; RSC 18b. 3.75g, 21mm, 12h.

Near Mint State; mark on cheek, attractive deep old cabinet tone. Very Rare. 2,000

From the Andrew McCabe Collection;
Ex Numismatica Genevensis SA, Auction 7, 27 November 2012, lot 319 (hammer: CHF 3,200);
Ex Classical Numismatic Group, Auction 96, 14 May 2014, lot 729;
Ex Tradart S.A., 16 November 1995, lot 146.

The Parthians had been well aware of Caesar's ambitions to invade their territory, and during the civil war that followed the dictator's assassination, they actively supported the cause of the Liberators, sending a contingent of troops which fought with them at the Battle of Philippi in 42 BC. Following that defeat the pro-republican general Titus Labienus, who had lately served as Cassius' ambassador to Parthia, assisted the Parthians in their bid to invade the Eastern Roman territories. Along with the Parthian prince Pacorus, Labienus commanded the invasion forces which swept into Syria and down the Phoenician coast. Distracted first by his dalliance with Cleopatra, then by his wife Fulvia, in the following year Marc Antony eventually dispatched his lieutenant Publius Ventidius Bassus with eleven legions to drive back the invaders. Ventidius first surprised and defeated Labienus at the Cilician Gates, executing the traitor, then encountered a Parthian army at the Amanus pass which he also defeated. Finally in the spring of 38 at the Battle of Cyrrhestica, Ventidius inflicted an overwhelming defeat against the Parthians which resulted in the death of Pacorus. Antony at this point hurried to take command of Ventidius' forces in the prosecution of a campaign of reprisal against Antiochus of Commagene, who had aided the Parthians. Ventidius meanwhile was pensioned off back to Rome, where he became the first Roman to celebrate a triumph over the Parthians.

Ex Leo Benz Collection



469. Octavian AR Denarius. Military mint moving with Octavian, 40 BC. Q. Salvius, moneyer. Bare head right, with slight beard; C•CAESAR•III•VIR•R•P•C around / Winged thunderbolt; Q•SALVIVS•IMP•COS•DESIG around. Crawford 523/1a; CRI 300; RSC 514; FFC 323 (this coin). 3.99g, 20mm, 12h.

Mint State; area of flat strike, beautiful old cabinet tone with golden iridescent highlights. 1,250

From the inventory of a German dealer;
This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
Ex Alba Longa Collection;
Ex Leo Benz Collection, Numismatik Lanz München, Auction 88, 23 November 1998, lot 909.

An Extremely Rare Variety









470. Julius Caesar AR Denarius. Posthumous Issue. Rome, 40 BC. Ti. Sempronius Gracchus, moneyer. Laureate head of Caesar right / Signum, aquila, plow, and decempeda; TI•SEMPRONIVS above, GRACCVS below, Q•DES downwards to left, S-C across fields. Crawford 525/4c var. (no S-C on obverse); Sydenham 1128a; CRI 327 var.; Gorny & Mosch 219, 353 (same dies). 3.90g, 19mm, 10h.

Good Extremely Fine; a superb portrait coin of Julius Caesar. An extremely rare variety of a very rare type. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XIII, 23 March 2017, lot 624.

The year 40 BC marked the end of the long tradition of the college of moneyers producing currency at the Capitoline mint. With the exception of a brief revival in the early principate of Augustus, this most venerable of Roman traditions was brought to an abrupt end as the treaty of Brundisium confirmed the Second Triumvirate's supraconsular offices and carved up the Roman world into the private fiefdoms of Octavian, Antony and Lepidus.

In the preceding years, the college of moneyers had tended strongly towards what both Sear and Sydenham describe as playing it safe during a period of political turmoil by displaying political affiliations through the use of politically-charged portraits that yet retained deliberate ambiguity. The same held true for this year when Q. Voconius Vitulus and Ti. Sepmronius Gracchus were the issuing colleagues of the college of moneyers. Since all three triumvirs were originally Caesareans, certainly no harm could come from displaying the portrait of Caesar alongside types of a purely personal nature. In the case of this moneyer, the reverse clearly alludes to the glorious record of the moneyer's ancestors of the same name: Tiberius Sempronius Gracchus, consul in 238 BC who carried on war in Sardinia and Corsica; Tiberius Sempronius Gracchus, consul in 215 and 213 BC during the second Punic War, who fell in battle against Mago; Tiberius Sempronius Gracchus, commander of the allies in the war against the Gauls, under the consul Marcellus in 196 BC, who fell in battle against the Boii; and principally Tiberius Sempronius Gracchus, consul in 177 and 163 BC who triumphed over the Celtiberi and the Sardinians, father of the brothers Gracchi. That this last ancestor is principally honoured is clear from the emplacement of the plough and decempeda: Tiberius Sempronius Gracchus, a decorated military officer of impressive renown and tribune of the plebs in 133 BC who succeeded in enacting a major agrarian reform law, the Lex Sempronia Agraria. This radical law reorganized control of publicly held lands, attempted to place an upper limit on the area any one citizen could possess, and redistribute public and confiscated land to the poor and homeless in Rome so that they might not only support themselves and their families, but also so that they might become eligible for taxation and military service. The near-revolutionary nature of the legislation inevitably led to civil strife, resulting in the murder of Gracchus who was beaten to death with clubs along with three hundred of his supporters, with many others exiled or arrested and executed without trial. Despite or indeed because of this, the Senate allowed the agrarian reforms to go through to mollify the people. A decade later his younger brother Gaius Sempronius Gracchus shared the same fate while trying to implement further reforms; statues of the brothers were thereafter placed throughout the city and held in great reverence as heroes of the common people.




Q·VOCONIVS
S C
VITVLVS Q·
DESIGN

A Superb Portrait of Caesar







471. Julius Caesar AR Denarius. Posthumous Issue. Rome, 40 BC. Q. Voconius Vitulus, moneyer. Laureate head of Caesar right / Bull-calf walking left; Q•VOCONIVS above, VITVLVS•Q• DESIGN in two lines below, S-C across fields. Crawford 526/4; CRI 331; Sydenham 1133; BMCRR Rome 4311-2; RSC 45. 3.76g, 20mm, 7h.

Extremely Fine; attractive light cabinet tone, a superb portrait of Caesar. Rare. 22,500

Acquired from Leu Numismatik AG.

In 40 BC when this coin was struck, upon learning of the defeat of his brother Lucius and wife Fulvia in the Perusine War, Marc Antony set sail for Italy with a small army and two hundred ships which he had built in Asia. Arriving at Athens, Antony was met by his wife Fulvia and his mother Julia, who had taken refuge with Sextus and been sent by him with warships from Sicily. She was accompanied by some leading Pompeians whose aim was to bring Antony and Sextus into alliance against Octavian. Antony's response to the embassy was to offer alliance in case of war and reconciliation in case of peace, suggesting that Antony believed that a lasting partnership with Octavian was still possible. These new lines of communication with Sextus provided an avenue by which former supporters of the liberators could find their way back from exile; the most prominent of these was Ahenobarbus, who met Antony at sea with his whole army and fleet; this combined force moved together to Brundisium, which was refused entry to the harbour by Octavian's commander.

Despite initially laying siege to Brundisium, the triumvirs were able to negotiate a settlement that provided for a continued peace between them. The Treaty of Brundisium confirmed the de facto state of affairs, while further binding Octavian and Antony through the ill-fated marriage of Octavian's sister Octavia to Antony. Antony furthermore received legions for his planned invasion of Parthia and Octavian received warships to counter the ongoing threat posed by Sextus Pompey. This issue depicts the now deified Caesar on the obverse, sometimes with a lituus – the augur's staff representing his membership to the priestly college of augurs. Octavian's possession of the augurship was also made clear on an issue with his portrait struck by the same moneyer (CRI 330) emphasising his relationship to Caesar, a propaganda tool also employed by Marc Antony (see CRI 253-5, 257-8). It is well attested how Octavian capitalised tremendously on his posthumous adoption by Caesar; in truth he owed everything he eventually achieved to this twist of fate. Octavian used Caesar's reflected but undimmed prestige to legitimise himself and his ascent to power in the eyes of the Roman people and more importantly the legions, and thus the continuation of (often idealised) Caesar portrait issues at the Roman mint under Octavian's control is hardly surprising.

Though struck during a period of high tension as opposing factions pulled the Republic apart, the reverse type seen here remains unsullied by the events of the day, the moneyer choosing a strictly personal, though perhaps unflattering, composition instead: his cognomen Vitulus translates as cow or calf. Unusually for silver issues however, this particular type declares that it was struck under the express mandate of the Senate, displaying the formula S C flanking the main design.



472. Sextus Pompey AR Denarius. Uncertain mint in Sicily (Catania?), 42-40 BC. Bare head of Pompey Magnus right; capis behind, lituus before; MAG•PIVS•IMP•ITER around / Neptune standing left, holding aplustre and with foot on prow, between the Catanaean brothers, each carrying a parent on their shoulders; [PRÆF] above, CLAS•ET•ORÆ•MARIT•EX•S•C in two lines in exergue. Crawford 511/3a; CRI 334; BMCRR Sicily 7; RSC 17. 3.90g, 19mm, 3h.

Near Extremely Fine; well struck with striking portrait. 750

Acquired from A.H. Baldwin & Sons Ltd (£3,300);
Ex Numismatica Ars Classica, Auction 84, 20 May 2015, lot 1705 (hammer: CHF 3,000).



473. Sextus Pompey AR Denarius. Sicily, 42-40 BC. The Pharos of Messana surmounted by a statue of Neptune; in foreground, galley left adorned with legionary eagle, sceptre and trident, MAG•PIVS•IMP•ITER around / Scylla left, wielding a rudder in both hands; [PRÆF•CLAS•ET]•ORÆ•MAR IT•EX•S•C around. Crawford 511/4a; CRI 335; BMCRR Sicily 18-19; RSC 2. 3.73g, 20mm, 4h.

About Extremely Fine; an exceptionally well centred and detailed Scylla. 2,500

From the Dr. Nicholas Lowe Collection;
Ex Numismatik Lanz München, Auction 158, 5 June 2014, lot 383.



474. Sextus Pompey AR Denarius. Sicily, 42-40 BC. The Pharos of Messana surmounted by a statue of Neptune; in foreground, galley left adorned with legionary eagle, sceptre and trident; [MAG•PIVS]•IMP•ITER around / Scylla left, wielding a rudder in both hands; [PRÆF]•CLAS•ET•ORÆ•M[AR IT•EX•S•C] around. Crawford 511/4a; CRI 335; BMCRR Sicily 18-19; RSC 2. 4.00g, 17mm, 5h.

Near Extremely Fine; attractive cabinet tone. 750

From the collection of Z.P., Austria.



475. Sextus Pompey Æ As. Spain or Sicily, 43-36 BC. Laureate head of Janus, with the features of Cn. Pompeius Magnus; MGN above / Prow right; PIVS above, IMP below. Crawford 479/1; C. 6; Sydenham 1044; CRI 336; RBW 1676; RPC 671; Woytek Arma et Nummi p. 558. 24.27g, 30mm, 12h.

Good Very Fine. 1,500

Acquired from Numismatica Ars Classica AG.

Among the Finest Known



476. Marc Antony and M. Junius Silanus AR Denarius. Athens, summer 32 BC. Bare head of Mark Antony right, small P (engraver's signature) in hair behind ear; [ANT]ON •AVG•IMP•III•COS•DES•III•IIV•R•P•C• around / M•SILANVS•AVG Q•PRO•COS in two lines across field. Crawford 542/1; CRI 346; BMCRR East 175; RSC Antonia 97. 3.79g, 20mm, 12h.

Good Extremely Fine; attractive light cabinet tone with underlying lustre, among the finest known examples of the type. 5,000

From the inventory of a German dealer;
Acquired from Leu Numismatik AG.



477. Marc Antony AR Denarius. Athens, summer 32 BC. Bare head of Marc Antony right, small P (engraver's signature) in hair behind ear; ANTON•AVG •IMP•III•COS•DES•III•III•V•R•P•C• around / ANTONIVS AVG•IMP•III in two lines. Crawford 542/2; CRI 347; BMCRR East 177; RSC 2. 3.78g, 19mm, 11h.

Extremely Fine; old cabinet tone. 1,250

From the Dr. Nicholas Lowe Collection;
Ex Numismatica Ars Classica AG, Auction 9, 16 April 1996, lot 778;
Ex Numismatic Fine Arts Inc., Mail Bid Sale, 18 October 1990, lot 1969.



478. Marc Antony Legionary AR Denarius. Military mint moving with Antony, autumn 32 - spring 31 BC. ANT•AVG III•VIR•R•P•C, praetorian galley to right / Aquila between two signa; LEG IV across fields. Crawford 544/17; CRI 352; BMCRR East 195; RSC 30. 3.77g, 17mm, 6h.

Mint State; wonderful old cabinet tone. 3,000

Ex Douglas O. Rosenberg Collection;
Privately purchased from Münzen und Medaillen AG, 12 July 2001 (collector's ticket included).



479. Marc Antony Legionary AR Denarius. Military mint moving with Antony, autumn 32 - spring 31 BC. ANT•AVG III•VIR•R•P•C, praetorian galley to right / Legionary aquila between two signa; LEG V across fields. Crawford 544/18; CRI 354; BMCRR East 196; RSC 32; FFC 36 (this coin). 3.53g, 17mm, 6h.

Near Mint State. 1,500

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
Ex Alba Longa Collection.



480. Marc Antony Legionary AR Denarius. Military mint moving with Antony, autumn 32 - spring 31 BC. ANT•AVG III•VIR•R•P•C, praetorian galley to right / Aquila between two signa; LEG X across fields. Crawford 544/24; CRI 361; BMCRR East 202; RSC 38. 3.42g, 18mm, 6h.

Near Mint State; attractive old cabinet tone. 1,500

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
Ex Alba Longa Collection.



481. Marc Antony Legionary AR Denarius. Military mint moving with Antony, autumn 32 - spring 31 BC. ANT•AVG III•VIR•R•P•C, praetorian galley to right / Aquila between two signa; LEG XIV across fields. Crawford 544/29; CRI 369; BMCRR East 209; RSC 44; FFC 49 (this coin). 3.87g, 18mm, 6h.

Extremely Fine; attractive old cabinet tone. 1,250

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
Ex Alba Longa Collection.



482. Marc Antony Legionary AR Denarius. Military mint moving with Antony, autumn 32 - spring 31 BC. ANT•AVG III•VIR•R•P•C, praetorian galley to right / Aquila between two signa; LEG XXI across fields. Crawford 544/37; CRI 381; BMCRR East 216; RSC 58. 3.48g, 18mm, 6h.

Good Extremely Fine. 2,000

Ex Roma Numismatics Ltd., Auction XII, 29 September 2016, lot 589.



483. Marc Antony Legionary AR Denarius. Military mint moving with Antony, autumn 32 - spring 31 BC. ANT•AVG III•VIR•R•P•C, praetorian galley to right / Aquila between two signa; LEG XXII across fields. Crawford 544/38; CRI 382; RSC 59. 3.63g, 18mm, 6h.

Fleur De Coin. 3,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XIV, 21 September 2017, lot 629 (sold for £4,600).






484. Octavian AR Denarius. Italian mint (Rome?), autumn 32 - summer 31 BC. Bare head to right / Venus standing to right, seen from behind, with drapery covering only her thighs, holding transverse sceptre in left hand and resting left elbow on column, holding helmet in right hand; at her left, a shield with star motif set on the ground, leaning against column; CAESAR DIVI•F across fields. RIC 250a; CRI 395; BMCRE 599 = BMCRR Rome 4333; RSC 62; BN 19-22. 3.94g, 20mm, 10h.

Extremely Fine; beautiful old cabinet tone. 2,750

From the Long Valley River Collection;
Ex Yves Gunzenreiner Collection, Leu Numismatik AG, Auction 1, 25 October 2017;
Ex Swiss private collection kept in a bank safe in Lugano since the early 1980s.

In contrast to the singular type seen in Marc Antony's 'Legionary' series, the coinage of Octavian was carefully constructed to send a powerful message reinforcing his divine ancestry, as well as his position as Caesar's true heir. Part of this message is conveyed through the use of two interesting pairs of types that bear reference to Venus and Pax. Illustrated by the present coin and the following lot, on which is depicted Octavian with Pax; these types were likely intended to strengthen the belief that Caesar's heir was fully capable of bringing peace to Rome.






485. Octavian AR Denarius. Italian mint (Rome?), autumn 32 - summer 31 BC. Head of Pax right, wearing stephane; olive branch before, cornucopiae behind / Octavian, in military attire, advancing right, raising right hand and holding spear over left shoulder; CAESAR DIVI•F across fields. RIC 253; CRI 400; BMCRE 611, 613-4 = BMCRR 4329, 4331-2; RSC 72. 3.74g, 19mm, 12h.

Near Mint State. 1,750

From the Andrew McCabe Collection;
Ex Astarte S.A., Auction XXII, 12 June 2010, lot 164.






486. Octavian AR Denarius. Italian mint (Rome?), autumn 31 - summer 30 BC. Bare head left / Victory standing left on globe, holding wreath and palm; CAESAR DIVI•F across fields. RIC 254b; CRI 407; BMCRR Rome 4339 = BMCRE 603; RSC 64. 3.58g, 22mm, 9h.

Near Mint State; lustrous metal. Very rarely seen in such high grade. 2,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XIII, 23 March 2017, lot 712.

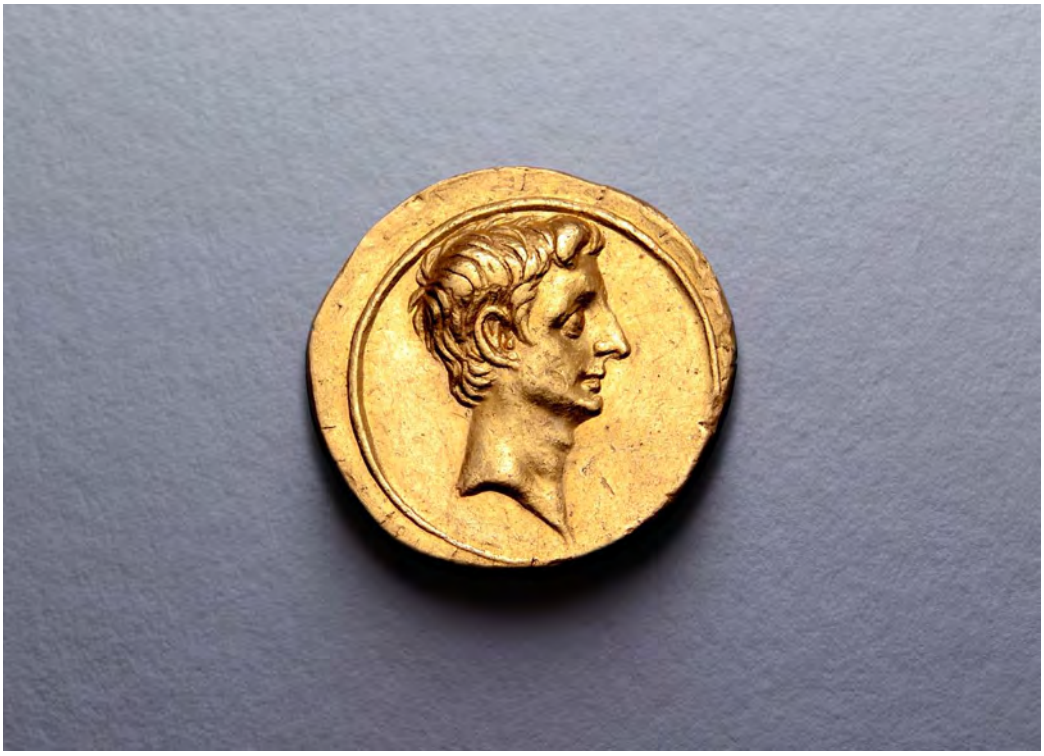



IMP
CAESAR

Octavian Nikephor







487. Octavian AV Aureus. Brundisium or Rome, 29-27 BC. Bare head right / IMP CAESAR, Victory standing facing on globe, head turned to left and with wings spread, holding wreath and legionary vexillum. RIC 268; CRI 417; Bahrfeldt 109; C. 113; BMC 622; BN 85; Calicó 205. 7.64g, 20mm, 2h.

Extremely Fine; struck on a broad planchet, with lustrous fields. Very Rare. 20,000

From the Long Valley River Collection;
Ex Kölner Münzkabinett, Auction 76, 7 May 2002, lot 165;
Ex Giessener Münzhandlung, Auction 44, 3 April 1989, lot 709.

This beautiful aureus of Octavian is notable for its unusual depiction of Victory on the reverse. This was the first time an image of Victory in this style had been used on the Roman coinage, and its introduction at this particular point in time is significant.

Following his victory at Actium, Octavian was necessarily striking considerable quantities of coinage to pay the demobilised soldiers of both sides. Never one to waste an opportunity to deploy symbolism appropriate to the moment, the reverse type of this coin is an emotionally, historically and politically charged emblem: portraying the gold statue of the goddess Victory, this coin (like the monument it represented) was a tangible visual reminder of Rome's great past as well as her aspirations for the future.

The statue depicted is that of the Nike of Tarentum, originally commissioned by the Hellenistic King Pyrrhus of Epirus nearly two and a half centuries earlier and erected to celebrate his initial victory against the Roman Republic. The statue was likely removed to Rome in 209 BC when the city was retaken in the Second Punic War. The spoils plundered from Syracuse two years earlier had evoked an appreciation of Greek art and fuelled a hunger for the ornaments of other conquered cities (Livy, History of Rome, XXV.40.2; Plutarch, Life of Marcellus, XXI.3-4). Tarentum was thus duly stripped of all its portable statues and paintings, denuded of its adornments save only the largest of monuments that could not be moved.

In 29 BC Octavian dedicated the Altar of Victory in the Curia, the Roman Senate House, decorated with the spoils of Egypt and surmounted by this statue "thus signifying that it was from her that he had received the empire" (Cassius Dio, Roman History, LI.22.1). As C.H.V Sutherland notes, this also neatly avoided directly referencing Actium, whose "memory was always involved with that of Antony and the horrors of civil war".

The Altar of Victory became the place where senators were to burn incense and pour a libation of wine before taking their seats (Suetonius, Life of Augustus, XXXV.3) and where they would annually offer prayers for the welfare of the empire and where they took their oaths and pledged themselves on the accession of new emperors. More than simply rich decoration, the statue and its accompanying altar were to become "one of the most vital links between the Roman state and Roman religion. It was eventually removed from the Curia by the Christian emperor Constantius II in 357 and though later restored, removed and restored again "the fate of the Altar and Statue of Victory was finally sealed by the law of 408 against heathen statues" writes J.J. Sheridan (The Altar of Victory-Paganism's Last Battle, 1966) citing Codex Theodosianus XVI, 10, 19.







488. Octavian AR Denarius. Uncertain Italian mint (Brundisium or Rome?), 30-29 BC. Bare head right / Military trophy facing, composed of helmet, cuirass, shield and crossed spears, set on prow of galley right; crossed rudder and anchor at base; IMP CAESAR across fields. RIC 265a; CRI 419; BMCRE 625 = BMCRR Rome 4352; RSC 119. 4.09g, 20mm, 9h.

Good Extremely Fine; attractive old cabinet tone. 1,500

Ex Spink & Son Ltd, Auction 19004, 27 March 2019, lot 266.

Ex Bank Leu 48, 1989







489. Octavian AR Denarius. Brundisium or Rome (?), circa 29-27 BC. CAESAR COS•VI, bare head to right; lituus behind / Crocodile standing to right; AEGVPTO above, CAPTA below. RIC 275a; CRI 430; BMCRE 650; RSC 2; BN 905 (Ephesus). 3.71g, 20mm, 12h.

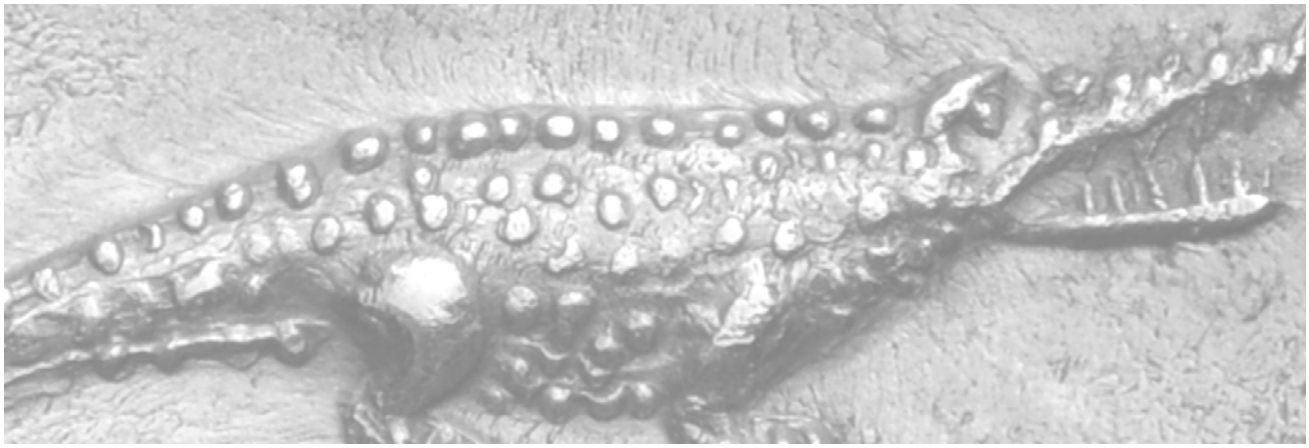
Extremely Fine. Rare; struck on a very broad flan and in uncommonly fine condition for the issue. 10,000

From the Long Valley River Collection;
Ex Dr. Busso Peus Nachfolger, Auction 366, 25 October 2000, lot 1268;
Ex Bank Leu AG, Auction 48, 10 May 1989, lot 308.

Bearing the Nile crocodile as the sole element of the reverse design, and with the simple legend conveying a succinct message, this coin proudly announces Octavian's annexation of Egypt to the Empire. After the Battle of Actium Octavian invaded Egypt and on 1 August 30 BC his legions defeated the remnants of Marc Antony and Cleopatra's armies at Alexandria. Antony committed suicide in the Roman fashion by falling on his sword and dying in Cleopatra's arms, who took her own life soon after, reputedly by the venomous bite of a snake. Thus by the death of his former colleague and the last of the Ptolemies did Octavian at once assure his ultimate supremacy, and guarantee his own near-limitless power through the vast wealth of Egypt and the critically important grain supply that could be harnessed for the benefit of Rome. The Ptolemaic Kingdom of Egypt, the last of the great Hellenistic kingdoms, had been reduced to the status of a Roman fiefdom, privately owned by Octavian and subsequently held as the 'crown domain' by following emperors, administered by a Praefectus augustalis of equestrian rank, appointed directly by the emperor, entirely bypassing the Senate and the traditional senatorial governorships of other Roman provinces.

This reverse type was later re-employed on the bronzes of Nemausus in Gaul, though with considerably less subtlety, on which the crocodile was now collared around the neck and chained to a palm tree in clear reference to the subjugation of Egypt, thus obliquely referring also to Antony and Cleopatra, while the wreath above with ties fluttering in the breeze is a reminder that the war was both just and necessary; he victory having brought about the deliverance and salvation of the Roman people and the state.

While this type utilizes a lituus on the obverse as an adjunct symbol in reference to Octavian's membership of the priestly College of Augurs, those struck in the East bear the Zodiac sign of the Capricorn under the bust truncation. Appropriately for this reverse type, in ancient mythology the origins of the Capricorn could be found in Egypt.




CAESAR·AVG·F·PATER·PATRIAE
DIVI·F·AVGVSTVS
TI·CAESAR·DIVI·AVG·F·AVGVSTVS
TI·CLAVD·CAESAR·AVG·P·M·TR·P·IMP·P·P
NERO·CLAVDIVS·DRVSVS·GERMANICVS·IMP
GALBA·IMPERATOR·TI·CAESAR·DIVI·AVG·F·PATER·PATRIAE·P·M·TR·P·COS·II
IMP·OTHO·CAESAR·AVGVSTVS·TR·P
IMP·SER·GALBA·CAESAR·AVG·TR·P
AVGVSTVS·GERMANICVS·IMP·VI·COS·V·P·P
IMP·CAESAR·VESPASIANVS·AVG·P·M·TR·P·P·P·COS·III
IMP·CAESAR·VESPASIANVS·IMP·POTESTAT·TRIB·COS·II
IMP·CAESAR·VESPASIANVS·AVG·P·M·TR·P·IMP·VIIII·COS·VIII·DESIG·X·CENSOR

THE G.T. COLLECTION OF THE TWELVE CAESARS





One of the Finest Surviving Lifetime Portrait Denarii of Caesar







490. Julius Caesar AR Denarius. Lifetime issue. Rome, late February 44 BC. M. Mettius, moneyer. CAESAR IMP, laureate head of Caesar to right; lituus and simpulum behind / M METTIVS, Venus standing left, holding Victory advancing to left on her outstretched right hand, sceptre in her left and resting her left elbow on a shield on a globe at her side; G in left field. Crawford 480/3; CRI 100; Sydenham 1056; RSC 32; Alföldi Type III, pl. XII, 26 (O2/R4 - this coin); Babelon (Julia) 33, (Mettia) 5; Kraay, NC 1954, pl. III, 4; Alföldi, ANS Cent. Public., pl. I, 9. 3.77g, 18mm, 2h.

Near Mint State; wonderful old cabinet tone, a startlingly realistic portrait of this most celebrated statesman and general in the final months of his life.
25,000

This coin published in M.R. Alföldi, Caesar in 44 v. Chr. Antiquitas 3 (Bonn 1985);
From the G.T. Collection of the Twelve Caesars;
Ex Exceptional Roman Denarii Collection, Ira & Larry Goldberg Coins & Collectibles, Auction 80, June 2014, lot 3081 (hammer: USD 85,000);
Ex Rubicon Collection, Heritage World Coin Auctions, Long Beach Signature Sale 3015, 7 September 2011, lot 23260 (hammer: USD 50,000);
Ex Connoisseur of Portraiture Collection, Numismatica Ars Classica AG, Auction 38, 21 March 2007, lot 1;
Ex Bank Leu AG, Auction 10, 29 May 1974, lot 8;
Ex H. C. Lewis Collection, Naville & Cie, Auction XI, 18 June 1925, lot 157.

In the years of his supremacy, Caesar had amassed unprecedented power by corrupting the institutions of the old Republic to his own requirements. First appointed Dictator in 49 BC by the Praetor (and future Triumvir) Marcus Aemilius Lepidus, possibly in order to preside over elections, Caesar resigned his Dictatorship within eleven days but in 48 BC he was appointed Dictator again, only this time for an indefinite period, and was also given permanent tribunician powers making his person sacrosanct and allowing him to veto the Senate. In 46 BC he was appointed Dictator for ten years, and he gave himself quasi-censorial powers under the mantle of 'Prefect of the Morals', enabling him to fill the Senate with his partisans who duly voted him the titles of Pater Patriae and Imperator. He increased the number of magistrates who were elected each year, thus allowing him to reward his supporters, and in October 45 BC, having served in the unconstitutional role of Sole Consul for that year, Caesar resigned his consulship and facilitated the election of two successors for the remainder of the year - theoretically restoring the ordinary consulship, but in practice submitting the Consuls to the Dictatorial executive - a practice that later become common under the Empire. In February 44 BC, one month before his assassination, Caesar was appointed Dictator for life.

More followed; he was given the unprecedented honour of having his own likeness placed upon the Roman coinage, his statue was placed next to those of the kings, he was granted a golden chair in the Senate, and was permitted to wear triumphal dress whenever he chose. Then, at the festival of the Lupercal, Marc Antony presented Caesar with a royal diadem, and attempted to place it on his head. Yet for all these hideous affronts to the ancient institutions of the Republic and the sensibilities of the Roman people, perhaps his most egregious reform was the law he passed in preparation for his planned campaign against the Parthian Empire. Realising that his absence from Rome would impede his ability to install his own men in positions of power and that therefore his back would be exposed while away from the city, Caesar decreed that he would have the right to appoint all magistrates in 43 BC, and all consuls and tribunes in 42 BC, thus at a stroke transforming the magistrates from being representatives of the people to being representatives of the dictator.

The obverse of this coin presents a bold portrait of the dictator in the final months of his life, wearing the corona civica Caesar had won while serving in the army of M. Minucius Thermus at the Siege of Mytilene in 81 BC.


AVGVSTVS DIVI F


IMP·X

Ex Sotheby's, 1996







491. Augustus AV Aureus. Lugdunum, 15-12 BC. AVGVSTVS DIVI F, bare head right / IMP•X in exergue, bull butting to right, pawing ground and flicking tail. RIC 166a; C. 136; BMCRE 450; BN 1372; Giard, Lyon, 18, pl. IX; Calicó 212. 7.88g, 20mm, 6h.

Good Extremely Fine. 22,500

From the G.T. Collection of the Twelve Caesars;
Ex Numismatica Ars Classica AG, Auction 24, 5 December 2002, lot 14;
Ex Sotheby's, 7 December 1996, lot 85.

Minted as part of a series to celebrate victory in the wars of expansion led by Drusus and Tiberius against the Alpine tribes, this coin is part of the rich tapestry of new imperial iconography designed to present the impression of a divinely sanctioned Augustan rule (Zanker, 1990, The Power of Images in the Age of Augustus). On the obverse, an unmistakable portrait of the youthful Augustus displays his iconic locks arranged carefully across his forehead, but it is the reverse of this coin that alludes to ancestral tales of the Julio-Claudians and offers an insight into the mechanisms of Augustan image making.

The charging bull or heifer is multi-facetted in its symbolism, on the one hand it can be likened to a similar motif carried by Caesar's legions on their standards representing the unstoppable power of Rome; it is first and foremost used as a sacrificial animal for Mars Ultor. On the other hand, it can be seen to resemble a famous type from Thurium, a city to which the family of Augustus had a connection: Suetonius relates that Gaius Octavius, Augustus' natural father, defeated a Spartacist army near the town. Due to the high regard in which the family was held in the town, Augustus had been given the surname Thurinus at birth, and thus the type primarily represents a deeply personal allusion to the emperor and his father Gaius Octavius.

While these interpretations might appear divergent, what links them together is that they all proclaim the strength of the Augustan dynasty. This fact is further embellished by the very site where this coin was minted, which itself prospered greatly under Augustan rule, as later described by Strabo: Lugdunum itself, situated on a hill, at the confluence of the Saone and the Rhone, belongs to the Romans. It is the most populous city after Narbonne. It carries on a great commerce, and the Roman prefects here coin both gold and silver money (Strab. 4.3.2).



A Perfect Example









492. Tiberius AV Augustus. Lugdunum, AD 14-37. TI CAESAR DIVI AVG F AVGVSTVS, laureate head right / PONTIF MAXIM, Livia as Pax seated to right on chair with ornamented legs, holding long sceptre and branch. RIC 29; C. 15; BMCRE 46; Calicó 305b; Giard, Lyon 153; CBN 32. 7.75g, 19mm, 11h.

15,000

Fleur De Coin; a perfect example of this highly desirable type, finer than any other offered at auction in the past 20 years.

From the G.T. Collection of the Twelve Caesars;
Ex Numismatica Ars Classica AG, Auction 105, 9 May 2018, lot 876.

Following a series of early issues honouring Divus Augustus and Tiberius' military triumphs, the mint at Lugdunum settled upon striking one single type: 'Pontif Maxim'. Numismatists identify the seated figure depicted on this ubiquitous reverse type as Livia, the wife of Augustus and mother of Tiberius, in the guise of Pax, the roman personification of peace. The type was struck continuously for twenty three years and throughout that time, only minor changes were made to the portrait of Tiberius and the ornamentation of the throne. Despite the vast output of the 'Pontif Maxim' coinage, the significance of the type is not immediately clear - the depiction of Livia as Pax may represent a universal matronly ideal; Livia may be intended as the personification of what Seneca the Younger described in AD 55 as the 'Pax Romana' ('Roman Peace'), the period of peace and stability marked by Octavian's victory over Mark Antony at the battle of Actium in 31 BC, which brought to an end the prolonged period of civil war. Certainly, during the last decade of the 1st century BC Livia began to appear more frequently in the preserved sources, and L. Brännstedt (Femina princeps: Livia's position in the Roman state) suggests that "her role as mater and uxor at this time was becoming an integral part of Augustus' political program, and being made publicly manifest on a large scale." Brännstedt furthermore asserts that "the appointment on March 6, 12 BC of Augustus as pontifex maximus was crucial for the development of Livia's mater-role... Augustus' religious role was identified as that of a father to his family. Strengthening the paternal connotations of Augustus' leadership, the appointment of him as pontifex maximus would also have favoured Livia's impact as mater". The identification of Livia with Pax therefore strongly associated the imperial family with the continued prosperity of the empire, and hence should be seen as primarily a propagandistic instrument for the reinforcement of the imperial cult.

In contrast to the official portrayals of Livia as a matriarch embodying traditional Roman ideals, contemporary sources were often highly critical of her, describing her as a murderess who was determined to secure the succession for her son Tiberius. Cassius Dio describes how Livia was blamed for the death of Augustus' nephew Marcellus, who having married the emperor's daughter Julia was favoured as an heir, and later, the deaths of Gaius and Lucius Caesars (55.33.4 and 55.10a.10). Tacitus moreover suggests that Livia convinced Augustus to banish his then only surviving grandson, Agrippa Postumus, on this basis that his character was not in keeping with Augustan ideals (1.1.3). Dio recounts that following years of banishment, a visit undertaken by Augustus to reconcile with his grandson drove Livia to poison her husband in order to secure the succession for Tiberius (56.30.2). These accusations are however mainly dismissed as malicious fabrications spread by political enemies of the dynasty.

Ex Exceptional Roman Denarii Collection; NFA XXX, 1992









493. Caligula, with Divus Augustus AR Denarius. Lugdunum, AD 37. C CAESAR AVG GERM P M TR POT COS, bare head of Gaius 'Caligula' to right / Radiate head of Augustus to right, flanked by two stars. RIC 2; BMCRE 4; RSC 11; Giard 157. 3.77g, 19mm, 12h.

Fleur De Coin; beautifully toned and well centred; two magnificent portraits of outstanding style. Rare; one of the very finest known examples. 17,500

From the G.T. Collection of the Twelve Caesars;
Ex Exceptional Roman Denarii Collection, Ira & Larry Goldberg Coins & Collectibles, Auction 80, 3 June 2014, lot 3115 (hammer: USD 27,000);
Ex Numismatic Fine Arts Inc., Auction XXX, 8 December 1992, lot 214;
Ex A. Tkalec AG, 26 March 1991, lot 255.

Much attention has been given over the years to the seemingly base character of Gaius, known to history as Caligula (meaning 'little soldier's boot) after the nickname he acquired as a child from his father Germanicus' soldiers during their campaign in Germania. Though there are few surviving sources concerning his reign, he is generally described as noble and moderate in the first six months of his rule, after which time the sources focus upon his cruelty, sadism, extravagance and sexual perversion. All surviving sources, except Pliny the Elder, characterise Caligula as insane, but given his extreme unpopularity it is difficult to separate fact from fiction in the historical record. Recent studies have attempted to ascribe a medical reason for his unusual behaviour, citing encephalitis, epilepsy or meningitis as possibilities, however the question remains unanswered. Philo of Alexandria, Josephus and Seneca state that Caligula was insane, but describe this madness as a personality trait that came through experience. Certainly the experiences in the early years of his life would have been sufficient to leave an individual severely traumatised at the very least; born in AD 12 into the perilously dysfunctional Julio-Claudian family, his father Germanicus was allegedly poisoned by an agent of Tiberius (Germanicus' uncle) when Caligula was only seven, and his mother Agrippina and eldest brother Nero were banished by the emperor on charges of treason in 29. His other older brother Drusus was imprisoned on similar charges in AD 30, and in the same year Nero was killed or committed suicide. His mother was mistreated in exile, losing an eye during a beating from a centurion, and died in AD 33. Tacitus (Annals, 6.25) speculates that she was starved to death as was Drusus, who died after having been reduced to chewing the stuffing of his bed. Meanwhile, Caligula and his sisters were "nothing more than prisoners of Tiberius, under the close watch of soldiers" according to Suetonius (Lives of the Caesars, III.64). All the while, Caligula was forced to act as though he bore Tiberius no ill-will, whom Caligula claimed to have planned to kill with a dagger in order to avenge his mother and brother (Lives of the Caesars, IV.12). The grief felt by Caligula at the loss of his murdered parents, Germanicus and Agrippina, and his murdered brothers, Nero Caesar and Drusus Caesar, is evident in his efforts to commemorate their memories, of which his coinage provides numerous examples




TI CLAVD CAESAR AVG P M TR P X V IMP XVIII


SP QR
P P
OB CS

‘For Having Saved the Citizens’







494. Claudius AV Aureus. Rome, AD 50-51. TI CLAVD CAESAR AVG P M TR P X P P IMP XVII, laureate head right / SPQR P•P OB C S in three lines within oak-wreath. RIC 59; C. -; BMCRE 60; Calicó 384. 7.86g, 19mm, 4h.

Near Mint State; perfectly centred; lustrous metal. Rare. 20,000

From the G.T. Collection of the Twelve Caesars;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 216, 8 October 2012, lot 804.

The reverse of this coin utilises a motif first seen on the coinage of Augustus, proudly displaying the hereditary honour of the corona civica first conferred upon that emperor, and the reason for it: ob cives servatos - ‘for having saved the citizens’.

Eckhel observes that this reverse was “frequently revived by succeeding Caesars, not often careful about whether such praise could truly be bestowed upon them”. Stevenson (DRC) is scathing about Claudius’ use of the type, remarking “as if that most indolent and apathetic, if not most stupid, of Emperors ever did an heroic or humane action to merit the eulogy”. Not alone in his hostile view of Claudius, Seneca in his Apocolocyntosis divi Claudii (Pumpkinification [the act of turning into a pumpkin; in jocular opposition to deification] of the Divine Claudius) writes that Claudius’ voice belonged to no land animal, and that Hercules himself was a good deal disturbed at the sight of him, fearing a thirteenth labour was upon him.

Despite the disdain of the Imperial family, it seems that from very early on the general populace respected Claudius. At Augustus’ death, the equites chose Claudius to head their delegation. When his house burned down, the Senate demanded it be rebuilt at public expense. They also requested that Claudius be allowed to debate in the Senate.

After the assassination of Caligula, Claudius was brought to the principate having had no preparation for the imperial role. His physical ailments had meant that he was not seen as a threat by potential enemies throughout the reigns of Tiberius and Caligula. Despite a lack of administrative experience Claudius did prove an able and efficient emperor, who improved upon Rome’s infrastructure of roads, aqueducts and canals and increased the size of the empire. During his reign, Thrace, Lycia and Judaea were all annexed as Roman provinces, and the conquest of Britain was begun. Claudius’ reign also is also notable for the centralisation and formalisation of imperial bureaucracy.

Though portrayed by several ancient historians as lowbrow, bloodthirsty and cruel, quick to anger and too easily manipulated, Claudius’ works present a very different view, painting a picture of an intelligent, scholarly, well-read, and conscientious administrator with an eye to detail and justice. Since the discovery of his ‘Letter to the Alexandrians’, much work has been done to rehabilitate Claudius’ reputation.

Besides his history of Augustus’ reign, his major works were a twenty-volume history of the Etruscans and an eight-volume history of Carthage. Claudius is also noteworthy as being the last person known to have been able to read Etruscan. Though lamentably none of his works have survived, many were used by Pliny the Elder in the writing of his Natural History.


NERO CLAVDIVS CAESAR AVGVSTVS


IVPPITER CAVSTOS

From the Boscoréale Hoard of 1895







495. Nero AV Aureus. Rome, AD 64-65. NERO CAESAR AVGVSTVS, laureate head right / IVPPITER CVSTOS, Jupiter seated left, holding thunderbolt and sceptre. RIC 52; BMCRE 67-73; BN 213-21; Biaggi 225-8; Calicó 412. 7.34g, 19mm, 5h.

Near Mint State; magnificent Boscoréale tone. 20,000

From the G.T. Collection of the Twelve Caesars;
Ex Neal Archer Collection;
Privately purchased from Spink & Son Ltd, 12 July 1979, with letter from Spink & Son Ltd indicating the connection to the Boscoréale hoard;
From the Boscoréale hoard of 1895.

The famous Boscoréale hoard, discovered on 13 April 1895, consisted of 109 pieces of gold and silver plate along with a leather bag that contained over 1,000 gold aurei. The hoard had belonged to the owners of a wine-producing villa rustica on the south-eastern slopes of Vesuvius near the modern-day village of Boscoréale, hence its name. The hoard was placed in an empty cistern in the wine cellar of the villa when its owners fled before the eruption of AD 79, and while the villa began to be excavated in 1876 the coins remained undisturbed until 1895. Though gold is considered an ‘immortal’ metal and is highly unreactive, the intense heat and volcanic compounds the coins were subjected to by the eruption and during their subsequent burial left most with the distinctive colouration that is highly sought after by connoisseurs of Roman aurei.




SER GALBA CAESAR AVG TR P


LIBERTAS PUBLICA
S C

A Masterpiece of Roman Portraiture







496. Galba Æ Sestertius. Rome, circa August-October AD 68. IMP•SER•SVLP•GALBA•CAES•AVG•TR•P, laureate and draped bust to right / LIBERTAS PVBLICA, Libertas standing to left, holding pileus in right hand and vindicta in left; S-C across fields. RIC 309; C. 130; BMCRE 71; BN 147-50; C. Kraay, The Aes Coinage of Galba, ANS NNM 133, 1956, A116/- (unlisted rev. die). 26.89g, 36mm, 6h.

Extremely Fine; a masterpiece of Roman portraiture by a first rate die engraver. Rare. 17,500

From the G.T. Collection of the Twelve Caesars;
Ex Friend of the Romans Collection, Münzen und Medaillen AG Basel, Auction 92, 22 November 2002, lot 46;
Ex James Fox Collection, Classical Numismatic Group - Numismatica Ars Classica, Auction 40, 4 December 1996, lot 1408;
Ex Numismatic Fine Arts Inc., Auction XII, 23 March 1983, lot 206;
Ex Bank Leu AG, Auction 18, 5 May 1977, lot 304.

Ex Triton VII, 2004



2x







2x

497. Otho AR Denarius. Rome, AD 69. IMP OTHO CAESAR AVG TR P, bare head right / SECVRITAS P R, Securitas standing left, holding wreath and sceptre. RIC 10; BMCRE 19; RSC 15; BN 7. 3.43g, 19mm, 1h.

Mint State; ultra-sharp portrait detail with mirror-lustre under light cabinet tone. 3,500

From the G.T. Collection of the Twelve Caesars;
Ex Classical Numismatic Group, Triton VII, 12 January 2004, lot 881.

It is well known that the emperor Otho regularly wore a wig to hide his hair loss, a fact that can be clearly seen on this coin. The abrupt transition from hairline to face along with the regular, pattern-like waves makes it clear to the viewer that the portrait subject is bewigged. There was more to Otho's decision to don this item than to merely appear distinguished; the association of hair loss with lack of virility and inviting derision is well documented in Suetonius when discussing Julius Caesar's baldness. Gleason (1990) expands further on this evidence suggesting that hair loss may also have been considered to lead to 'dangerous effeminization', a quality not desirable in a Roman Emperor.


A VITELLIVS GERMIMP AVGTRP


A VITELLIVS COS III CENSOR

A Spectacular Aureus of Vitellius







498. Vitellius AV Aureus. Rome, late April - 20 December AD 69. A VITELLIVS GERM IMP AVG TR P, laureate head right / L VITELLIVS COS III CENSOR, L. Vitellius the Elder, togate, seated to left on curule chair, with feet on stool, holding branch in outstretched right hand, and eagle-tipped sceptre in left. RIC 96; C. 54; Calicó 565. 7.26g, 20mm, 5h.

Good Extremely Fine; magnificent deep red 'Boscoreale' tone. 65,000

From the G.T. Collection of the Twelve Caesars;
Ex Jean Vinchon Numismatique, 20 November 1992, lot 99;
Almost certainly from the Boscoreale hoard of 1894.

Emperor for only eight months, Vitellius was the third to take the purple during the Year of the Four Emperors in AD 69. Consul in 48 and Proconsul of Africa in 60/61, Vitellius commanded the army of Germania Inferior in 68, where he made himself extremely popular with the officers and soldiery through lavish extravagance and lax discipline. It was because of two of his legion commanders on the Rhine that he was acclaimed emperor by the legions in Germania, and they were soon joined by the armies of Britannia, Gaul and Raetia. With Otho's suicide, Vitellius gained the throne without the need for excessive bloodshed. His short lived reign was characterised by excessive feasting, gambling and indolence. Suetonius records some of the greater outrages which led to his being deserted in favour of Vespasian: 'Acting more and more in open violation of all laws, both divine and human, he assumed the office of Pontifex Maximus, upon the day of the defeat at the Allia; ordered the magistrates to be elected for ten years of office; and made himself consul for life.' Fortunately a direct military confrontation between Vespasian and Vitellius proved unnecessary - supporters of Vespasian assassinated Vitellius after a reign of just eight months, and according to Suetonius he was dragged through the streets and tortured, before his body was unceremoniously dumped into the Tiber.

The reverse of this coin depicts Vitellius' father, Lucius Vitellius the Elder (died AD 51) who was consul three times, a highly unusual distinction in the time of the principate for anyone not a member of the Imperial family. Under Tiberius he served as governor of Syria in AD 35/6, and removed Pontius Pilate from office following complaints from the people of Samaria. He supported Caligula and was a favourite of the emperor Claudius's wife Valeria Messalina, serving twice as Claudius' as co-consul. Indeed it was Lucius Vitellius to whom Claudius entrusted the government of Rome when he embarked on his conquest of Britannia. As a statesman of considerable influence and outstanding character, on his death he received a state funeral and had a statue erected on the rostra in his honour.



IVDAEA CAPTA







499. Vespasian Æ Sestertius. Rome, AD 71. IMP CAES VESPASIAN AVG P M TR P P P COS III, laureate head right / IVDAEA CAPTA, palm tree with bound male captive standing to left, Jewess seated on cuirass in attitude of mourning to right, both figures surrounded by arms; S C in exergue. RIC 159; BMCRE 533 corr. (no spear before Jewess; same rev. die); BN 489-90 var. (no spears); Hendin 1500. 25.67g, 33.5mm, 6h.

Extremely Fine; light cleaning marks in fields. Very Rare; “worthy of the finest collections” - NAC 94. 10,000

From the G.T. Collection of the Twelve Caesars;
Ex Michael S. Gasvoda Collection, Numismatica Ars Classica AG, Auction 94, 6 October 2016, lot 159 (hammer: CHF 25,000);
Ex Michael Weller Collection, Classical Numismatic Group, Triton VIII, 11 January 2005, lot 1007.

The tale of dynastic change that emerged after months of civil war following the death of Nero in AD 68 began when Vespasian and Titus returned to Rome mid AD 71 to celebrate, in a joint triumph, the pacification of Judea. The consequent triumphal procession marked not only their victory but also an end to internal fighting, the prospect of peace to come and above all the supreme power of the Roman state. It was in this jubilant context that a new series of coins were minted with both an inscription Judaea Capta and a personification of the captured province. The two sides of this coin explicitly illustrate this twofold symbolism of the triumph. Issued in all denominations, in gold, silver and bronze, the series continued to be struck for twenty-five years under both Titus and Domitian: a new dynasty had begun.

With great awe, Josephus marvels at the treasures and spolia that were paraded in the triumphal procession, “now it is impossible to describe the multitude of the shews as they deserve; and the magnificence of them all: such indeed as a man could not easily think of, as performed either by the labour of workmen, or the variety of riches, or the rarities of nature” (Jewish Wars VII, 5, 132 ff.). Modern scholarship assumes that together with these riches Vespasian and Titus staged captives as personifications of Judaea styled as Judaea Capta (Ida Ostenberg, 2009, Staging the World: Spoils, Captives and Representations in the Roman Triumphal Procession, p. 225). Such personifications would have brought visuals of the far-off captured lands to the Roman public as they were paraded through the city. The image of Judaea here nods to this possibility: draped and veiled, Judaea is seated, propped up by a trophy she is incorporated into the visual representation of Roman possessions. Grief stricken with her head in her hands Judaea is a vivid impersonation of the inhabitants of her land, embodying their sentiments and now subjugated to the Romans.

While the reverse of this coin tells of past victory the imperial effigy on its obverse announces a new beginning, a departure from Julio-Claudian rule. There is a marked difference in the portrait of Vespasian compared with those of the first dynasty: he is bald, wrinkled and displays strong physiognomy. Although to a large extent this might well have simply been a reflection of his appearance in real life, in this, there is an emphatic siding with the more Republican image of men in power as opposed to that of Nero (Jane Fejfer, 2008, Roman Portraits in Context, p.407). Vespasian is both easily recognisable and distinctly different from the likes of Nero and the Julio Claudian dynasty.




S·P·Q·R·C


AVGVSTVS


CAESAR
AVCVSTVS






IMP CAES VESPASIANVS AVG P M TR P P P COS III


FELICITAS PVBLICA
S C

“Likely the finest bronze of Titus Known”







500. Titus, as Caesar, Æ Dupondius. Rome, 1 July AD 72-30 June AD 73. T CAESAR VESPASIAN IMP IIII PON TR POT III COS II, radiate head to right / FELICITAS PVBLICA, Felicitas standing to left, holding caduceus and cornucopiae; S-C across fields. RIC 504; C. -; BMCRE -; BN -. 13.63g, 28mm, 6h.

Good Extremely Fine; an imperial bronze of truly exceptional quality, “likely the finest bronze of Titus known” - Goldberg 80. Extremely Rare; RIC cites just two known specimens (in Paris and Vienna). 20,000

From the G.T. Collection of the Twelve Caesars;
Ex Ira & Larry Goldberg Coins & Collectibles, Auction 80, 3 June 2014, lot 3466 (hammer: USD 37,000);
Ex Numismatik Lanz München, Auction 150, 13 December 2010, lot 150 (hammer: EUR 27,000).

Having been hailed emperor by the legions under his command while in the field, Titus’ father Vespasian departed Judaea to return to Rome and claim the throne from the usurper Vitellius, who had meanwhile already deposed Otho, second of the four emperors to rule Rome in the year AD 69. Vespasian had led a successful campaign to restore order in the province after the disastrous attempts by the legate of Syria, Cestius Gallus, who had suffered a defeat considered to be the worst the Roman military had been subjected to by a rebel province throughout its history. Titus was thus charged with concluding the war, having been left in a strong position by his father, with the remaining rebel factions largely cut off within the city of Jerusalem.

Against his father’s designs, Titus resolved to besiege the city and over seven months in AD 70 he completely circumvallated it with a permanent army camp. Eventually breaching the walls, the city was ransacked, burnt and the treasures from the Temple were carried off. Depicted on the Arch of Titus on the Via Sacra in Rome, built by Domitian after his brother’s death, these same treasures were carried into Rome as part of the Triumph that Titus celebrated on his successful return in AD 71.

Struck shortly after the suppression of the uprising in Judaea and his triumphant return to Rome to take his place as Caesar beside his father, the depiction of the goddess Felicitas on the reverse of this magnificent coin is highly appropriate for Titus at this time. Reinforced by the wonderfully detailed attributes she carries, with peace symbolised by the caduceus and plenty brought by the cornucopiae, Felicitas personified the luck, blessedness and happiness of the successful general, while the use of the epithet Publica more specifically highlighted the prosperity of the Roman people that he had helped to enhance. Looking very much his father’s son, the obverse portrait gives us a vigorous impression of Titus and shows him to be strong, robust and in the prime of life, qualities very important to highlight as held by the men of the fledgling Flavian Dynasty.




IMP CAES DOMITIAN AVG GERM P M TR P VIII


IVPPITER CONSERVATOR

The Aquila - First and Last Symbol of Rome







501. Domitian AV Aureus. Rome, AD 82-83. IMP CAES DOMITIANVS AVG P M, laureate head right / IVPPITER CONSERVATOR, eagle, with spread wings and head left, standing facing perched on thunderbolt. RIC 143b; C. 319; BMCRE 51; BN 49 var. (wings raised); Calicó 895. 7.74g, 21mm, 6h.

Good Extremely Fine. Very Rare. 40,000

From the G.T. Collection of the Twelve Caesars;
Ex Numismatica Ars Classica AG, Auction 100, 29 May 2017, lot 462.

The aquila (eagle) has long been regarded as one of the most ancient and enduring emblems of the Roman people. Its importance to the Romans derives from its association with Jupiter, supreme deity of the Roman pantheon, revered as the patron of the Roman state since the earliest days of the kings. Stemming ultimately from the Greek tradition of the ‘aetos dios’ being the personal messenger and companion of Zeus, its mythological history is uncertain, and the surviving sources are very late; according to Antoninus Liberalis (Metamorphoses VI), c. AD 100-300, it was once a mortal king name Periphas, renowned for his just and noble rule, transformed by Zeus and made king of the birds.

Fulgentius (Mythologiarum Libri III), c. AD 475-525 relates the eagle as being a creation of the primordial goddess Gaia, appearing before Zeus at the start of the Titanomachy, the great war between the Olympian gods and their predecessors the Titans, which Zeus took to be a favourable omen of victory leading him to adopt the eagle as his own attribute: “for so happy an omen, especially since victory did ensue, he made a golden eagle for his war standards and consecrated it to the might of his protection, whereby also among the Romans, standards of this kind are carried.”

Frequently employed as a representative motif with protective connotations invoking the divine assistance of Jupiter (hence the thunderbolt it often clutches), the eagle itself was associated with strength, courage and far-sightedness, on account of which qualities it was readily adopted by the Roman military as a legionary ensign along with the wolf, bull, horse and boar (Pliny the Elder, Naturalis Historia X.16). From the second consulship of Gaius Marius in 104 BC, the Aquila became the sole symbol of the Roman legions.

On the Roman coinage, the eagle was utilized on some of the earliest issues, appearing on aes signatum (BMC 2, Crawford 4.1a) in the early-mid third century BC, and on the gold coinage issued during the Second Punic War c. 211-207, and subsequently employed sporadically throughout the time of the Republic. Its usage on Imperial coinage after the reign of Augustus is surprisingly limited, but the type was revived by the Flavians for issues of gold and silver, after which time the eagle appears almost invariably either on ‘consecration’ issues denoting the elevation of an emperor or empress to a status of divinity (as when Zeus sent his eagle to fetch the handsome youth Ganymede to heaven to become the cup-bearer of the gods), or as an adjunct symbol. It would not be until after the fall of the Western Empire that the eagle would once again be featured as the principal type of the coinage of Rome, c. AD 493-534; this municipal coinage would also be the last issued by the ancient Romans in their own name.

As such it may be argued that there is a melancholic circularity to the Roman coinage as there is also found in the names of her rulers: as Romulus and Augustus were the first king and first emperor, and Romulus Augustus the last emperor, so too was the eagle boldly imprinted on both the earliest and last coins of Rome.

COINS OF THE ROMAN EMPIRE





Ex Glendining & Co., 1929







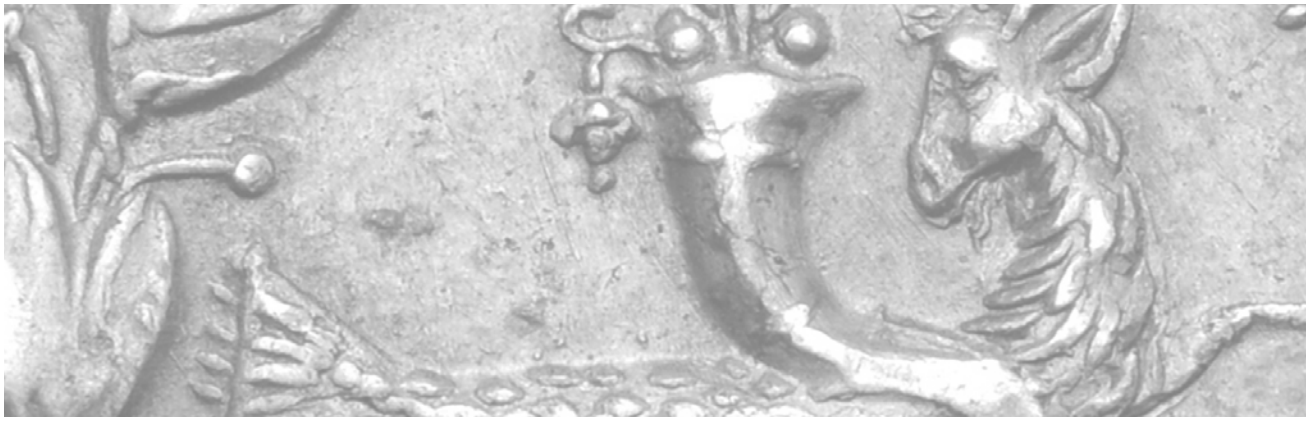
502. Augustus AR Cistophoric Tetradrachm. Pergamum, 27-26 BC. IMP•CAESAR, bare head right / AVGVSTVS, capricorn right, head left, bearing cornucopiae on back; all within laurel wreath. RIC 493; Sutherland Group IV 128a (O4/R6 - this coin); RSC 16; RPC 2211; BMCRE 696; BN 916-7. 11.97g, 25mm, 11h.

Good Extremely Fine, attractively toned, superb metal quality. 15,000

This coin published in C.H.V. Sutherland et al, The Cistophori of Augustus (London, 1970);
From the Long Valley River Collection;
Ex V. Robert Chiodo Collection;
Ex Classical Numismatic Group - Numismatica Ars Classica - Freeman & Sear, Triton I, 02 December 1997, lot 1276;
Ex Sotheby's, 7 March 1996, lot 146;
Ex Glendining & Co. Ltd, 3 December 1929, lot 1.

The subtle imagery present on this coin makes an important statement about Octavian himself in employing the Capricorn as the primary reverse motif. A mythological creature of Egyptian origin, represented as a goat with a fish tail, it is often thought to be a representation of Pan escaping an attack by the monster Typhon for, having jumped into the Nile, the half of Pan's body which was submerged was transformed into a fish. An alternative interpretation is that the goat is Amalthea, who suckled the infant Zeus after Rhea rescued him from being devoured by his father Cronus. The broken horn of Amalthea transformed into the cornucopiae, which on the present example is carried on the back of the capricorn. It is a symbol of fertility and abundance, and here accompanying the laurel wreath by tradition accorded to victorious commanders is a reference to the peace and prosperity brought about by Augustus' victories and consolidation of the Roman world under the Pax Augusta.

The significance of the constellation Capricorn to Augustus is subject to debate, with some ancient sources reporting that it was his birth sign and others relating that he was conceived under the sign - the latter tying in with his official birthday on 23rd-24th September. Although we now view conception and birth as two separate events, the Romans viewed conception through to birth as a continuous process, which perhaps explains this anomaly. Under the tropical Zodiac, the sun transits Capricorn from late December to late January, marking midwinter and the shortest day of the year. For this reason, it was often considered a hostile sign and indeed it was in January 43 BC that the Senate had granted Octavian Imperium, which many would have seen as a bad omen. However, Octavian clearly chose to interpret his Zodiac sign positively as the Capricorn remains a prominent feature on the coinage even after he has been honoured with the title 'Augustus', an event which fittingly occurred on 16 January 27 BC.




IMP·CAESAR


AVGVSTVS

Augustus' Own Sigil







503. Augustus AR Cistophoric Tetradrachm. Uncertain mint in Asia, soon after 27 BC. IMP•CAESAR, bare head to right / AVGVSTVS, Sphinx seated to right on ground line. RIC 527; C. 31; BMC 702; CBN 927; RPC 2204; Sutherland -, group II. 11.58g, 27mm, 1h.

Good Extremely Fine. Very Rare and of exceptional artistic and historical merit. 30,000

From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 72, 16 May 2013, lot 558;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 124, 16 March 2007, lot 8706 and cover piece;
Ex Giessener Münzhandlung, Auction 33, 3 June 1986, lot 344.

It is well attested by Suetonius, Pliny the Elder and Dio Cassius that Octavian adopted the Sphinx as his personal sigil, its image being engraved on the signet ring he used as his personal seal. This seal, being impressed upon all personal letters and official documents, became a symbol of his authority. Both Pliny and Dio Cassius relate that Octavian entrusted a duplicate of his ring to his lieutenants Agrippa and Maecenas so that they might be empowered with his own authority to sign edicts and letters in his absence.

The Sphinx employed by Octavian was of the Greek style, which differed from its original Egyptian form in several important aspects. The Egyptian sphinxes were portrayed as male, with the head of a pharaoh. In this guise, the Egyptian sphinxes were guardian spirits associated with the solar deity Sekhmet. The archaic Greek Sphinx by contrast possessed the wings of an eagle and was a singular, oracular female creature specialized in riddles, a savage demon that would strangle and devour travellers.

It may be hypothesized that the Sphinx, its Greek and Egyptian traditions being both known in Rome, may have represented to Augustus at the same time a protective ward against harm, and a merciless bringer of destruction to his foes. It has been further postulated that the Sphinx, which in Greek tradition came to represent oracular divinity and thus inevitably came to be associated with Apollo, suitably played into Octavian's own close association with the god whom he took as a patron.

C. H. V. Sutherland notes that it is highly likely that the Sphinx represented here is modelled directly on the design of Augustus' signet ring; the depiction of the sphinx here is entirely in the Greek style but for one Roman flourish: the Sphinx's coiffure here bears a remarkable similarity to the style favoured by Octavia and Livia. The considerable attention to detail with which this design has been engraved is most impressive; beyond the Sphinx's elaborate wings and feminine head, we should note also her elegant stance and svelte figure, with the outline of her ribs being just discernible underneath her lioness' skin. The quality of the engraving on the obverse is also immediately evident, being of a superior calibre to other dies engraved for this issue of cistophori. Deliberate emphasis has been given to the emperor's sharply defined brow and cheek bones, as well as skilfully rendering the small, delicate mouth features characteristic of Augustus and his family. We can see in this portrait an idealized yet realistic image of Rome's princeps, quite unlike the stylized and lifeless caricatures produced by the mint at Pergamum.

In these early years of Augustus' reign this emblem was used exclusively; it was not until much later that he would replace the Sphinx with the head of the deified Alexander the Great. When and why the Sphinx was retired is uncertain; it may have been on account of certain mocking susurrations of an Oedipal nature, due to the story that the young Octavian had found the two sphinx rings among his mother's possessions, as noted by Pliny. More plausibly, it was on account of the Sphinx's own negative associations with ruthlessness and destruction. It is well known that Augustus harboured a deep admiration for Alexander and his accomplishments, and so it is not surprising that he should have chosen this image of an idealistic conqueror, despite the immodest comparison implicit in so doing. Finally in the last years of his life, he bore his own likeness upon his signet, an image carved by the hand of Dioscorides. It was this latter model, itself only a small aspect of the imperial cult which sprang up, that all subsequent emperors followed but for the notable exception of Galba, who employed the ancestral symbol of his house - a dog looking out from the prow of a ship.

Evidence for the Actian Arch being Remodeled and Repurposed







504. Augustus AR Cistophoric Tetradrachm. Pergamum, circa 19-18 BC. IMP•IX•TR[•PO•V•], bare head right / Triumphal Arch of Augustus, surmounted by charioteer in facing quadriga, an aquila before each side wall; IMP•IX•TR•POT•V• on entablature, S•P•R• SIGNIS RECEPTIS in three lines below. RIC 510; RPC I 2218; BMCRE 703 = BMCRR East 310; RSC 298; BN 982-3 and 985. 11.79g, 22mm, 12h.

Good Extremely Fine; attractive light cabinet tone. Rare; the finest example of this desirable type to be offered at auction in the past 20 years by a considerable margin. 12,500

From the Long Valley River Collection;
Acquired from Numismatica Ars Classica AG.

This coin depicts what may reasonably be believed to be original form of the now ruined arch of Augustus which originally stood in the Forum Romanum, spanning the road between the Temple of Castor and Pollux and the Temple of Caesar. According to the literary evidence, two arches were erected in honour of Augustus in the Forum: one in 29 BC to commemorate his victory at Actium (see Cassius Dio 49.15), the other in 19 BC to celebrate the return of the legionary standards lost by Crassus to the Parthians in 53 BC (see Cassius Dio 51.19). This latter coup was of great importance to Augustus and was also commemorated on the famed Prima Porta statue found at the villa of Livia. It seems that Augustus belatedly understood that commemoration of his victory over fellow Romans at the battle at Actium was not well received by the people, but a victory over a foreign enemy which restored soldiers and standards lost in a disastrous stain upon the Roman military record would be a perfect opportunity for cementing his position as saviour of the nation.

In 1546/7 an inscription dated to 29 BC and dedicated to Augustus was found at the site of the archaeological ruins linked to this triumphal arch in the Forum, the remains of which indicate the presence of a triple arch at the spot where the ancient sources report an arch to Augustus to have been; inscribed upon it is a clear message that Augustus through this victory was able to save the Republic - perhaps a highly exaggerated statement for the latter 'Parthian Arch', since the sources seem to suggest that the Parthians reacted meekly to Augustus' show of force and chose to return the standards and captives rather than risk open war, and more fitting therefore for the Actian Arch.

The appearance of both arches are preserved solely through the numismatic record. Since no remains of a second arch of Augustus have been found in the Forum, this has led many to conclude that this 'Parthian Arch' was an expansion or replacement of the old Actian Arch. This theory is problematic to some scholars since Augustus does not mention either arch in his Res Gestae, a list of his achievements which certainly did not withhold from self-aggrandizement, however the archaeological evidence seems clear. Furthermore, the present type is significant and largely overlooked, as it depicts a single span arch alike to the Actian one, but with the explicit presence of the recovered standards, just one year before coins were issued bearing the likeness of the triple-span Parthian Arch. The present type is therefore an important piece of evidence that should be considered to be the direct evidence for the Actian Arch being remodeled and repurposed in 19/18 BC.



505. Augustus AR Denarius. Emerita, circa 25-23 BC. P. Carisius, legate. IMP CAESAR AVGVSTVS, bare head right / P CARISIVS LEG PRO PR, trophy of Celtiberian arms, consisting of helmet, cuirass, shield, and javelins, erected on heap of round shields, lances, and other arms. RIC 5 var. (obv. leg.); RSC 403; BMC -; CBN 1055. 3.86g, 19mm, 4h.

Fleur De Coin; light golden tone. Rare; in outstanding condition for the type, and one of the finest known examples of the type. 2,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XIII, 23 March 2017, lot 733.



506. Augustus AR Denarius. Emerita, circa 25-23 BC. P. Carisius, legate. IMP CAESAR AVGVST, bare head right / P CARISIVS LEG PRO PR, helmet between dagger and bipennis. RIC 7a; BMCRE 281; RSC 405. 3.80g, 19mm, 3h.

Near Extremely Fine. Rare. 1,000

Ex Roma Numismatics Ltd., Auction II, 2 October 2011, lot 550.

An Attractive Portrait Sestertius of Augustus



507. Augustus Æ Sestertius. Uncertain Asian mint, circa 25 BC. AVGVSTVS, bare head right / CA within rostral wreath. C.J. Howgego, Coinage and Military Finance: the Imperial Bronze Coinage of the Augustan East, in NC 1983, p. 7, 2a, pl. 1, 9; RIC 501 (Pergamum); BMCRE 713 (Pergamum); CBN 956 (Pergamum); RPC 2233 (Asia). 27.08g, 35mm, 12h.

Good Very Fine; a bold and attractive portrait of Augustus. 1,500

Acquired from Leu Numismatik AG.

The mint identity and reverse legend of the Augustan CA issues has long been discussed (for a survey of theories see RPC I, pp. 380-381), but the reverse 'CA' may refer to the stabilised Communitas Asiae. Following the defeat of Antony and Cleopatra, Augustus returned to Italy via Asia, most likely personally sanctioning at Pergamum the temple dedicated to himself and Rome. At the end of the civil war, Augustus sought to restore peace to the empire and to reinforce her frontiers. This was achieved by establishing diplomatic relations with the surrounding rulers, and the placement of Agrippa as proconsul of Asia Minor once Augustus had returned to Rome in 19 BC.



508. Augustus AR Denarius. North Peloponnesian or Pergamum mint, circa 21 BC. AVGVSTVS, bare head right / Laurel wreath intertwined with prows, the wreath ties arranged centrally. RIC 473; MCRE 669 = BMCRR East 260; RSC 335; CBN 940. 3.75g, 20mm, 12h.

Mint State. Rare; in extraordinary condition for the type. 2,000

From the Long Valley River Collection;
Acquired from Gorny & Mosch Giessener Münzhandlung.

Ex A. Campana Collection; Coverpiece of Rauch 82









509. Augustus AR Denarius. Uncertain Spanish mint (Colonia Caesaraugusta?), 19-18 BC. Head of Augustus to right, wearing corona civica (oak wreath) / Two laurel trees, CAESAR above, AVGVSTVS below. RIC 33a; BMCRE 352; RSC 47; CBN 1282-4. 3.73g, 22mm, 5h.

Good Extremely Fine. Rare; the best preserved example of this important historical type offered at auction in the past 20 years. 15,000

From the Long Valley River Collection;
Ex Exceptional Roman Denarii Collection, Ira & Larry Goldberg Coins & Collectibles, Auction 80, 3 June 2014, lot 3104 (hammer: USD 31,000);
Ex Alberto Campana Collection, Numismatica Ars Classica AG, Auction 64, 17-18 May 2012, lot 1033 (hammer: CHF 40,000);
Ex Auktionshaus H. D. Rauch GmbH, Auction 82, 23 April 2008, lot 203 and coverpiece.

When the Roman Senate convened on 16 January 27 BC, Octavian formally handed back all power to the Senate, who in return conferred upon him the titles of Augustus and Princeps, and awarded him a golden shield inscribed with his virtues that was placed in the Curia Julia. According to Cassius Dio (L.53), “in addition to the numerous honours already conferred on Augustus, it was ordained by the Senate and people that laurel trees should be planted in front of his palace, and oaken crowns suspended on them.” The oaken crown, or corona civica, was a military decoration held in the greatest esteem by all citizens of the Republic, and was awarded for saving the life of a fellow citizen in battle. The laurel meanwhile, was since time immemorial the prize of the victor, and in Rome was worn specifically by the triumphator, who was - only for a day - above his fellow-citizens and ordinary mortals. It was also the tree sacred to Apollo, which since archaic times had flanked the precincts of the oldest priesthoods, at the Regia, the Temple of Vesta, and the seat of the flamines and pontifices. Laden thus with ancient symbolism, these tokens served to sacralise the home of the man who had just been called Augustus, to elevate him to a position of near divinity, and to perpetually commemorate the Princeps as, in the words of Cassius Dio, “the perpetual conqueror of the enemies, and saviour of the citizens of the Republic”. The golden shield, civic crown and laurel trees are all intimately connected, being the rewards bestowed on Octavian, now called Augustus, for his merit in restoring the state to the Senate and People of Rome, and as such coins and monuments frequently depict the shield surrounded by the oak wreath or flanked by the two laurels. Ultimately however, they all refer directly but discreetly to Octavian’s victory at Actium which delivered the entire Roman world into his hands, hence their association with the winged Victoria on the coins and monuments.







510. Augustus AR Denarius. Spanish mint (Colonia Caesaraugusta?), circa 19-18 BC. Head right, wearing oak wreath / CAESA[R] AVGVSTVS, shield inscribed CL•V; S P Q R around, laurel branches flanking. RIC 36a; ACIP 4037; RSC 51; CBN 1333-9. 3.70g, 19mm, 6h.

Extremely Fine; beautiful iridescent cabinet tone. 1,250

Acquired from Numismatica Ars Classica AG.



511. Augustus AR Denarius. Spanish mint (Colonia Patricia?), circa 19 BC. CAESAR AVGVSTVS, bare head right / OB CIVIS SERVATOS in three lines within oak wreath. RIC 77a; BMCRE 378; RSC 208; CBN 1154-61. 3.87g, 18mm, 6h.

Near Mint State. 1,750

Ex Auktionshaus H. D. Rauch GmbH, Auction 99, 8 December 2015, lot 108;
Ex A. Tkalec AG, 24 October 2003, lot 211;
Ex Jürgen K. Schmidt Collection, Classical Numismatic Group, Triton V, 15 January 2002, lot 1860;
Ex Münzen & Medaillen AG Basel, Auction 81, 18-19 September 1995, lot 190.



512. Augustus AR Denarius. Spanish mint (Colonia Patricia?), 19-18 BC. CAESAR AVGVSTVS, bare head to right / Oak wreath (corona civica) enclosing round shield (clipeus virtutis) inscribed S•P•Q•R CL•V in two lines; OB CIVIS above, SERVATOS below. RIC 79a; RSC 215; BMCRE 381-2 = BMCRR Rome 4393-4; CBN 1147-9; FFC 162 (this coin). 3.94g, 19mm, 6h.

Extremely Fine; beautiful old cabinet tone. 1,750

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
Ex Alba Longa Collection;
Ex Numismatica Ars Classica AG, Auction 15, 18 May 1999, lot 246.



513. Augustus AR Denarius. Spanish mint (Colonia Patricia?), 19-18 BC. CAESAR AVGVSTVS, bare head to right / Oak wreath (corona civica) enclosing round shield (clypeus virtutis) inscribed S•P•Q•R CL•V in two lines; OB CIVIS above, SERVATOS below. RIC 79a; RSC 215; BMCRE 381-2 = BMCRR Rome 4393-4; CBN 1147-9. 3.75g, 18mm, 7h.

Near Extremely Fine; old cabinet tone. 1,000

Ex Gerhard Hirsch Nachfolger, Auction 279-280, 8 February 2012, lot 2254 (hammer: EUR 1,150).



514. Augustus AR Denarius. Spanish mint (Colonia Patricia?), circa 19 BC. CAESAR AVGVSTVS, bare head right / Mars, helmeted and with chlamys behind, standing left, head right, holding aquila in right hand and signa cradled in left; SIGNIS downwards to left, RECEPTIS upwards to right. RIC 82a; BMCRE 414 = BMCRR Rome 4405; CBN 1118-1119; RSC 259. 3.90g, 19mm, 6h.

Good Extremely Fine; beautiful light cabinet tone. Rare, and superbly well preserved for the type. 2,500

From the Dr. Nicholas Lowe Collection;
Ex Numismatica Ars Classica AG, Auction 10, 9 April 1997, lot 562;
Ex Numismatica Ars Classica AG, Auction 1, 29 March 1989, lot 771.

Ex Ryan and Bement Collections









515. Augustus AR Denarius. Uncertain Spanish mint (Colonia Caesaraugusta?), 19-18 BC. CAESAR AVGVSTVS, laureate head to right / S•P•Q•R, Victory flying to right, holding wreath over uninscribed shield with small central boss, column behind. RIC -, cf. 46a (shield inscribed CL V); BMCRE -; RSC -; BN -, cf. 1122; FFC 204 (this coin). 3.83g, 20mm, 4h.

Extremely Fine; beautiful old cabinet tone. Exceedingly Rare; one of only two to appear at auction in 20 years, and the finest by far. 10,000

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 18, 29 March 2000, lot 383;
Ex V. J. E. Ryan Collection Part V, Glendining & Co. Ltd, 02 April 1952, lot 2006;
Ex Clarence S. Bement Collection, Naville & Cie, 25-28 June 1924, lot 512.

This stunning type showcases some of the key elements of the new Augustan imagery which became frequent motifs on all subsequent imperial coinage. The circular shield (inscribed CL V on similar types) is the clipeus virtutis, an honorific golden shield presented by the Senate to Augustus sometime before 27 BC in commemoration of his virtue, piety, justice and clemency. It was housed in the curia building itself, reportedly at the feet of the Tarentine statue of Victory, and hence the two elements were often seen together as well as being closely associated with the Senate. At the time that this coin was minted, much of the new imperial imagery introduced on the imperial coinage had already become well-established, in no small part down to Augustus himself who was evidently a shrewd accumulator of both symbols and titles as part of a “creation of a whole new method of visual communication” befitting the ‘New Rome’ (Zanker, The Power of Images in the Age of Augustus, 1988).

Ex Benz, Nicolas & Apostolo Zeno (1668-1750) Collections







516. Augustus AR Denarius. Colonia Patricia (?), circa 18 BC. CAESARI AVGVSTO, laureate head to right / Slow triumphal quadriga pulling ornate chariot holding aquila and surmounted by four miniature galloping horses to right; S•P•Q•R in exergue. RIC 108a; BMCRE 392; RSC 274; BN 1181; FFC 190 (this coin). 3.95g, 19mm, 6h.

Near Extremely Fine; attractive cabinet tone. 1,500

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (2002);
Ex Leo Benz Collection, Numismatik Lanz München, Auction 94, 22 November 1999, lot 83;
Ex Dr. E. P. Nicolas (1904-1981) Collection, M.M. Kampmann, 9-10 March 1982, lot 85;
Ex Apostolo Zeno (1668-1750) Collection, Dorotheum GmbH & Co KG, Auction 975, 13 June 1955, lot 62.

The Arch of Augustus









517. Augustus AV Aureus. Spanish mint (Colonia Patricia?), 18-17 BC. S•P•Q•R•IMP•CAESARI•AVG•COS•X•TR•POT•VI, bare head right / CIVIB•ET•SIGN•MILIT•A•PART•RECVPER, triple triumphal arch, central arch surmounted by statue of Augustus driving a facing quadriga; figure on left arch holding a standard, figure on right arch holding an aquila and bow. RIC 133; C. -; BMCRE -; BN -; Calicó 194 (same dies); Thesaurus nummorum romanorum et byzantinorum iii (Vienna, 1980), 682; Banti & Simonetti IV, 58. 7.91g, 20mm, 7h.

Near Extremely Fine. Of the greatest rarity - a very rare variety of an extremely rare type; only one example identified by Banti, and the only example present on CoinArchives. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XVI, 26 September 2018, lot 650;
Ex Heritage World Coin Auctions 3064, 20 April 2018, lot 30246;
Ex private North American collection.

This coin depicts the now ruined arch of Augustus which originally stood in the Forum Romanum, spanning the road between the Temple of Castor and Pollux and the Temple of Caesar. According to the literary evidence, two arches were erected in honour of Augustus in the Forum: one in 29 BC to commemorate his victory at Actium (see Cassius Dio 49.15), the other in 19 BC to celebrate the return of the legionary standards lost by Crassus to the Parthians in 53 BC (see Cassius Dio 51.19). This latter coup was of great importance to Augustus and was also commemorated on the famed Prima Porta statue found at the villa of Livia. It seems that Augustus belatedly understood that commemoration of his victory over fellow Romans at the battle at Actium was not well received by the people, but a victory over a foreign enemy which restored soldiers and standards lost in a disastrous stain upon the Roman military record would be a perfect opportunity for cementing his position as saviour of the nation. Indeed, in 1546/7 an inscription dated to 29 BC and dedicated to Augustus was found at the site of the ruins and has been linked to this triumphal arch; inscribed upon it is a clear message that Augustus through this victory was able to save the Republic - perhaps a highly exaggerated statement since the sources seem to suggest that the Parthians reacted meekly to Augustus' show of force and chose to return the standards and captives rather than risk open war.

The appearance of this arch is preserved solely through the numismatic record, as seen on this coin, without which the identification of the archaeological ruins found in the Forum would be uncertain. The remains indicate the presence of a triple arch at the spot where the ancient sources say there was an arch to Augustus, therefore this could not be the Actian Arch which was similarly preserved through numismatic representations (see RIC 267, CRI 422) as a single span arch. Since no remains of a second arch of Augustus have been found in the Forum, this has led many to conclude that this 'Parthian Arch' was an expansion or replacement of the old Actian Arch. This theory is problematic to some scholars since Augustus does not mention either arch in his Res Gestae, a list of his achievements which certainly did not withhold from self-aggrandizement, however the archaeological evidence seems clear. The present type is thus an important archaeological document, allowing for the reconstruction of an early Imperial monument which is otherwise survived only by partial travertine foundations and some marble fragments which have been set atop them in modern brick beds.

The choice of imagery on the coin itself highlights the political position of Augustus at this time. He does not appear as a ruler, but bare-headed and without drapery or military attire, whereas the reverse depicts the monument dedicated to his glory with the statues atop the arch of equal height to the structure itself, allowing the recovered standards to be seen clearly and in detail as the pretext for this laudatory monument. The standards were later placed in the Temple of Mars Ultor in the Forum of Augustus which was inaugurated in 2 BC.





518. Augustus AR Denarius. Spanish mint (Colonia Patricia?), July 18-17/16 BC. S P Q R CAESARI AVGVSTO, bare head to right / VOT•P•SVSC•PRO•[SAL]•ET•RED•I•O•M•SACR, Mars standing to left, helmeted and cloaked, holding vexillum and parazonium. RIC 150a; BMCRE 438-9 = BMCRR Rome 4459-60; RSC 325; BN 1242-1246. 3.74g, 20mm, 7h.

Extremely Fine; wonderful old cabinet tone. Very Rare, and among the finest known examples. 1,500

From the Long Valley River Collection;
Ex Gorny & Mosch Giessener Münzhandlung, Auction 117, 14 October 2002, lot 452;
Ex Münzen & Medaillen AG Basel, List 556, July 1992, no. 99;
Ex Schweizerische Kreditanstalt (Crédit Suisse), Auction 41, 1 March 1984, lot 65.

One of the Finest and Most Complete Known






519. Augustus AR Denarius. M. Sanquinius, moneyer. Rome, 17 BC. M SANQVINIVS III VIR, youthful laureate head of the deified Julius Caesar right, above, a comet with four rays and a tail / AVGVST DIVI F LVDOS SAE, herald or ludius standing left, wearing long robe reaching to ankles and helmet with two long feathers, and holding winged caduceus upright in right hand and round shield, ornamented with six-pointed star. RIC 340; BMCRE 70; RSC (Julius Caesar) 6; BN 273-4; FFC 4 (this coin). 3.68g, 20mm, 6h.

Fleur De Coin. Rare; one of the finest and most complete examples known. 10,000

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
From the Long Valley River Collection;
Ex Alba Longa Collection;
Ex Numismatica Ars Classica AG, Auction 15, 18 May 1999, lot 259.

The gens Sanquinia was a minor plebeian family, possibly of Etruscan origins (Syme, Prefects of the City, Vespasian to Trajan, Roman Papers, vol. V, p. 619 note 63) that rose from obscurity in the reign of Augustus to attain the highest offices of state. Quintus Sanquinius Q. f. Q. n., the moneyer responsible for this pseudo-Republican denarius that celebrates the holding of the Secular Games, was likely the son of the Quintus Sanquinius Q. f. who was quaestor, tribune of the plebs, praetor, and proconsul towards the end of the Republic and in the early years of Augustus' reign. He was probably also the uncle of the Quintus Sanquinius M. f. Q. n. Maximus who held the consulship under Tiberius and Caligula. There appears to have been only one branch of this family, since all mentions of it occur in only this one brief period, after which, in the time of Claudius, it vanishes from history.



520. Augustus AR Denarius. Uncertain mint, 17 BC. CAESAR, youthful head right (possibly Gaius Caesar), within oak-wreath / Candelabrum ornamented with rams' heads; AVG-VST aross fields; all within wreath entwined with bucrania and paterae. RIC 540; BMCRE 684; RSC 2; BN 1013-1016. 3.69g, 20mm, 6h.

Extremely Fine. 1,250

From the Dr. Nicholas Lowe Collection;
Ex Numismatica Ars Classica AG, Auction 27, 12 May 2004, lot 296 (hammer: CHF 2,600).



521. Augustus Æ Sestertius. Rome, 16 BC. C. Gallius Lupercus, triumvir monetalis. OB above, CIVIS within and [SERVATOS] below oak wreath flanked by laurel branches / C•GALLIVS•C•F•LVPERCVS•III•VIR•A•A•A•F•F• around large S•C. RIC 378; C. 434; BMCRE 171; BN 491. 22.42g, 33mm, 9h.

Near Extremely Fine; attractive Tiber patina. 1,000

From the collection of Z.P., Austria.



522. Augustus AR Denarius. Lugdunum, 15-13 BC. AVGVSTVS DIVI•F, bare head right / Bull butting right; IMP•X in exergue. RIC 167a; BMCRE 451-3; RSC 137; Lyon 19. 3.88g, 19mm, 5h.

Extremely Fine; attractive light cabinet tone with vivid iridescent highlights. 1,500

Ex collection of Professor David R. Beatty, C.M., O.B.E;
Ex Classical Numismatic Review XXI.2, Winter 2001-2002, no. 56.



523. Augustus AR Denarius. Lugdunum, 15-13 BC. AVGVSTVS DIVI•F, bare head right / Bull butting right; IMP•X in exergue. RIC 167a; BMCRE 451-3; RSC 137; Lyon 19. 3.77g, 20mm, 3h.

Good Extremely Fine; lustrous. 1,250

Acquired from Auktionshaus H. D. Rauch GmbH.



524. Augustus AR Denarius. Lugdunum, 15-13 BC. AVGVSTVS DIVI•F, bare head right / Bull butting to right; IMP•X in exergue. RIC 167a; BMCRE 451; RSC 137; Lyon 19. 3.80g, 19mm, 5h.

Near Mint State; some areas of flat strike; lustrous. 1,000

Ex Classical Numismatic Group, Electronic Auction 405, 6 September 2017, lot 428.

Apollo, Patron Deity to Augustus









525. Augustus AV Aureus. Lugdunum, 15 BC. AVGVSTVS DIVI • F, bare head to right / Apollo Citharoedus of Actium, standing to left, holding plectrum and lyre; IMP • X across field, ACT in exergue. RIC 170; Lyon 27/16a (same dies); BMCRE 459; Calicó 215; BN 139. 7.81g, 20mm, 6h.

Extremely Fine; attractive light reddish toning. 12,000

From the inventory of a UK dealer.

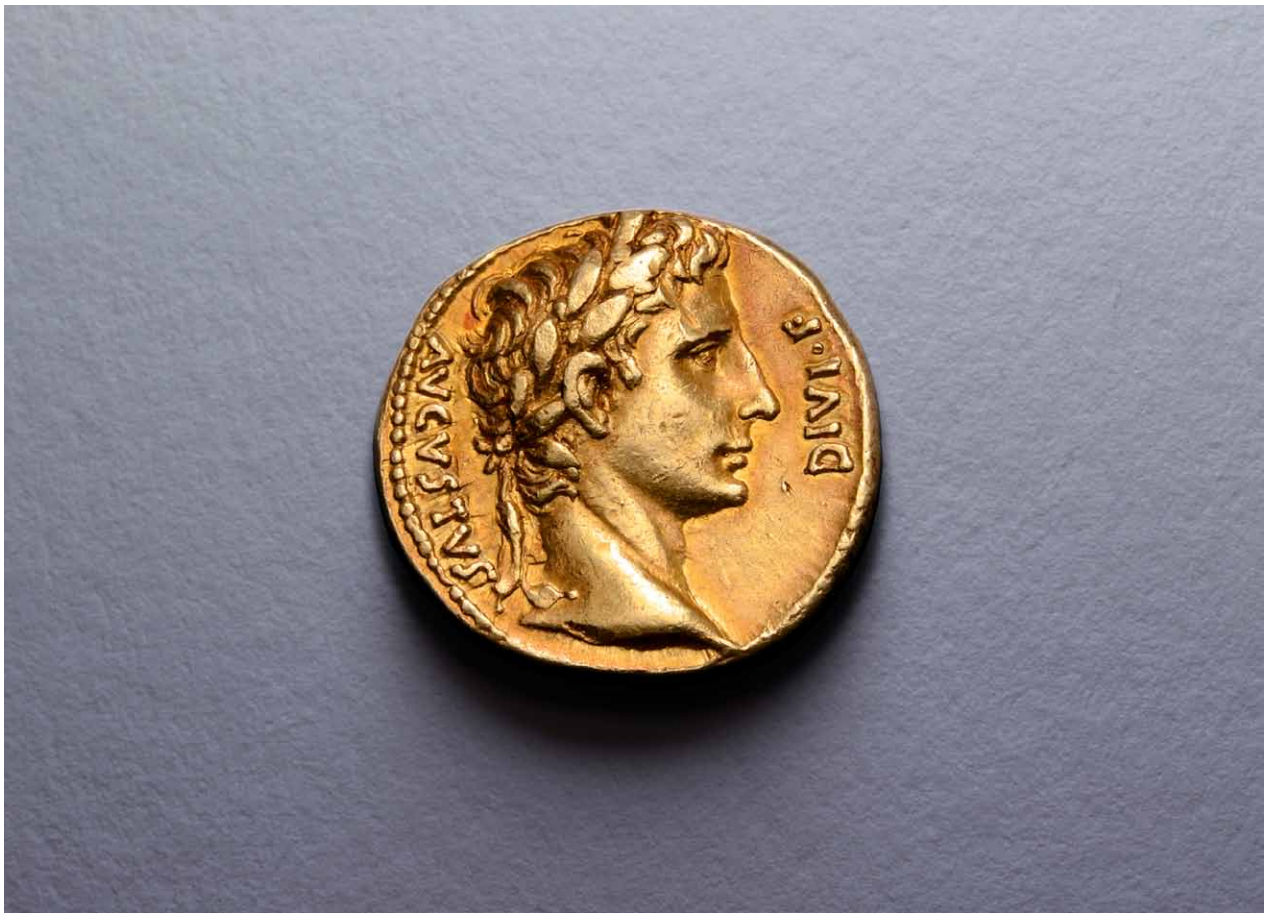
This reverse type is part of the great series of coins struck in recognition and celebration of the great victory won at the Battle of Actium over the combined naval forces of Antony and Cleopatra. The magnitude and importance of this overwhelming military victory cannot be understated and is reflected in the great commemorative works undertaken by Augustus, then Octavian. Apollo Actius is here honoured on account of the fact that on the nearby promontory overlooking the sea stood an ancient Arkadian temple dedicated to Apollo, whose divine patronage we should be in no doubt would have been sought before the battle, and this was seemingly granted and manifested in the utter destruction of the Antonian-Ptolemaic fleet.

The old temple of Apollo was enlarged and renovated; Konstantinos Zachos (The tropaeum of the sea-battle of Actium at Nikopolis: interim report, Journal of Roman Archaeology Volume 16, 2003) suggests this action was intended to underline Augustus' "piety and his gratitude to his patron god, and perhaps to try to win over the local population which was not particularly friends to Caesar's heir". Moreover, "in arsenals located close by the sanctuary he dedicated the principia of the spoils of the sea-battle in the form of 10 whole war ships, a dekania that represented one from each category of ships that participated in the battle, from the smallest the 'ones', to the 'tens' (monokrotoi to dekereis). Strabo (7.7.6) reports that a few years after the dedication both ships and arsenals were destroyed in a fire".

On the very spot where Octavian's own tent had been pitched before the battle, and where the leaders of Antony's defeated forces came to declare their surrender, he built an elaborate tropaeum (trophy monument), the dedication of which by a victorious commander was an ancient Roman custom, "with 36 bronze rostra on its façade in an open-air sanctuary dedicated to his protector gods Mars, Neptune and Apollo. The complex of structures which made up this open-air sanctuary was both a symbol of Octavian's victory and power and also a monument of political and religious propaganda. His dominance was by the will of the gods who had assisted him in the victory and in creating the new order of things, bringing peace on land and sea" (Zachos, 2003).

Not satisfied only with these permanent symbols of his success, an entire 'Victory City' (Nikopolis) was founded and built, populated by the forced merging of several existing local communities including Ambrakia, Anaktorion, Leukas and others. This new urban centre received the statues of a 'civitas libera', and quickly became the principal political, economic and social hub of north-western Greece. In further celebration of this victory, the Actian games were instituted in honour of Apollo Actius, to be celebrated ever four years in a sacred precinct to the north of the city.

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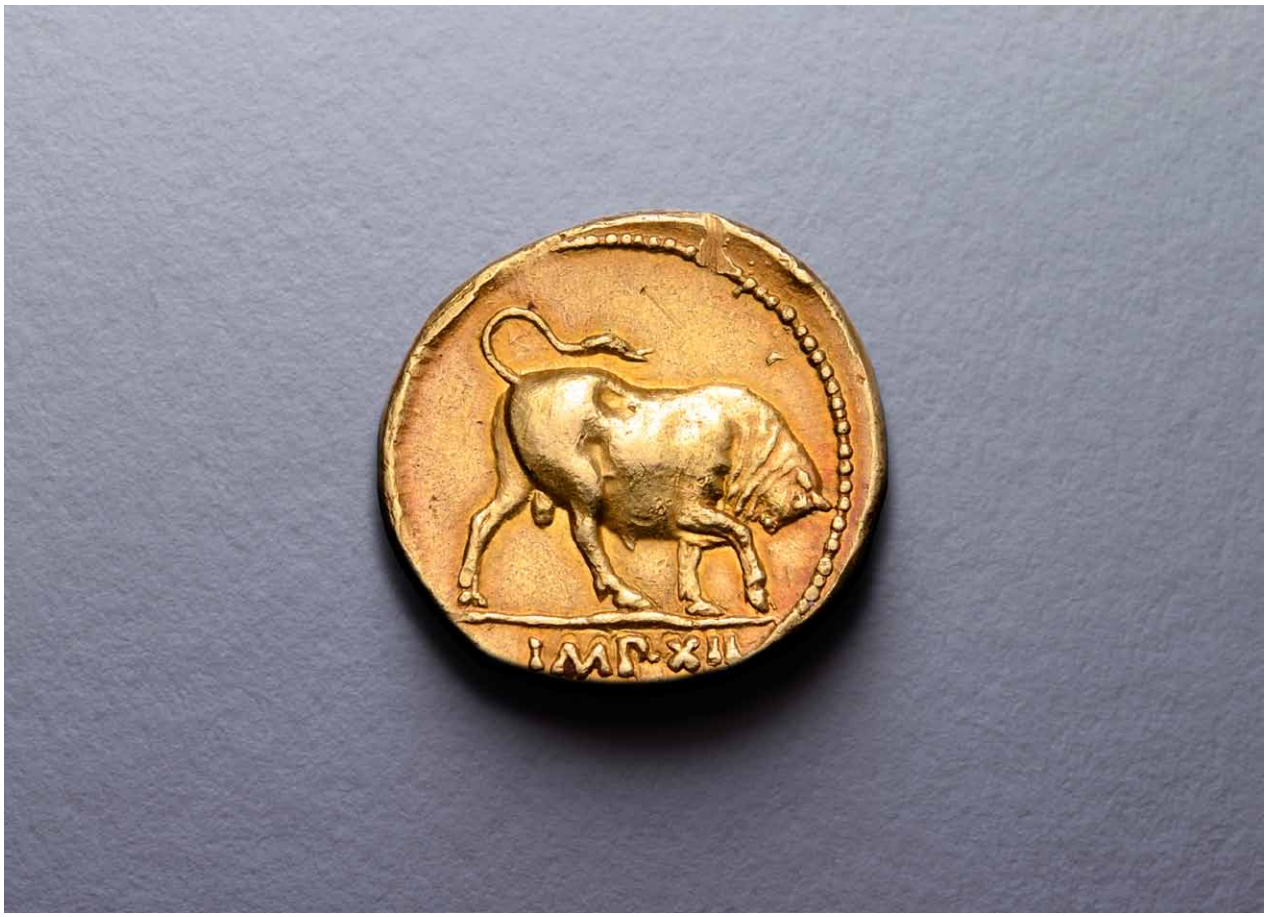
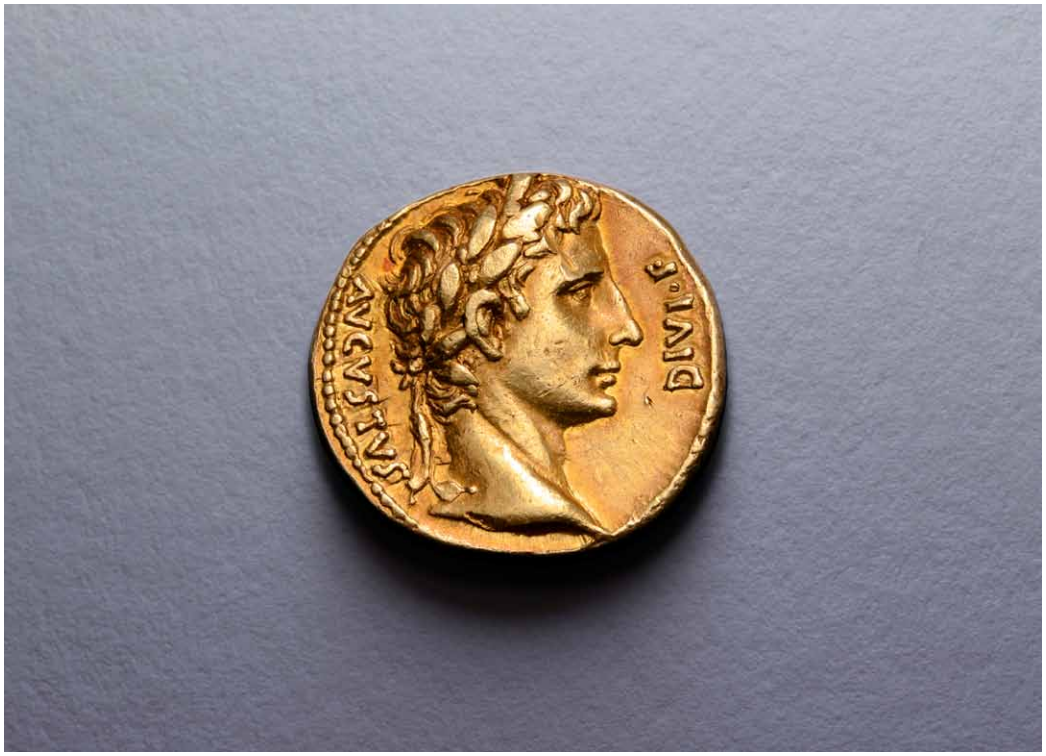

IMP·XII

Ex P. & P. Santamaria, 1920







526. Augustus AV Aureus. Lugdunum, 11-10 BC. AVGVSTVS DIVI • F, laureate bust to right / Bull butting to right; IMP XII in exergue. RIC 186a; C. 154; BMCRE 471; Calicó 222; BN 1431-2; Lyon 51; Bahrfeldt 210. 7.75g, 19mm, 6h.

Extremely Fine; minor marks, attractive reddish 'Boscoreale' tone, struck from master-engraved dies of the most impressive style. Very Rare. 20,000

From the Long Valley River Collection;
Ex Classical Numismatic Group, Triton XIV, 4 January 2011, lot 618 (hammer: USD 27,000);
Ex Richard Prideaux Collection, Classical Numismatic Group, Triton XI, 8 January 2008, lot 845 (hammer: USD 20,000);
Ex P. & P. Santamaria, 29 November 1920, lot 215.

Minted as part of a series to celebrate victory in the wars of expansion led by Drusus and Tiberius against the Alpine tribes, this coin is part of the rich tapestry of new imperial iconography designed to present the impression of a divinely sanctioned Augustan rule (Zanker, 1990, The Power of Images in the Age of Augustus). On the obverse, an unmistakable portrait of the youthful Augustus displays his iconic locks arranged carefully across his forehead, but it is the reverse of this coin that alludes to ancestral tales of the Julio-Claudians and offers an insight into the mechanisms of Augustan image making.

The charging bull or heifer is multi-faceted in its symbolism; on the one hand it can be likened to a similar motif carried by Caesar's legions on their standards representing the unstoppable power of Rome - it is first and foremost used as a sacrificial animal for Mars Ultor. On the other hand, it can be seen to resemble a famous type from Thurium, a city to which the family of Augustus had a connection: Suetonius relates that Gaius Octavius, Augustus' natural father, defeated a Spartacist army near the town. Due to the high regard in which the family was held in the town, Augustus had been given the surname Thurinus at birth, and thus the type primarily represents a deeply personal allusion to the emperor and his father Gaius Octavius.

While these interpretations might appear divergent, what links them together is that they all proclaim the strength of Augustan rule. This fact is further embellished by the very site where this coin was minted, which itself prospered greatly under Augustus' reign, as later described by Strabo: "Lugdunum itself, situated on a hill, at the confluence of the Saone and the Rhone, belongs to the Romans. It is the most populous city after Narbonne. It carries on a great commerce, and the Roman prefects here coin both gold and silver money" (Strab. 4.3.2).







527. Augustus AR Denarius. Lugdunum, 11-10 BC. AVGVSTVS DIVI F, laureate head right / Apollo Citharoedus standing right, holding lyre and plectrum; IMP •XII across fields; ACT in exergue. RIC 193a; BMCRE 484; RSC 163; Lyon 59; FFC 125 (this coin). 3.80g, 19mm, 8h.

Mint State; beautiful old cabinet tone. A surprisingly difficult type to obtain in high grade, this is easily the finest example offered at auction in the past two decades. 3,000

This coin published in Fernández, Fernández & Calicó, Catálogo Monográfico de los Denarios de la República Romana (Madrid, 2002);
Ex Alba Longa Collection;
Ex Leo Benz Collection, Numismatik Lanz München, Auction 94, 22 November 1999, lot 103.

The Ill-fated Heirs of Augustus









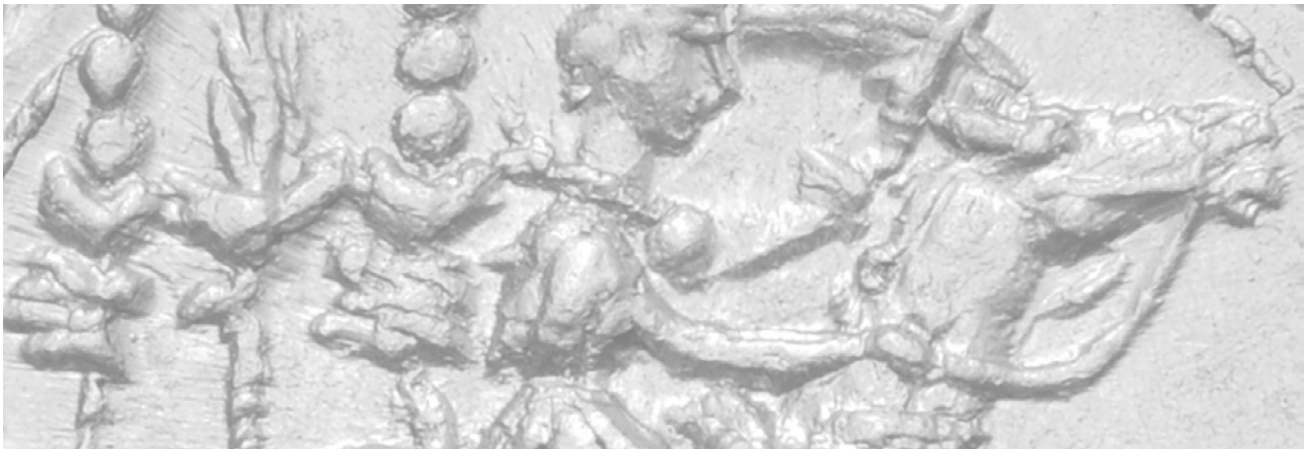
528. Augustus AV Aureus. Lugdunum, 8 BC. AVGVSTVS DIVI F, laureate head right / C•CAES, Gaius Caesar galloping to right, holding sword and shield in left hand and gripping reins with right; aquila between two standards in background, AVGVST in exergue. RIC 198; C. 39; BMCRE 498; Calicó 174a; BN 1466; Lyon 68; Bahrfeldt 233. 8.01g, 20mm, 6h.

Good Extremely Fine; engraved in handsome style and among the very finest specimens in private hands. Very Rare. 15,000

From the Long Valley River Collection;
Ex Numismatik Lanz München, Auction 112, 25 November 2002, lot 295.

In contrast to Augustus' many lasting achievements as Emperor was his continuous ill fortune in appointing a long-term successor. Although his position as princeps was not officially a hereditary one, Augustus utilised his power to fast track members of his family to positions of political and military power with the intention that they would one day be able to assume the position of responsibility for the government of Rome and its territories. This included his grandsons Gaius and Lucius, the two sons of Julia and Agrippa, upon whom Suetonius suggests Augustus fixed his hope of succession and that it was only through atrox fortuna (cruel fate cf. Suetonius, Tiberius 23), the untimely deaths of the two grandsons within eighteen months of each other, that this desire was ended.

According to Tacitus and Suetonius, Augustus had adopted Gaius and Lucius in 17 BC with the intention of grooming them to become his successors. The gradual promotion of Gaius is recorded by Cassius Dio (55.9.1-9) who says that at fifteen he was elected to the Senate and was made a pontifex and princeps iuventutis. However, the event commemorated on this reverse takes place before this elevation and is most likely Gaius' first participation in military exercises with the legions of the Rhine in 8 BC, as attested by Cassius Dio 55.6.4. The dating of this coin has previously been the subject of some debate, with alternative dates of 5 BC (when the equites gave him the title of princeps iuventutis giving him the commandment of a division of cavalry, see Dio Cassius 55.9.9) or 2 BC (Gaius departing from the Forum of Augustus to assume his first military command in the East) having also been suggested. However, it has been convincingly demonstrated by John Pollini that a later date could not have been possible (see The Meaning and Date of The Reverse Type of Gaius Caesar on Horseback, 1985. pp. 113-117). One major reason for this is that Gaius is clearly wearing a bulla around his neck, purposefully exaggerated in size to make it more apparent. The bulla was worn by Roman youths before they don the toga virilis which signified their transition to manhood. It is known that Gaius assumed the toga virilis in 5 BC (see Dio Cassius 55.9.9 and IGRR 4, 1756.23-26) and therefore an earlier date must be assumed for this coin.



Gaius and Lucius









529. Augustus AV Aureus. Lugdunum, 2 BC - AD 4. CAESAR AVGVSTVS DIVI F PATER PATRIAE, laureate head right / AVGVSTI F COS DESIG PRINC IVVENT, Gaius and Lucius Caesar standing facing, each togate and resting hand on shield; spear behind each shield, lituus and simpulum above, C L CAESARES in exergue. RIC 206; BMCRE 515; Calicó 176; Lyon 81; BN 1648. 7.86g, 20mm, 3h.

Extremely Fine; a well preserved example of the type. 10,000

From the inventory of a UK dealer.

The eldest sons of Marcus Vipsanius Agrippa and Julia, daughter of Augustus, were the emperor's cherished grandsons who after the death of his nephew and heir Marcus Claudius Marcellus were formally adopted by Augustus in 17 BC as his sons and heirs to the principate. Augustus, mostly by himself, taught Gaius and Lucius how to read and swim, as well as how to imitate his own handwriting. He insisted that they earn the applause of people, instead of allowing them to receive it freely. Their adoptive father initiated them into administrative life when they were still young, and sent them to the provinces as consuls-elect. It is unknown what their natural father Agrippa thought privately of the adoption, but ever a staunch friend and ally, in public he loyally acquiesced and in the same year was dispatched to Syria to command the eastern provinces with proconsular imperium maius.

Ex Numismatic Fine Arts XXIX, 1992









530. Augustus AV Aureus. Lugdunum, 2 BC - AD 4. CAESAR AVGVSTVS DIVI F PATER PATRIAE, laureate head right / AVGVSTI F COS DESIG PRINC IVVENT, Gaius and Lucius Caesar standing facing, each togate and resting hand on shield; spear behind each shield, lituus and simpulum above, C L CAESARES in exergue. RIC 206; BMCRE 515; Calicó 176; Lyon 81; BN 1648. 7.82g, 21mm, 12h.

Extremely Fine; well-centred and highly lustrous. 6,000

Ex Numismatic Fine Arts Inc., Auction XXXIII, 3 May 1994, lot 411;
Ex Numismatic Fine Arts Inc., Auction XXIX, 13 August 1992, lot 325.



531. Augustus AR Denarius. Lugdunum, 2 BC - AD 4. CAESAR AVGVSTVS DIVI F PATER PATRIAE, laureate head right / AVGVSTI F COS DESIG PRINC IVVENT, Gaius and Lucius Caesar standing facing, each togate and resting hand on shield; spear behind each shield, lituus and simpulum above, C L CAESARES in exergue. RIC 210; BMCRE 540; RSC 43c; Lyon 85. 3.90g, 19mm, 7h.

Mint State; highly lustrous surfaces, in exceptional condition for the issue. 1,250

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 480.



532. Augustus AR Denarius. Lugdunum, 2 BC - AD 4. CAESAR [AVGVSTVS] DIVI F PATER PATRIAE, laureate head right / AVGVSTI F COS DESIG PRINC IVVENT, Gaius and Lucius Caesars standing facing, each togate and holding spear with hand resting on shield between them; simpulum and lituus above X in central field, C L CAESARES in exergue. RIC 211; BMCRE 537; RSC 43a; Lyon 82. 3.80g, 19mm, 9h.

Good Extremely Fine; attractive light cabinet tone over highly lustrous metal. 1,000

Acquired from Classical Numismatic Group;
Ex Benito Collection.

Ex Karl Kreß 143, 1968



533. Divus Augustus Æ Sestertius. Rome, AD 21-22. DIVVS AVGVSTVS PATER, Augustus, radiate, enthroned left, holding branch over lighted altar and sceptre / TI CAESAR DIVI AVG F AVGVST P M TR POT XXIIII around SC. RIC (Tiberius) 49; C. 309; BMCRE (Tiberius) 74; BN (Tiberius) 50. 25.51g, 35mm,12h.

Good Extremely Fine; among the finest known examples of the type. Rare. 7,500

Ex Maison Palombo, Auction 18, 17 November 2019, lot 58;
Ex Baldwin's Auctions Ltd - Dmitry Markov Coins & Medals - M&M Numismatics Ltd, The New York Sale XXXIV, 6 January 2015, lot 523;
Ex Münzen & Medaillen Deutschland GmbH, Auction 38, 5 June 2013, lot 249;
Ex Münchner Münzhandlung Karl Kreß, Auction 143, 27 May 1968, lot 441.



534. Divus Augustus Æ Dupondius. Rome, AD 37-41. DIVVS•AVGVSTVS, radiate head left; large S-C across fields / CONSENSV • SENAT • ET • EQ • ORDIN • P • Q • R •, Augustus(?) or Caligula, laureate and togate, seated left on curule chair, holding olive branch in right hand and globe in left. RIC (Gaius) 56; C. 87; BMCRE (Gaius) 88; BN (Gaius) 137. 15.54g, 29mm, 6h.

Extremely Fine; a superb example of the type, and one of the very best to have been auctioned in recent years. 3,000

From the Long Valley River Collection;
Ex Classical Numismatic Group, Triton XX, 10 January 2017, lot 644;
Ex Ars Classica S.A., Auction XVI, 3 July 1933, lot 1587 (expertly conserved since);
Ex M.P. Vautier & Prof. M. Collignon Collection, Naville & Cie., Auction II, 12-14 June 1922, lot 96.



535. Divus Augustus Æ Dupondius. Rome, circa AD 22/3-26. DIVVS•AVGVSTVS•PATER•, radiate head left / Large S•C within oak wreath. RIC (Tiberius) 79; C. 252; BMCRE (Tiberius) 143-5; BN (Tiberius) 150-6. 15.22g, 29.5mm, 6h.

Near Extremely Fine. 1,500

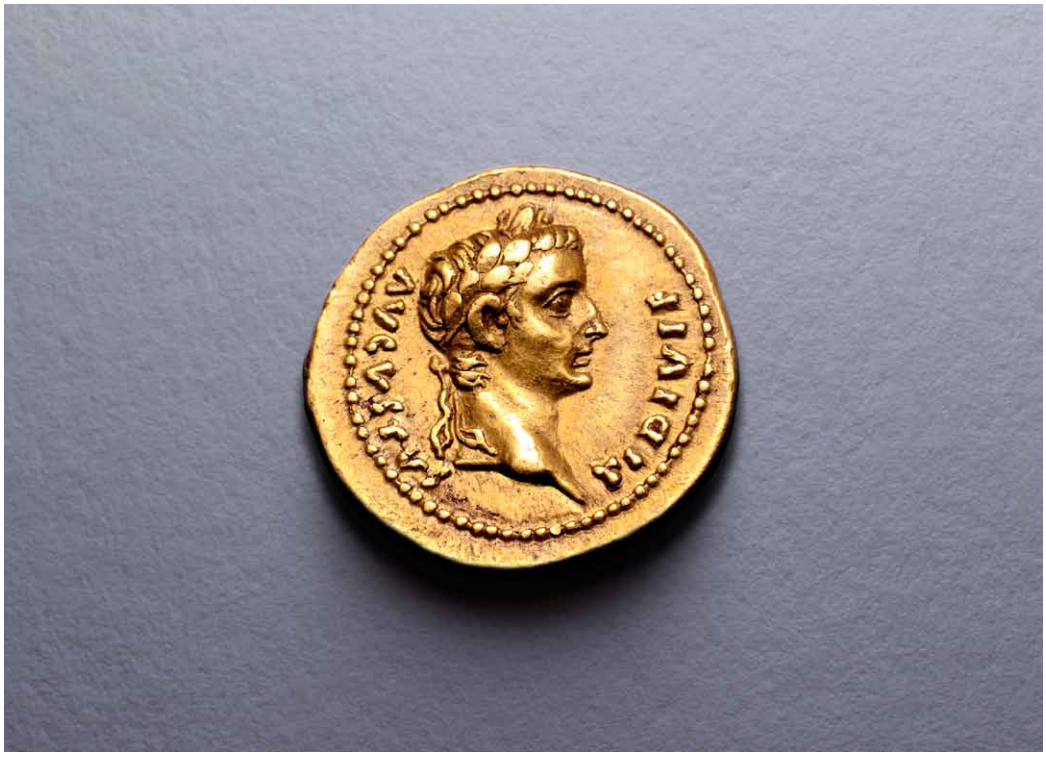
From the Long Valley River Collection;
Ex Dr. Allan Smith Collection;
Ex Numismatica Ars Classica AG, Auction 92, 24 May 2016, lot 2045;
Ex Baldwin's Auctions Ltd, Auction 59-60, 5 May 2009, lot 756.



536. Tiberius AR Denarius. Lugdunum, AD 14-37. TI CAESAR DIVI AVG F AVGVSTVS, laureate head to right / PONTIF MAXIM, female figure seated to right, holding long vertical sceptre in left hand, branch in right, on chair with plain legs; double exergual line below. RIC 26; BMCRE 34; RSC 16; Lyon 144. 3.59g, 19mm, 2h.

Extremely Fine; attractive cabinet tone. 1,000

From the inventory of a UK dealer.









537. Tiberius AV Quinarius. Lugdunum, AD 18. TI DIVI F AVGVSTVS, laureate head right / TR POT XX, Victory seated to right on globe, holding wreath in both hands. RIC 6; C. 50; BMCRE 14-15; BN -; King 2; Lyon 126. 3.92g, 16mm, 7h.

Good Extremely Fine. Very Rare. 10,000

From the Long Valley River Collection;
Ex Adolf Hess AG, Auction 7, April 1957, lot 342.







538. Tiberius AV Aureus. Lugdunum, circa AD 18-35. TI CAESAR DIVI AVG F AVGVSTVS, laureate head of Tiberius right / PONTIF MAXIM, Livia, as Pax, seated right, holding sceptre and olive branch; chair with ornate legs, feet on footstool, single line below. RIC 29; BMCRE 46; Calicó 305c; Lyon 147. 7.66g, 18mm, 6h.

Good Very Fine. 3,000

From the Professor Shir Mohammad Collection.







539. Anonymous Æ Tessera (Spintria). Time of Tiberius, circa AD 14-37 or later. Erotic scene: couple engaged in sexual act on kline / VII within beaded circular border within wreath. A. Campana, Le spintriae, Atti Convegno Aitna, 7 marzo 2009, pp. 43-96, D16; Simonetta Scene 7; Jacobelli fig. 35; Bateson 13; Buttrey 4. 3.92g, 23mm, 7h.

Very Fine. Very Rare. 3,000

From the collection of Z.P., Austria.


ANTONIA AVGVSTA


NERO CLAVDIVS DRVSVS GERMANICVS IMP


DIVVS CLAVDIVS CAESAR AVG GERMANICVS

Ex Exceptional Roman Denarii & Imagines Imperatorvm









540. Nero Claudius Drusus (father of Claudius) AR Denarius. Rome, circa AD 41-45. NERO CLAVDIVS DRVSVS GERMANICVS IMP, laureate head left / DE GERMANIS, two oblong shields crossed, over vexillum, four spears and two trumpets. RIC (Claudius) 74; BMCRE 107; RSC 6; BN (Claudius) 109-10. 3.84g, 19mm, 10h.

Near Mint State, well struck, perfectly centred on a full size flan, with a beautiful old cabinet tone. Very Rare; one of the finest known specimens.
17,500

From the Long Valley River Collection;
Privately purchased from Edward J. Waddell Ltd ($35,000);
Ex Numismatica Ars Classica AG, Auction 97, 12 December 2016, lot 67 (hammer: CHF 27,000);
Ex Exceptional Roman Denarii Collection, Ira & Larry Goldberg Coins & Collectibles, Auction 80, 3 June 2014, lot 3113 (hammer: USD 27,000);
Ex Imagines Imperatorvm Collection, Áureo & Calicó S.L., 8 February 2012, lot 13;
Ex Numismatica Ars Classica AG, Auction 9, 16 April 1996, lot 816;
Ex A. Tkalec AG, 23 October 1998, lot 124.

Roman history, like that of any enduring empire, allows for speculation about how the course of events might have changed had certain people died, or in this case, not died. A perfect study in this is Nero Claudius Drusus, the younger brother of the future emperor Tiberius. Unlike Tiberius, whom Augustus had always disliked, Drusus was much beloved by Rome's first emperor. When Augustus wrested Livia from her first husband, she was already pregnant with Drusus and gave birth to him months after her marriage to Augustus. It is commonly understood that Livia's first husband had sired Nero Claudius Drusus, and had been legally been declared the father before the couple divorced - but it is not impossible that Augustus was the father. Speculation aside, Augustus took instantly to the newborn Drusus and treated him as if he was a son of his own blood. The same cannot be said for Drusus' brother Tiberius, who was already four years old when he came to live in Augustus' household. Augustus saw personally to Drusus' education and arranged his marriage to his noble and wealthy niece Antonia. Drusus' career advanced quickly, having in 19 BC been granted the ability to hold all public offices five years before the minimum age requirement, and after a spell commanding alongside his brother he spent three years leading a campaign in Germania.

In his lifetime Nero Claudius Drusus was one of the most celebrated military commanders of the age, leading the first Roman legions across the Rhine and rapidly accruing a string of victories and conquests in Germania; in the course of his Germanic campaigns Drusus sought out multiple Germanic (at least three) chieftains, challenging and beating them in single combat. The sources are ambiguous, but imply that at some point he claimed the spolia opima (the arms and armour taken by a a Roman general from the body of an opposing commander slain in single combat) from a Germanic king, thus becoming the fourth and final Roman to gain this honour, the most prestigious any Roman general could aspire to.

Drusus dedicated the great Altar of Lugdunum to Augustus on August 1, 10 BC, the very day that his youngest son, Claudius (who struck this denarius in posthumous remembrance 50 years after his death) was born. But Drusus' great possibilities ended tragically in 9 BC when he died of injuries he received falling off a horse at age 29. This reverse type celebrates his German campaign - for which his eldest son, Germanicus, was renamed.

Ex Cahn 68, 1930



541. Agrippina I (mother of Caligula) Æ Sestertius. Rome, AD 37-41. AGRIPPINA M F MAT C CAESARIS AVGVSTI, draped bust right / S P Q R MEMORIAE AGRIPPINAE, carpentum to left, drawn by two mules, the domed cover supported by a figure on each corner. RIC 55 (Gaius); C. 1; BMCRE 81; BN 128-32. 25.76g, 36mm, 6h.

Near Extremely Fine; very detailed. 4,000

Ex Hess-Divo AG, Auction 283, 10 May 2000, lot 122;
Gerhard Hirsch Nachfolger, Auction 178, 12 May 1993, lot 708;
Gerhard Hirsch Nachfolger, Auction 172, 27 November 1991, lot 563;
Ex Dr. Busso Peus Nachfolger, Auction 292, 25 October 1977, lot 5172a;
Ex Münzen & Medaillen AG Basel, List 288, 1 May 1968, no. 19;
Ex Adolph E. Cahn, Auction 68 (Moritz Simon Collection and other properties), 26 November 1930, lot 209.



542. Caligula, with Divus Augustus, AR Denarius. Lugdunum, AD 37. C CAESAR AVG GERM P M TR POT COS, bare head of Gaius 'Caligula' right / Radiate head of Divus Augustus right, flanked by stars. RIC 2; BMCRE 4; RSC 11; Lyon 157. 3.75g, 19mm, 1h.

Near Extremely Fine; attractive cabinet tone. 5,000

Acquired from Numismatica Ars Classica AG.



543. Caligula Æ Sestertius. Rome, AD 37-41. C CAESAR AVG GERMANICVS PON M TR POT, laureate head left / S•P•Q•R P•P OB•CIVES SERVATOS in four lines within oak wreath. RIC 37; C. 24; BMCRE 38; BN 50. 29.90g, 35mm, 6h.

Good Extremely Fine; light cleaning/buffing in obv. field. 7,500

From a private Spanish Collection.

Perseverance in the Face of Adversity







544. Antonia (mother of Claudius) AV Aureus. Rome, AD 41-45. ANTONIA AVGVSTA, draped bust right, wearing wreath of grain ears / CONSTANTIAE AVGVSTI, Antonia standing facing, holding long torch in right hand, cornucopiae in left. RIC 65 (Claudius); C. 1; BMCRE 109 (Claudius); Calicó 318a; BN 9 (Claudius); von Kaenel Type 16, 316 (V253/R261); Lyon 30 (unlisted dies). 7.77g, 19mm, 12h.

Good Extremely Fine; a couple of light marks. Rare, and one of the finest known of this important issue. 20,000

From the Long Valley River Collection;
Ex Classical Numismatic Group, Triton IX, 10 January 2006, lot 1386 (hammer: USD 26,000).

This coin bears the posthumous representation of Antonia Minor, and was struck in memory of her by Claudius her son upon his ascension to the throne. This well liked and respected Roman woman who was celebrated for her virtue and beauty was the younger of the two daughters of Marc Antony and Octavia, who after Antony's death was allowed by Augustus to benefit from her father's estate. She thus became wealthy and influential, and married Nero Claudius Drusus, general and consul, bearing him several children. Three survived into adulthood: the popular Germanicus, the future emperor Claudius, and a daughter Livilla. Following the death of her husband in AD 9 whilst on campaign in Germania, the rest of Antonia's life was plagued by ill fortune as she outlived her oldest son, her daughter and several of her grandchildren.

The legend of this pleasing reverse type refers to perseverance in the face of adversity, which indeed Antonia displayed continually throughout her life, not to a god 'Constantia' to whom no other references may be found besides three coin types issued under Claudius. After first the death of her husband, her eldest son Germanicus died in AD 19 in mysterious circumstances in Asia, where he had successfully defeated the kingdoms of Commagene and Cappadocia and turned them into Roman provinces. It is thought that he was perhaps poisoned by his adoptive father Tiberius as his influence and popularity with his troops was becoming too great. Her younger son Claudius, who was born with severe disabilities, was ostracised by his family and excluded from public office until his consulship in AD 37 which he shared with his nephew Caligula. Ironically, this action by his family may have actually saved his life as he was not perceived as a threat to power and therefore survived the purges of Tiberius and Caligula's reigns, going on to prove himself a worthy emperor.

Antonia's woes did not stop with her sons, as her daughter Livilla is supposed to have poisoned her husband Drusus the Younger, son of Tiberius. According to Cassius Dio, Tiberius handed Livilla over to her mother, who locked her up in a room and starved her to death. After the death of Tiberius, her grandson Caligula became emperor, and though Antonia would often offer him advice, he once told her, 'I can treat anyone exactly as I please!' Caligula was rumoured to have had his young cousin Gemellus beheaded, to remove him as a rival to the throne. This act was said to have outraged Antonia, who was grandmother to Gemellus as well as to Caligula. Able to stand no more of Caligula's tyranny, Antonia committed suicide, though Suetonius's 'Caligula', clause 23, suggests she might also have been poisoned by her grandson.

"When his grandmother Antonia asked for a private interview, he refused it except in the presence of the prefect Macro, and by such indignities and annoyances he caused her death; although some think that he also gave her poison. After she was dead, he paid her no honour, but viewed her burning pyre from his dining-room."

This reverse design also makes reference to Antonia's abilities and long service as a mother and grandmother. Ceres, whose attributes of the torch and cornucopiae she is shown holding, was the Roman goddess of agriculture, fertility and motherly relationships. As well as her own children, after the death of Germanicus, Antonia became the de facto mother for his children including Caligula, and later Claudius' daughter Claudia Antonia after her mother had been divorced and removed from the Imperial family. With this reverse type Claudius celebrates Antonia's devotion to her family and dedication in ensuring the survival of the Julio-Claudian dynastic line.

The figure on the reverse is most likely a magnificent statue of Ceres which may have had a head with the features of Antonia known to have been commissioned by Claudius when he became emperor after his nephew's assassination in AD 41. This identification is supported by the portrayal of Antonia on the obverse wearing a wreath of grain ears, a typical attribute of Ceres. Claudius gave his mother the title of Augusta and her birthday became a public holiday, which had yearly games and public sacrifices held and her image was paraded in a carriage.


ANTONIA AVGVSTA


CONSTANTIAE AVGVSTI

A Masterly Portrait in Extraordinary Condition







545. Claudius Æ Sestertius. Rome, AD 41-42. TI CLAVDIVS CAESAR AVG P M TR P IMP, laureate head to right / EX S C OB CIVES SERVATOS in four lines; all within oak wreath. RIC 96; C. 39; BMCRE 115; BN 152; von Kaenel Type 54. 30.67g, 36mm, 6h.

Near Mint State; a masterly portrait of Claudius in the finest style, preserved in extraordinary condition. 10,000

From the Long Valley River Collection;
Ex Classical Numismatic Group, Triton VI, 14 January 2003, lot 820;
Ex Classical Numismatic Group, Auction 32, 7 December 1994, lot 357 and illustrated on cover.

Struck for his accession, the reverse of this stunning sestertius bears a simple yet pleasing type that highlights Claudius' familial ties to Augustus while at the same time bestowing upon him the honour of the corona civica, the award traditionally given to those who had saved the life of a citizen. A prerogative that was passed to each new emperor 'by decree of the Senate' (EX S C), the corona civica had originally been granted to Augustus for ending the strife of the civil wars and thus 'saving' the citizens of Rome.



546. Claudius Æ Sestertius. Rome, AD 41-42. TI CLAVDIVS CAESAR AVG P M TR P IMP, laureate head to right / EX S C OB CIVES SERVATOS in four lines; all within oak wreath. RIC 96; C. 39; BMCRE 115; BN 152; von Kaenel Type 54. 27.05g, 37mm, 6h.

Extremely Fine; well centered and clearly struck; laurel wreath slightly tooled; wonderful dark green patina. 2,000

From the inventory of a German dealer;
Ex Tauler & Fau, Auction 30, 29 May 2019, lot 149.







547. Claudius AR Denarius. Rome or Lugdunum, AD 46-47. TI CLAVD CAESAR AVG P M TR P VI IMP XI, laureate head right / S P Q R P•P OB CS in three lines within wreath. RIC 41 (Rome); C. 87; BMCRE 46 (Rome); Lyon 51. 3.88g, 19mm, 6h.

Near Extremely Fine; minor weakness to rev., lightly toned and lustrous. 3,000

Acquired from Numismatica Ars Classica AG.


S C
ROMA




CAESAR · AVG
NERO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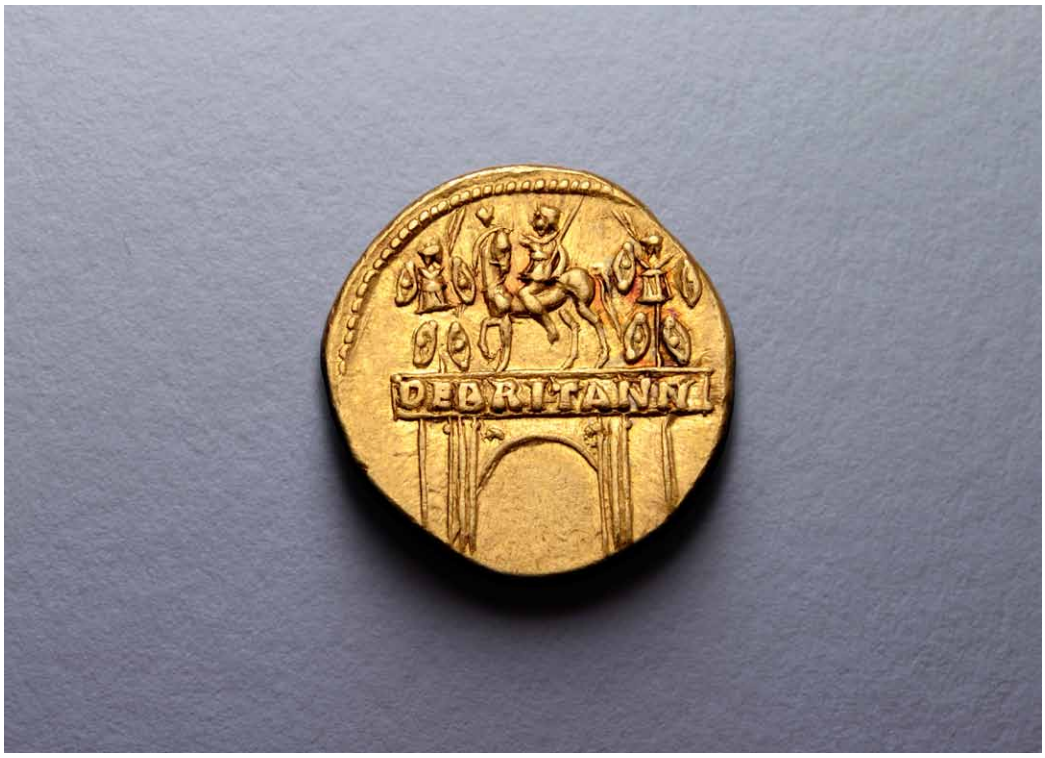
Published in Corpus Nummorum Romanorum







548. Claudius AV Aureus. Rome or Lugdunum, AD 46-47. TI CLAVD CAESAR AVG P M TR P VI IMP XI, laureate head right / DE BRITANN on architrave of triumphal arch surmounted by equestrian statue to left flanked by two trophies. RIC 33 (Rome); C. 17; BMCRE 32 (Rome); Calicó 349; Lyon 52; Von Kaenel, type 27; CNR XIV, p. 51, 33 (this coin). 7.68g, 19mm, 3h.

Extremely Fine; pleasing style, and in exceptional condition for the issue. Very Rare and historically interesting. 22,500

This coin published in A. Banti & L. Simonetti, Corpus Nummorum Romanorum Vol. XIV (Florence, 1977);
From the Long Valley River Collection;
Acquired from Numismatica Ars Classica AG.

In AD 43, Claudius sent the distinguished senator Aulus Plautius with four legions to Britannia after an appeal from the Roman ally Verica, ousted king of the Atrebates. The Roman invasion was contested by an alliance of tribes led by Togodumnus and Caratacus, sons of the late king of the Catuvellauni, Cunobelinus. The legions met stiff resistance at a river crossing thought to be near Rochester on the river Medway; in the course of this two-day engagement the Legio II Augusta commanded by the future emperor Vespasian forded the crossing and engaged the Britons while an auxiliary unit of Batavians swam the river and made a surprise attack on the Britons' armed chariots. The first day ended without a decisive result, and on the second the contest was again indecisive until Gnaeus Hosidius Geta personally led his legion (probably the IX Hispana) into the fray; the legate was himself nearly surrounded, but turned the battle and defeated the enemy so resoundingly that he was awarded triumphal ornaments even though he had not yet held the consulship (Cassius Dio, LX.20).

Plautius halted the advance after a further engagement at the Thames, to which the Britons had withdrawn as their next line of defence, and sent for the emperor as he had been instructed to do. Claudius brought with him reinforcements, doubtless including a sizeable part of the Praetorian Guard, heavy armaments, and a contingent of war elephants to overawe the natives. Cassius Dio relates that Claudius, taking command of the Roman forces, "crossed the stream, and engaging the barbarians, who had gathered at his approach... defeated them and captured Camulodunum, the capital of Cunobelinus. Thereupon he won over numerous tribes, in some cases by capitulation, in others by force, and was saluted as imperator several times, contrary to precedent". For the victories won in Britannia, the Senate voted Claudius the title of 'Britannicus', a triumph, and that there should be two triumphal arches erected - one in the city, and the other in Gaul, whence Claudius had sailed when he crossed over to Britain.

This rare denarius depicts the anticipated triumphal Arch of Claudius, commissioned in AD 43, but which would not be dedicated until AD 51. It was a conversion of one of the arches of the Aqua Virgo aqueduct where it crossed the Via Flaminia, the main road to the north of Rome, but is now lost and a fragment of the inscription is all that remains, housed in the Capitoline Museum. The full inscription has been reconstructed however from the sister-arch that was built at Gesoriacum (Boulogne-sur-Mer).

The Invasion of Britain





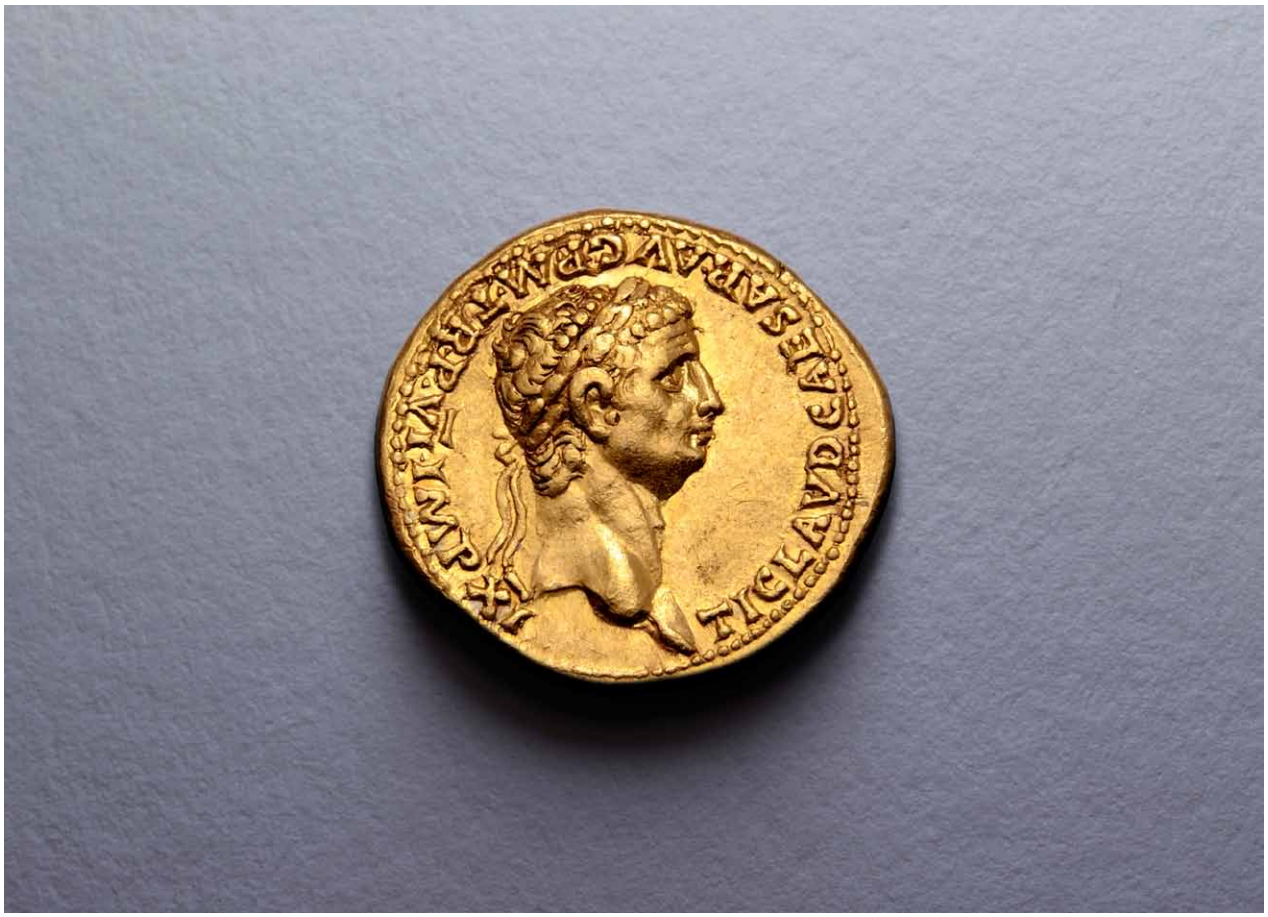


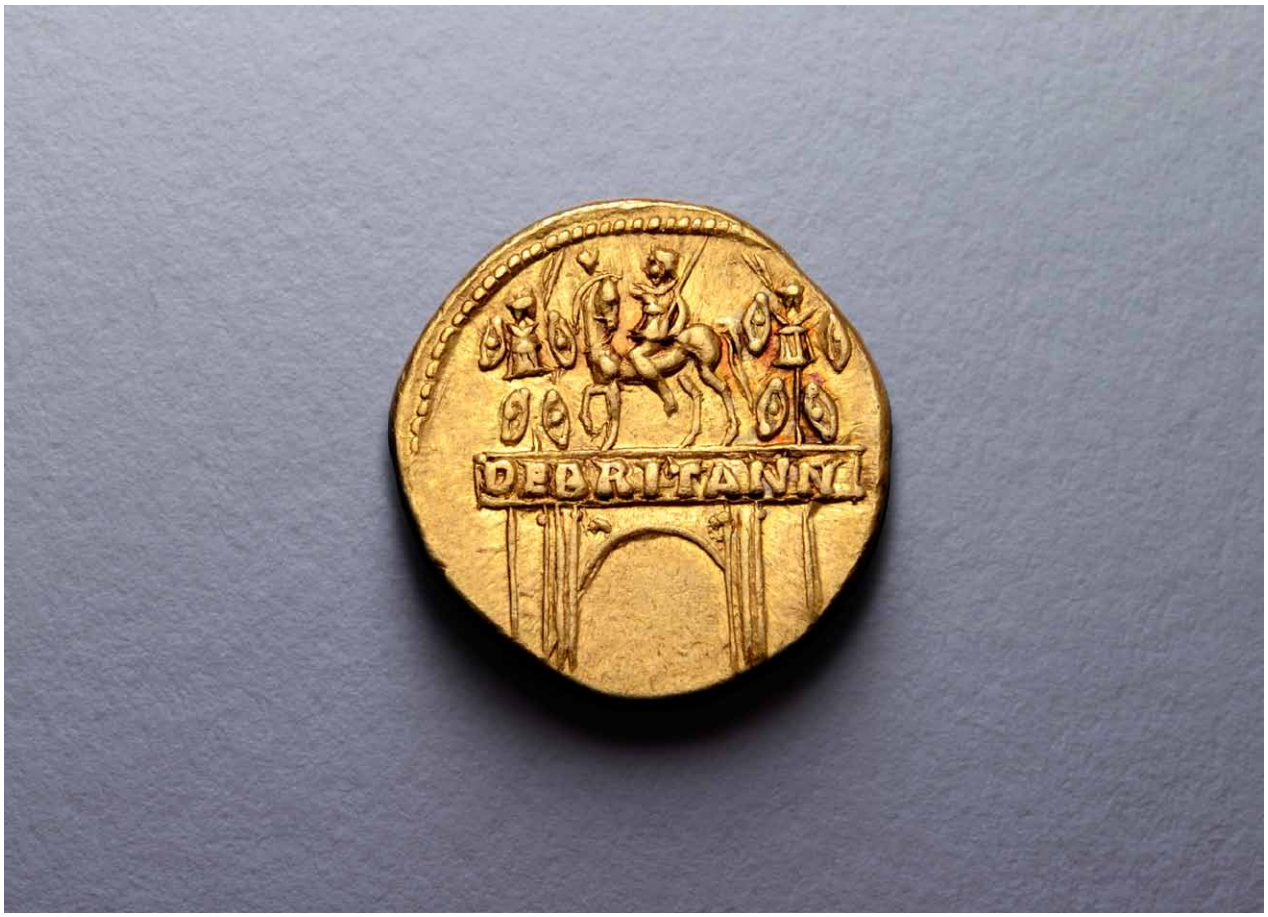
549. Claudius AR Denarius. Rome or Lugdunum, AD 46-47. TI CLAVD CAESAR•AVG•P•M•TR•P•VI IMP•XI, laureate head right / DE BRITANN on architrave of triumphal arch surmounted by equestrian statue to left between two trophies. RIC 34 (Rome); BMCRE 35 (Rome); RSC 18; Lyon 53. 3.85g, 19mm, 4h.

5,000

Good Extremely Fine; sound, lustrous metal. Very Rare; an outstanding example of the type, arguably the finest present on CoinArchives.

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 501.


TI CLAVDIVS CAESAR AVG GERM P M TR P VI IMP XI


DE BRITANN

Ex MoneyMuseum Zürich Collection







550. Nero Æ Sestertius. Rome, AD 65. NERO CLAVDIVS CAESAR AVG GER P M TR P IMP P P, laureate bust to right, slight drapery / Roma, helmeted and draped, seated to left on cuirass, right foot on helmet, holding Victory in outstretched right hand and resting left hand on parazonium; to right, shields set on ground, S-C across field, ROMA in exergue. RIC 275 var. (wearing aegis); WCN 137 var. (same); BMCRE 180 var. (same); BN 364 var. (same). 27.90g, 35mm, 6h.

Extremely Fine; engraved in fine style, with a superbly detailed reverse. 10,000

This coin published at www.moneymuseum.com;
From the Long Valley River Collection;
Ex MoneyMuseum Zürich Collection; Classical Numismatic Group, Triton XVIII, 6 January 2015, lot 1033 (hammer: USD 15,000);
Ex Kurt P. Wyprächtiger Collection, Bank Leu AG, Auction 7, 9 May 1973, lot 346.

The reverse of this magnificent sestertius displays a finely detailed depiction of Roma. Conceived of by Romans as ‘Amazonian’, militaristic by nature, holding Victory in her palm and gripping the parazonium (a leaf-shaped blade that was a ceremonial mark of rank and used to rally troops), she is the embodiment of the city of Rome, and more broadly the Roman state.

Unexpectedly, the cult of dea Roma had emerged not at Rome, but in the Greek East. The earliest appearances of Roma are most likely found in the helmeted figure appearing on Roman cast bronze coins dating from 280-276 BC, however the identification is contestable. Other early Roman coinage displays a similarly warlike ‘Amazon’ type, who is also possibly Roma, but more likely a genius (defined as the individual instance of a general divine nature that is present in every individual person, place, or thing) of Rome than a distinct goddess. Certainly, Roma was in the time of the Republic not the subject of cult worship at Rome itself. The earliest attested temple dedicated specifically to Roma appears in Smyrna around 195, and around the same time the cult of Roma appeared at Rhodes and other cities nearby. Such democratic city-states accepted Roma as analogous to their traditional cult personifications of the demos (the people). The cult of Roma spread relatively quickly within the provinces, and is accepted as having been the precursor for the later principate era state-sanctioned worship of living emperors as gods.

When in 30/29 BC the koina of Asia and Bithynia requested permission to honour Augustus as a living god, a cautious solution was devised; republican values held monarchy and Hellenic honours in contempt (the courting of both had proved fatal for Caesar), but refusal might offend loyal allies. Thus it was determined that non-Romans could only offer worship to Augustus as divus jointly with dea Roma. This dual worship of the State together with the head of state was a political and religious expedient, but while Augustus, Tiberius and Claudius were careful to refuse divine honours within Rome itself, subsequent rulers of arguably less stern moral fibre allowed or actively promoted worship of their own person. Indeed, Nero had in AD 64, the year before this coin was struck, instituted his depiction on the Roman coinage with the radiate crown previously reserved for deified (and deceased) emperors.







551. Nero AR Denarius. Rome, AD 60-61. NERO • CAESAR • AVG • IMP, bare head right / PONTIF • MAX • TR • P • [VII • COS • IIII] • P • P •, EX S C within oak wreath. RIC 22; BMCRE 24; RSC 216; Lyon 22. 3.41g, 19mm, 9h.

Good Extremely Fine. 1,500

From the inventory of a German dealer.

The Noble Side of Nero









552. Nero AV Aureus. Lugdunum, AD 63. NERO • CAESAR • AVG • IMP, youthful bare head to right / PONTIF MAX TR P•X COS•IIII•P•P, Roma standing to left, holding spear and balancing parazonium on knee while she places foot on head of defeated enemy, around which a pile of shields; EX - SC across fields. RIC 40; C. 232; BMCRE 45; Calicó 437. 7.62g, 20mm, 6h.

Good Extremely Fine. Rare, and in exceptional state of conservation. 15,000

From the Long Valley River Collection;
Acquired from Leu Numismatik AG.

This issue is interesting in that it demonstrates noble intentions on the part of the young Nero. The presence of EX SC (by decree of the Senate) on this and other early coins of his reign was a result of a deliberate change in imperial policy. Although under Augustus the bronze coinage bore the mark SC as a recognition of the Senate's historical role in coinage and as proof of his desire to work together with the Senate for the good of Rome, the production of gold and silver coinage remained the prerogative of the Princeps. Nero decided that the Senate should be granted a say in the coining of gold and silver, and as a result the formula SC appears on his coins until AD 64 when this Senatorial privilege was revoked.

The exclusion of the Senate from responsibility for the gold and silver coinage may have been a political expedient required in the aftermath of the Great Fire of Rome which began on 18 July and burned for five days, destroying three of fourteen districts and severely damaging seven more.

According to Tacitus, Nero's response was commendable. Upon hearing news of the fire, Nero returned to Rome from Antium to organize a relief effort, which he paid for from his own funds, and personally took part in the search for and rescue of victims of the blaze, spending days searching the debris without even his bodyguards. He opened his palaces to provide shelter for the homeless, and arranged for food supplies to be delivered in order to prevent starvation among the survivors. In the wake of the fire, Nero began a massive reconstruction effort utilising a new urban plan; houses after the fire were spaced out, built in brick, and faced by porticoes on wide roads.

The cost to rebuild the city was immense, requiring funds the state treasury did not have. Nero therefore devalued the Roman currency for the first time in the Empire's history, reducing the weight of the denarius from 84 per Roman pound to 96. He also reduced the silver purity from 99.5% to 93.5%. Furthermore, the weight of the aureus was reduced from 40 per Roman pound to 45.

Ex CNG 60, 2002







553. Nero AR Denarius. Rome, AD 64-68. NERO CAESAR AVGVSTVS, laureate head right / [IVPPIT]ER CVSTOS, Jupiter seated left on throne, holding thunderbolt and sceptre. RIC 53; BMCRE 74; RSC 119; BN 220-221. 3.54g, 17mm, 6h.

Near Extremely Fine; faint hairlines to rev., lightly toned with underlying lustre. Exceptional portrait. 2,500

Ex collection of Professor David R. Beatty, C.M., O.B.E.;
Ex Classical Numismatic Group; Auction 60, 22 May 2002, lot 1533.







554. Nero AR Denarius. Rome, AD 64-68. NERO CAESAR [AVGV]STVS, laureate head right / IVPPITER CVSTOS, Jupiter seated left on throne, holding thunderbolt and sceptre. RIC 53; BMCRE 74; RSC 119; BN 220-221. 3.55g, 18mm, 6h.

Good Very Fine; light cabinet tone over lustrous metal. 1,250

Acquired from Jesus Vico S.A.

A Finely Detailed Depiction of the Arch of Nero







555. Nero Æ Sestertius. Rome, AD 64. NERO CLAVDIVS CAESAR AVG GERM P M TR P IMP P P, laureate bust to right / The garlanded and ornate triumphal Arch of Nero, surmounted by statue of the emperor in quadriga accompanied by Pax and Victory, flanked by two soldiers; the base decorated with ornamental friezes, a nude, helmeted statue of Mars with spear and shield in side alcove, reclining female figures in angles below entablature - one with billowing veil, the other holding cornucopiae; S-C across fields. RIC 149; C. 308; BMCRE 185; MacDowall, Nero 111; BN 287; Bauten p. 55, 106; Hill, Monuments 84. 28.27g, 36mm, 6h.

Near Mint State; magnificent Tiber patina, with near miraculous preservation of fine detail. One of the finest known examples. 15,000

From a private German collection;
Ex private Swiss collection, privately purchased from Münzen & Medaillen AG Basel in 1988.

“In no one thing was Nero more prodigal than in his buildings”, claimed Suetonius before his description of the lavish Domus Aurea, and indeed numismatic evidence attests to the importance and extravagance of private and public construction projects during the rule of the infamous emperor (Life of Nero, 31).

Tensions between the Parthian and Roman empires had long been brewing, but until the reign of Nero these had manifested only as a series of proxy-wars, shows of force and diplomatic negotiations - the period has been likened to a ‘cold war’ between the two powers (Poirot, ‘Julio-Claudian Foreign Policy in the First Century’, 2014). The War of Armenian Succession, as it became known, commenced in AD 58 when the Parthian king installed his brother Tiridates on the Armenian throne. A strategically important buffer zone, Armenia was a frequent flash-point between the two great powers. Initially, a Roman counter-attack proved successful in removing Tiridates and installing their own claimant to the throne, but the garrison forces left to hold the territory were soon overwhelmed and a humiliating defeat was inflicted on the Romans at Rhandeia. The Roman commander Lucius Caesennius Paetus was recalled as soon as news of this defeat reached the Senate in Rome in AD 63, by which time the Arch of Nero was allegedly already under construction “while the war was yet undecided….in disregard of known facts” (Tac. Ann. 15.18). He was replaced by Gnaeus Domitius Corbulo, an experienced commander then acting as governor of the adjacent province of Syria. Gathering his forces, he re-opened diplomatic negotiations with the Parthians and agreed a settlement whereby Tiridates would remain as king of Armenia, but only when crowned as such by Nero himself.

Since the arch was apparently rededicated or destroyed following Nero’s damnatio memoriae, as F. Kleiner suggests (The Arch of Nero in Rome, 1985), this beautifully detailed reverse offers inval-uable insight into the physical monument. Indeed, as Philip Hill emphasises, “coins are the sole evidence” for the appearance of many Neronian edifices (‘Buildings and Monuments of Rome As Coin Types’, 1983, p.88): for instance, denarii depicted the hexastyle Temple of Vesta (RIC 62) and sestertii showed the Temple of Janus (RIC 265). O. Hekster, E. Manders and D. Slootjes rec-ord that 92 Neronian coin types celebrated the city, with an additional 49 types depicting new buildings in Rome and Ostia (‘Making History with Coins’, 2014, p.35). Though it is not possible to assess the faithfulness of the coin design to the original building, the detail on this example is ex-traordinary, with its garlanded archway, ionic columns, and elaborate reliefs around the triumphal archway.

The Port of Ostia







556. Nero Æ Sestertius. Rome, circa AD 64. NERO CLAVDIVS CAESAR AVG GER P M TR P IMP P P, laureate bust right, wearing aegis / The Port of Ostia: seven ships within the harbour; at the top is a pharus surmounted by a statue of Neptune; below is a reclining figure of Tiber, holding a rudder in right hand and dolphin in left; to left, crescent-shaped pier with portico, terminating with figure sacrificing at altar and with building; to right, crescent-shaped row of breakwaters or slips; AVGVSTI above, SPOR OST C below. RIC 181; WCN 105; BMCRE 134; BN 290 (same rev. die as BN 291). 25.66g, 34mm, 6h.

Near Extremely Fine; a finely detailed example of this most sought-after reverse type. 15,000

From the Long Valley River Collection;
Ex collection of a Texas Wine Doctor, Classical Numismatic Group, Auction 109, 12 September 2018, lot 640;
Ex Classical Numismatic Group, Auction 26, 11 June 1993, lot 439;
Ex Münzen & Medaillen AG Basel, Auction 77, 18 September 1992, lot 148;
Ex Giessener Munzhandlung Dieter Gorny GmbH, Auction 50, 24 September 1990, lot 539.

This precise and intricately designed masterpiece of numismatic design depicts on its reverse an exquisite interpretation of the recently completed harbour at Ostia, begun by Claudius in AD 42 and simply named Portus (‘Harbour’). The porticos of the harbour curve around the left of the image and the breakwaters the right. A statue of Neptune, god of the sea, watches over the harbour from a lighthouse and at the entrance of the harbour the reclining river god Tiber is depicted holding a rudder and dolphin. These details are just the frame of this elaborate design, which has as its central focus a series of ships coming and going from the harbour supplying goods and grain to the people of Rome.

A site of tremendous importance, Ostia was once (as its name, derived from the Latin word for mouth, os, suggests) the seaport of the city of Rome located at the mouth of the Tiber, through which goods could arrive from overseas into the city. Settled first in the 7th Century BC as most likely the first Roman colonia (colony), it shows signs of continuous development into the Imperial period, by which time its primary importance was as the site through which the huge overseas grain imports reached the city of Rome, long since swollen beyond any ability to self-sustain. Yet it had a debilitating feature: sandbars, which prevented large ships from penetrating beyond its coastline and meant that goods had to be transported from vessel to vessel in order to reach the city. Both Augustus and Julius Caesar had plans to expand the harbour and render it more useful for the centre of the empire. Yet the considerable cost and engineering required to complete the works held them back and it was not until the reign of Claudius that the project was finally begun.

Suetonius describes the remarkable technological feats that Claudius initiated: “He constructed the harbour at Ostia by building curving breakwaters on the right and left, while before the entrance he placed a mole in deep water. To give this mole a firmer foundation, he first sank the ship in which the great obelisk had been brought from Egypt, and then securing it by piles, built upon it a very lofty tower after the model of the Pharos at Alexandria, to be lighted at night and guide the course of ships. (Suetonius, The Lives, 20.3). The marvel of the works was commented on far and wide, and it even appeared on Pliny the Elder’s list of the ‘most marvellous buildings in Rome’, NH 36. 121–125.

Ancient sources notably do not give any mention to Nero’s involvement in the completion of the harbour although it has often been cited as the reason for the issue of this remarkable series of sestertii. The literary evidence, however, suggests that Portus was perhaps completed while Claudius was still ruling. Naomi A. Weiss (The Visual Language of Nero’s Harbor Sestertii,’ MAAR 58, 2013) argues convincingly instead that its primary message was of the security of the grain supply route under Nero, intended for an audience of the urban poor of Rome who would have dealt on a daily basis with low-denomination coins such as this. She states that the grain fleets’ “protection by architectural, technological, military and divine means” is encompassed in the symbols of this depiction. While the oared war-galley in the top right leaves the harbour as an extension of Roman military force, suggesting armed protection of the grain convoys, a narrative of the continuous and secure travel of these convoys is told by the merchant ship entering into the bustling harbour from top left while others lie at anchor in the centre. Overseeing all of this with divine favour is the reclining Tiber, through whose benevolent waters the grain is able to flow upriver to the hungry masses.



557. Nero AR Denarius. Rome, AD 65-66. [NER]O CAESAR AVGVSTVS, laureate head right / Salus seated left on throne, holding patera in right hand, left resting at her side; SALVS in exergue. RIC 60; BMCRE 90; RSC 314. 3.36g, 18mm, 6h.

1,000

Good Extremely Fine; a distinctive and well detailed portrait.

From the inventory of a German dealer.



558. Nero Æ Sestertius. Rome, AD 65. NERO CLAVD CAESAR AVG GER P M TR P IMP P P, laureate bust right, wearing aegis on left shoulder / PACE P R TERRA MARIQ PARTA IANVM CLVSIT, view of the Temple of Janus, decorated with garlands and with door closed; S-C across fields. RIC 264 var. (no aegis); BMCRE 158; BN 371; WCN 148. 30.52g, 36mm, 6h.

Extremely Fine; wonderful Tiber patina. A finely detailed portrait of beautiful style, with an equally well detailed depiction of the Temple of Janus.

5,000

Acquired from Bertolami Fine Arts Ltd, London;
Ex private British collection.

Ex Lanz 109, 2002



559. Nero Æ Dupondius. Lugdunum, AD 66. IMP NERO CAESAR AVG P MAX TR P P P, laureate head left, globe at point of bust / SECVRITAS AVGVSTI, Securitas seated right, holding sceptre; garlanded and lighted altar before, against which leans lighted torch; S-C across fields. RIC 519; C. 325; BMCRE 342; Lyon 205. 12.13g, 28mm, 5h.

Near Mint State; light edge contact mark, beautiful dark olive green patina. 2,500

Ex Numismatik Lanz München, Auction 109, 27 May 2002, lot 317.

A Marvellous Sestertius Depicting the Temple of Janus







560. Nero Æ Sestertius. Rome, AD 67. IMP NERO CLAVD CAESAR AVG GERM P M TR P XIII P P, laureate head right, aegis on far shoulder / PACE P R TERRA MARIQ PARTA IANVM CLVSIT, view of the Temple of Janus, decorated with garlands and with door closed; S-C across fields. RIC 354; C. 145; WCN 171. 25.24g, 37mm, 5h.

Virtually as struck, some visually insignificant flan flaws; beautiful, untouched Tiber tone. A wonderful portrait sestertius of Nero with a highly attractive architectural reverse. 10,000

From the Long Valley River Collection;
Privately purchased from Arsantiqva by Moruzzi Numismatica;
Ex Artemide Aste s.r.l. (San Marino), Auction III, 11 September 2005, lot 156.

Janus was a god unique to the Romans, for whom the ancient Greek pantheon (whence the greater part of the Roman religion was derived) had no equivalent. Janus was the god of gateways, beginnings and endings, transitions and duality, of war and peace. The structure commonly referred to as the Temple of Janus, but more correctly the Ianus Geminus, Ianus Quirinus or Portae Belli, was not a temple at all in the traditional sense. Built by the second king of Rome, Numa Pompilius, the doors of the Ianus Geminus were opened to indicate that Rome was at war and closed during times of peace. Since the time of Numa and before the time of Nero, the doors were said to have been closed only in 235 BC, after the first Punic war; and three times during the reign of Augustus.

The structure itself was probably originally conceived and executed in wood and other perishable materials, but contained an archaic bronze statue of the god which held in the one hand a key, denoting his role as the supreme gate-keeper in both spatial and temporal senses, and in the other a staff, signifying both his authority and role as a divine guide. Said to have been situated between the Forum Julium and the Forum Romanum, close to where the Argiletum entered the forum, it consisted of twin gates opposite each other; the cult statue was between them. No roof is indicated, and it may have been an open enclosure. While there is no literary evidence that the temple was destroyed or rebuilt, it must have been moved to make way for the construction of the Basilica Aemilia in 179 BC.

The Ianus Geminus as it existed from that time until the reign of Domitian, and as depicted on this and other coins struck by Nero, evidently had walls of ashlar masonry under a grated window set beneath a decorated frieze. Double doors of bronze and iron are reported by Virgil, and are shown framed by columns, with a wreath hanging overhead. Virgil, whose literary epic the Aeneid enshrined and embellished Roman traditions for eternal posterity, relates that “When the senators have irrevocably decided for battle, the consul himself, a figure conspicuous in Quirine toga of State and Gabine cincture, unbolts these gates, and their hinge-posts groan; it is he who calls the fighting forth” (Virgil, Aeneid, VII.601-615). Yet Virgil and his contemporaries Ovid and Horace disagreed on the meaning of the ritual closing of the gates. To Virgil, it was War that was being locked behind the twin gates; for Ovid and Horace, it was Peace that was kept within. Regardless, the symbolism of opening or closing the gates of the Ianus Geminus was powerful indeed; thus following the favourable end to a war with Parthia in 63 thanks to the efforts of the general Gnaeus Domitius Corbulo, and the general establishment of peace across Rome’s borders by 65, Nero famously closed the doors to great fanfare in AD 66 as a sign that all war was at an end.

The Civil War of AD 68









561. Civil War, Galba(?) AR Denarius. Uncertain mint in Spain, AD 68. GENIO P. R., bare head of Augustus as the genius of the Roman people, cornucopiae over shoulder / PAX, clasped hands holding winged caduceus flanked by two cornucopiae. AM 44 (same dies); C. 391; BMCRE -, p. 290 note; RIC 22; Nicolas 44M (same dies). 3.62g, 18mm, 7h.

Good Extremely Fine. Extremely Rare; one of only three or four known examples. 10,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction VII, 22 March 2014, lot 1009 (hammer: £16,000).

The anonymous coins of the Civil War of AD 68-69 produced at mints in Spain, Gaul, Northern Italy and possibly North Africa and Germany are notoriously rare and difficult to obtain. They do not name their issuing authorities, but we may safely infer that they were struck in support of Vindex, Galba or Vitellius, depending on the location of their production. Until relatively recently they had largely been ignored by scholars, though in the 1970s Peter-Hugo Martin, Colin Kraay and Etienne-Paul Nicolas all published studies on this obscure series. Many of the coin types are known from only very few examples, or unique specimens, and despite the revolt being brief, a matter of just a few months, the coinage is exceptionally diverse.

In common with many of the anonymous issues, this denarius employs Augustan motifs, whose self-styled persona as the protector of the liberty of the Roman people made him an obvious choice to champion on the anti-Neronian coinage, at once recalling the great Pax inaugurated by Augustus and at the same time clamouring for a return to just and noble governance. Many of the restored types copying earlier originals are quite faithful to their original prototypes, but they are distinguishable on account of their somewhat provincial quality both in stylistic and epigraphic terms, as well as the lower weight standard employed.

The Roman equivalent of the Greek daimon, genius has been defined as ‘the entirety of the traits united in a begotten being’. Utilised by Augustus, the cult of the genius of the paterfamilias, a pillar of client-patron relationships, was invoked at private banquets and alongside the genius Augusti, which linked the Roman people closely to the emperor’s person. Generally represented as a togate male carrying a cornucopiae and sometimes a patera, genius became an important part of feature of Roman ruler-cult. Here however, Augustus is presented as Genius Populi Romani, an important religious figure during the time of the Republic, perhaps in contrast to the Genius Augusti issues of Nero, the tyrant against whom Galba, Vitellius and Vindex now took up arms.







562. Civil War, Vindex AR Denarius. Uncertain mint in Gaul, AD 68. AVGVSTVS CAESAR, bare head of youthful Augustus to left / S•P•Q•R - CL•V inscribed in two lines on clipeus virtutis. Nicolas -; AM -; BMC -; RIC -; C. -. 3.39g, 18mm, 6h.

Extremely Fine. Apparently unique and unpublished; of great numismatic interest. 3,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction VII, 22 March 2014, lot 1012.

This coin is a restitution of the type issued under Augustus (RIC 42b), and follows that coin very closely, except for the style of the portrait which is distinctly ‘provincial’. This style is however entirely in keeping with the manner of engraving common among Vindex’s engravers, which tends towards tightly pursed lips, pointed noses and furrowed brows. Quite apart from its being a previously unrecorded type for Vindex, this coin is also among a certain rare league of that series, being a direct copy of a pre-existing type. Other restitutions included the Divus Iulius comet type (RIC 37 and 102), the capricorn reverse type, and the bull reverse type popular under Augustus. The appearance of this type is therefore a pleasant surprise, but not completely unexpected.


COS VII


ROMA


MACRI
L CLODI

Cover Coin of Sternberg XXVI, 1992







563. Clodius Macer AR Denarius. Carthage(?), April - October(?) AD 68. Helmeted head of Roma right; ROMA before, S-C across fields / L CLODI MACRI, trophy. RIC 31 var. (SC below); BMCRE p. 287 note var. (same); C. 9 var. (same); Hewitt, NC 1983, pl. XII, 47 var. (same); BN -. 3.47g, 18mm, 6h.

Extremely Fine; minor nick on cheek, well-struck on good metal with an attractive iridescent tone. An apparently unrecorded variety of an extremely rare type. 50,000

From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 101, 24 October 2017, lot 161;
Ex Barry Feirstein Collection IV, Numismatica Ars Classica AG, Auction 45, 2 April 2008, lot 95;
Ex Pegasi Numismatics, Auction II, 8 June 1996, lot 298;
Ex Frank Sternberg, Auction XXVI, 16 November 1992, lot 290 (illustrated on the cover).

Clodius Macer led a revolt in North Africa against Nero in the spring of AD 68. Described by RIC as “short and ineffectual” (see RIC 1, p. 230), the revolt spanned several months which included the end of the Julio-Claudian dynasty with the suicide of Nero and the beginning of the ‘Year of Four Emperors’, a period described by Tacitus as “rich in disasters, terrible with battles, torn by civil struggles, horrible even in peace.” (Histories I.2). His coinage is extremely rare and several of his types are only known to us through a single example.

Though barely mentioned in the ancient literature (there are only two short references to him in Tacitus’ Histories), Clodius Macer was officially legatus Augusti propraetore Africae and was able to establish himself in North Africa with the support of Legio III Augusta and Legio I Macriana. It is very likely that he controlled Carthage and the mint there since a group of his denarii depict the obverse bust of CARTHAGO. If so, he had control over an important naval base and posed a threat to the corn supply from North Africa to Rome. The purpose of the revolt cannot be said to establish Clodius Macer as emperor, rather the numismatic evidence generally points to a desire to return to the ideals of the Republic and the end of imperial rule. Many of the types used by Clodius Macer can be traced to Republican coins, as exemplified by the current coin with the trophy reverse type which is very similar to a coin issued by Brutus (cf. CRI 209). In addition, many of Clodius Macer’s coins use the formulaic SC (senatus consulto), not used on Roman silver coins since around 40 BC (See NAC Auction 101, lot 161). This was a tactic also possibly employed by Galba on his ‘African’ issues, if indeed they were struck by Galba and not merely issued in his name. Further similarities have been pointed out between the coinage of Clodius Macer and Galba such as the use of the genitive case for their names and the decision (not sustained for long by Galba) to not appear laureate (see The Coinage of L. Clodius Macer (AD 68) by K. V. Hewitt (1983), pp. 64-80). These similarities perhaps point to a unity in purpose while Nero was still alive, a wish to overthrow the emperor. However, Clodius Macer’s continual rebellion against imperial rule once Galba had ascended to power led to his execution in October 68 (see Tacitus Histories I.7).







564. Galba Æ Sestertius. Rome, October AD 68. SER GALBA IMP CAESAR AVG TR P, laureate and draped bust right / S P Q R OB CIV SER in three lines within oak-wreath. RIC 405; C. 294; BMCRE 114. 27.10g, 36mm, 6h.

Good Very Fine; highly attractive ‘Tiber’ patina. 1,750

Acquired from Jesus Vico S.A.

Ex Gorny & Mosch 121, 2003



565. Galba AR Denarius. Rome, circa July AD 68-January AD 69. IMP SER GALBA CAESAR AVG, laureate head to right / DIVA AVGVSTA, Livia, standing draped to left, holding patera in right hand and long, vertical sceptre in left. RIC 186; BMCRE 8-9; RSC 55; BN 83-4. 3.45g, 19mm, 6h.

About Good Extremely Fine.

4,000

From the Long Valley River Collection;
Ex Classical Numismatic Group, Triton XVIII, 6 January 2015, lot 1037 (hammer: USD 5,000);
Ex A. Tkalec AG, 17 May 2010, lot 169 (hammer: CHF 4,000);
Ex Gorny & Mosch Giessener Münzhandlung, Auction 121, 10 March 2003, lot 399 (hammer: EUR 3,400).

A Rare Variant



566. Otho AR Denarius. Rome, January 15 - April 17 AD 69. IMP OTHO CAESAR AVG TR P, bare head right / PAX ORBIS TERRARVM, Pax, wearing long dress, standing facing, head turned left, holding caduceus with her left hand, branch in her raised right hand. RIC 4 var.; BMC 3 var.; BN 3 var. (all IMP M OTHO). 3.42g, 18mm, 6h.

Extremely Fine; a superb portrait, beautifully toned. Rare variant.

3,500

From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 23, 19 March 2002, lot 1501.

Ex J. Vico, 1991



567. Vitellius AR Denarius. Rome, AD 69. A VITELLIVS GERM IMP AVG TR P, laureate head right / PONT MAXIM, Vesta veiled and draped, seated right, holding patera and sceptre. RIC 107; BMCRE 34; RSC 72. 3.43g, 18mm, 6h.

Near Extremely Fine; lightly toned and highly lustrous.

1,250

Ex Jesus Vico S.A., 27 February 1991, lot 237.

A Superb Denarius of Vitellius



568. Vitellius AR Denarius. Rome, AD 69. A VITELLIVS GERMAN IMP AVG TR P, laureate head right / LIBERTAS RESTITVTA, Libertas standing facing, head right, holding pileus and long staff. RIC 81; BMCRE 13; RSC 48. 3.09g, 20mm, 6h.

Near Mint State. Rare, superbly detailed and well preserved for the type.

2,500

From the Long Valley River Collection;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 280, 26 September 2016, lot 538.

IVDAEA CAPTA



569. Vespasian Æ Sestertius. Rome, AD 71. IMP CAES VESPASIAN AVG P M TR P P P COS III, laureate head right / IVDAEA CAPTA, palm tree; to left, Vespasian, holding spear and parazonium, standing right, with foot on helmet; to right, Jewish woman seated right on cuirass, in attitude of mourning. RIC 167; C. 239; BMCRE 546; Hendin 775. 25.33g, 34mm, 6h.

Good Very Fine; with (remarkably, for a Judaea Capta type) untouched surfaces. 3,000

Acquired from Heritage World Coin Auctions.



570. Vespasian AV Aureus. 'Judaea Capta' commemorative. Lugdunum, AD 72-73. IMP CAES VESPAS AVG P M TR P IIII P P COS IIII, laureate head right / DE IVDAEIS, trophy of arms consisting of a crested helmet with cheek-pieces, cuirass, spear and shields on each arm, greaves, spears, shields and helmet at base. RIC 1179; BMCRE 402; BN 305-6 (same dies); Biaggi 316; Calicó 627a; Hendin 1476 (same dies). 7.45g, 20mm, 4h.

Near Extremely Fine. Very Rare. 15,000



571. Vespasian Æ Dupondius. Antioch or Rome mint for use in Syria, AD 74. IMP CAESAR VESPASIAN AVG, laureate head to left / PON MAX TR POT P P COS V CENS, winged caduceus between crossed cornucopiae. RIC 759; RPC II 1983; McAlee 369.13.38g, 28mm, 6h.

Good Very Fine; a few minor marks, attractive patina. Superb quality for the type; rare thus. 1,000

Acquired from Classical Numismatic Group;
Ex Benito Collection.

Ex Leu 38, 1986







572. Vespasian AV Aureus. Rome, AD 76. IMP CAESAR VESPASIANVS AVG, laureate head right / COS VII above heifer standing to right on single ground line. RIC 96; C. 117; BMCRE 176; Calicó 622b. 7.46g, 21mm, 6h.

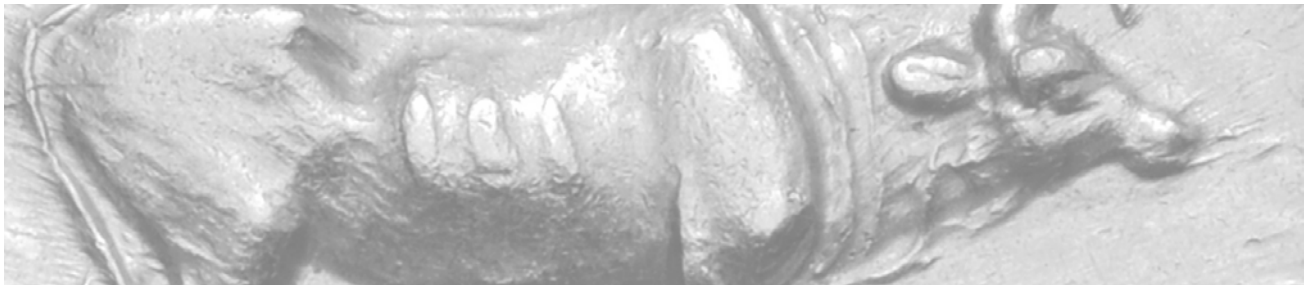
Near Mint State. 20,000

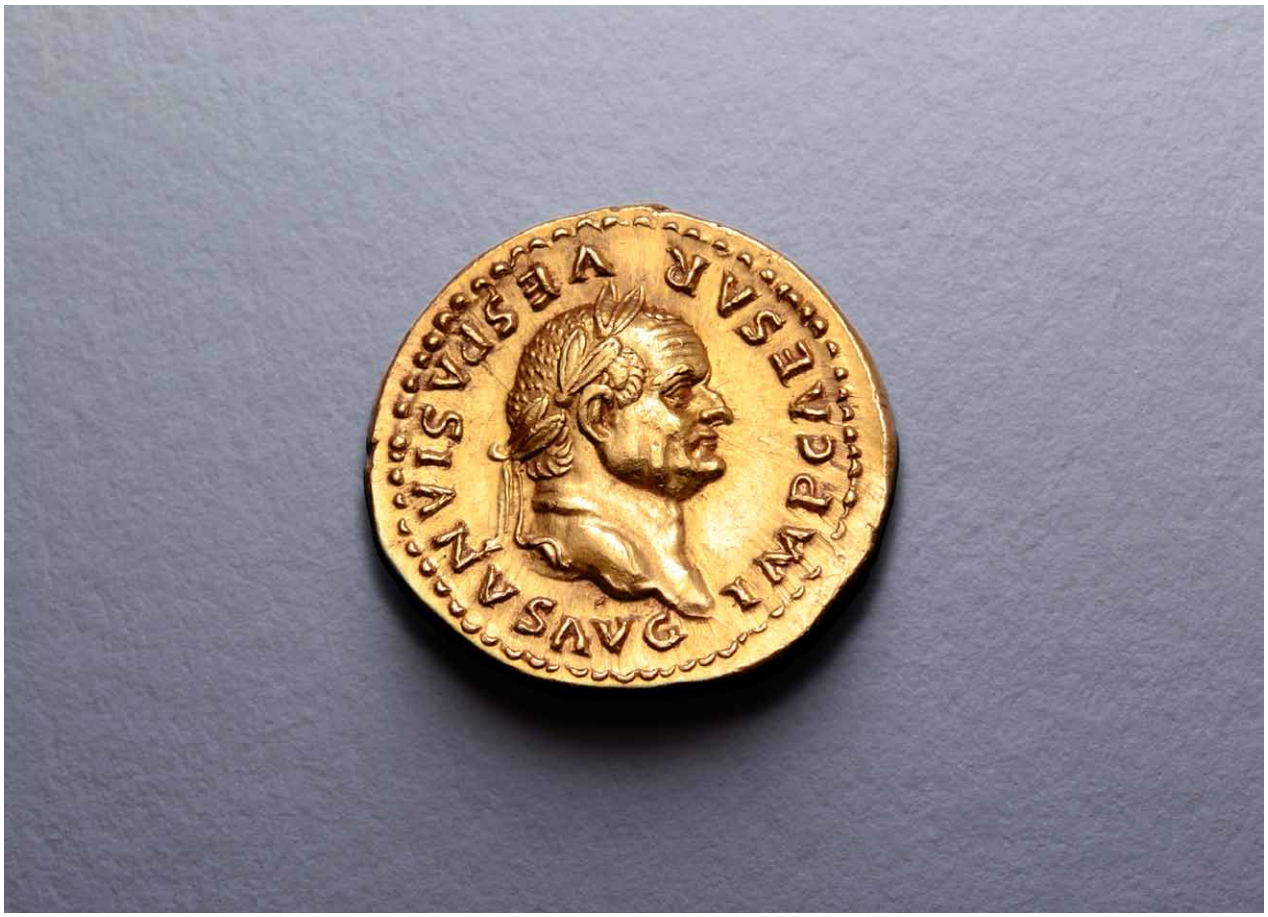
From the Long Valley River Collection;
Ex Heritage World Coin Auctions, CICF Signature Sale 3032, 10 April 2014, lot 23566 (sold for USD 37,500);
Ex Stack's Rare Coins, 2-3 December 1997, lot 349;
Ex Stack's Rare Coins, 10-11 December 1987, lot 3142;
Ex Bank Leu AG, Auction 38, 13 May 1986, lot 246.

Flavius Vespasianus rose to power from very humble origins and was made emperor by the Roman eastern army in the chaotic Year of the Four Emperors, AD 69. From the outset, therefore, the legitimisation of his rule required substantial efforts. It was crucial that Vespasian distanced himself from the scandals of the Neronian age and the turmoil of civil war. One way he sought to uphold his worth was through aligning himself with Augustan values. An obvious choice, since Augustus was not only the founding father of the principate, but also successfully reunited the Romans after decades of civil war.

This coin, though simple at first sight, is a fine example of Vespasian's effort to associate himself with Augustus. It takes up a type struck under the first emperor, although the subject of the original coin is somewhat disputed in scholarship: it might refer to one of four cow sculptures by the famous Greek artist Myron, which Augustus had placed in the Temple of Apollo (Sextus Propertius, The Love Elegies, II.31); to a statue of Poseidon Tauros, which he would have seen during his visit to Samos in 21/20 BC (Sutherland in RIC); or to the 'butting bull' coinage of Augustus' home town Thurium.

Whatever its original reference, in Vespasian's usage of the motif, there is further evidence that many of his contemporaries would have linked the image to Myron's statue. Since, after Augustus had housed Myron's sculptures in the Temple of Apollo for all citizens to admire, Nero, during the construction of his Domus Aurea claimed them as his own and transferred them to his private residence. Vespasian, in turn, put them back into the public sphere in the portico of his Temple of Peace built just after his accession as Pliny describes: "among the list of works I have referred to, all the most celebrated have now been dedicated by the emperor Vespasian in the Temple of Peace and his other public buildings; they had been looted by Nero, who conveyed them all to Rome and arranged them in the sitting-rooms of his Golden Mansion" (NH 34.84). Seen like this, this coin emphasizes Vespasian's alignment with Augustus not only by reproducing an Augustan motive but also more fundamentally by referring to an act reaffirming Augustan values: instead of preserving the treasures of the state to the exclusive usage by the emperor, as Nero did, both Augustus and Vespasian prided themselves in sharing them with the public.




IMP CAESAR VESPASIANVS AVG


COS VII



573. Divus Vespasian AR Denarius. ‘Judaea Capta’ commemorative issue. Rome, AD 80-81. DIVVS AVGVSTVS VESPASIANVS, laureate head right / Slow quadriga left, with garlanded tensa (car) in form of small temple ornamented with figures of Minerva advancing left brandishing spear, and surmounted by statuette of quadriga flanked by Victories holding palm fronds and wreaths; EX S C in exergue. RIC 361 (Titus); RSC 146. 3.53g, 19mm, 7h.

Extremely Fine; highly lustrous, with a light cabinet tone. 1,000

Acquired from Jesus Vico S.A.

Titus’ Judaean Triumph



574. Titus, as Caesar, Æ Sestertius. Rome, AD 72-73. T CAES VESP IMP PON TR POT COS II CENS, laureate head to right / Titus, holding branch in right hand and sceptre in left, standing in triumphal quadriga to right, chariot ornamented with Victory holding wreath; SC in exergue. RIC 611; C. 226; BMCRE 668; Hendin 1542; BN 671. 24.37g, 35mm, 6h.

About Good Very Fine; light corrosion spots, attractive ‘Tiber’ patina. 1,000

From the collection of Z.P., Austria.

The reverse of this sestertius commemorates the triumph celebrated by Vespasian and Titus for the Roman victory in the First Roman-Jewish War of AD 66-69. Father and son had campaigned alongside one another in the early stages of the conflict, before the death of Nero and the ensuing civil war forced Vespasian to leave the prosecution of the war in the hands of his son Titus while he returned to Rome to press him claim for the throne. The triumph over Judaea is considered one of most calamitous events in Jewish history due to the destructive nature of the Roman campaign which included the destructions of the Second Temple when the Romans re-took Jerusalem in AD 70. A great many towns and cities, including Yodfat, Gamla and Masada, sustained severe damage during their sieges or were deliberately torn down after their capture on the orders of Vespasian (Aviam, Making History: Josephus and Historical Method, 2007, pp. 372–384). Josephus estimates that over a million Jews died in Jerusalem alone, with nearly 100,000 enslaved with many times more displaced or fled to other areas around the Mediterranean.



From the Boscoreale Hoard of 1895







575. Titus, as Caesar, AV Aureus. Rome, AD 73. T CAES IMP VESP CEN, laureate bust right / VESTA, tetrastyle circular Temple of Vesta, a statue of Vesta standing within, holding sceptre, two statues flanking outside. RIC 557; C. 347; BMCRE -; Calicó 794 (this coin). 7.28g, 20mm, 1h.

Good Extremely Fine. Rare. 20,000

This coin published in X. Calicó, Los Aureos Romanos (2002);
From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction IV, 30 September 2012, lot 535 (hammer: £30,000);
Ex Sotheby's London, 7 August 1996, lot 101;
Ex Bank Leu AG, Auction 36, 7 May 1985, lot 247;
Ex Münzen & Medaillen AG Basel, Auction 13, 17 June 1954, lot 666;
From the Boscoreale hoard of 1895.

The original Temple of Vesta is believed to have been built by Numa Pompilius along with the original Regia and House of the Vestal Virgins, though the site had already been the centre of the cult's activity since the 7th century. The temple was the storehouse for the legal wills and documents of Roman Senators and relics such as the Palladium. Popular superstition held that the sacred fire of Vesta contained within was closely tied to the fortunes of the city, and its extinction was viewed as a portent of disaster. One of the earliest structures located in the Roman Forum, it was destroyed by fire and rebuilt several times. The present depiction is that of Nero's restoration after the Great Fire of AD 64.

The appearance of the temple as a type on the coinage of Vespasian is likely linked to the seriousness with which he took the role of Pontifex Maximus, head of Roman religion, a position which he assumed in 71 and which was followed by an explosion in types related to religion on the coinage. It is also appropriate that the founding emperor of the Flavian Dynasty should use the temple sacred to the goddess of hearth, home and family in Roman religion on his coinage. It is perhaps a little ironic however, that while commemorating the temple built by Nero to replace that lost in the Great Fire, Vespasian had recently begun work building the Flavian Amphitheatre, or Colosseum. This lasting monument to the Flavian Dynasty stands over part of the large central area of Rome that Nero appropriated after the fire to build the lavish and extravagant Domus Aurea palace within, and was a symbolic act for Vespasian to be returning part of the city of Rome to her people.




VESPCEN
AVGVSTVS


TEMPLVM

Very Rare and in Exceptional Condition for the Type







576. Titus, as Caesar, AV Aureus. Rome, AD 76. T CAESAR IMP VESPASIANVS, laureate head right / AETERNITAS, Aeternitas, draped and veiled, standing left, holding heads of the Sun and Moon, lighted altar at feet to left. RIC 866; C. 13 var. (obv. legend); BMCRE 303-4; Calicó 723. 7.48g, 21mm, 6h.

Near Mint State. Very Rare, and in exceptional condition for the type; easily the finest of just six examples on CoinArchives, all five others being very heavily worn. 12,500

From the Long Valley River Collection;
Ex Andre Constantine Dimitriadis Collection, Heritage World Coin Auctions, CICF Signature Sale 3032, 10 April 2014, lot 23573 (hammer: USD 32,500);
Ex McLendon Collection, Christie's New York, 12 June 1993, lot 109.

Among the duties bestowed upon Titus by his father Vespasian was the command of the Praetorian Guard, a move designed to strengthen the position of the emperor, as well as to ensure the loyalty of this very powerful force in Roman politics. The ancient sources record that the worst of Titus' violent personality came to the fore while in charge of the guard, and he gained notoriety in Rome for the brutal tactics they employed.

Further tarnishing his reputation, whilst on campaign in the east Titus had begun a relationship with the princess Berenike, sister of the Herodian king Herod Agrippa II, who had sent archers and cavalry to fight alongside the Romans to show his allegiance to the Empire. After the conclusion of the war, Agrippa and Berenike journeyed to Rome whereupon Titus and Berenike rekindled their controversial relationship, with the princess reportedly living in the palace with Titus and acting in every way as his wife. Suspicious of the woman seen as an intrusive eastern outsider, Berenike was openly mocked in the city and Titus was forced to send her away in order to re-establish his standing and popularity.

Struck during this turbulent period, the interesting reverse of this wonderful aureus can be seen as an attempt by Titus to propagate his loyalty to the empire through the depiction of Aeternitas, the divine personification of eternity, which is used to symbolise permanence and the everlasting nature of the Roman Empire. Furthermore, the design here uses the gods Sol and Luna to add another dimension to the imagery: by possessing both day and night in her grasp, Aeternitas demonstrates her dominion over all time.

First introduced on the gold and silver coins of Vespasian, the concept behind this reverse type is not a wholly Roman one, as the same idea was employed on some Parthian coins as a means of validating the King's power over the entirety of the Empire.



577. Titus AR Denarius. Rome, early - mid AD 80. IMP TITVS CAES VESPASIAN AVG P M, laureate head right / TR P IX IMP XV COS VIII P P, trophy of arms, at base of which Britannia seated to left in attitude of mourning, and bound British captive seated to right. RIC 102; BMCRE 37; RSC 306. 3.21g, 18mm, 6h.

Extremely Fine. Rare. 750

From the inventory of a German dealer.



578. Titus AR Denarius. Rome, AD 80. IMP TITVS CAES VESPASIAN AVG P M, laureate head right / TR P IX IMP XV COS VIII P P, dolphin coiled around anchor. RIC 112; BMCRE 72; RSC 309. 3.34g, 19mm, 6h.

Mint State; lustrous. 750

Acquired from Jesus Vico S.A.



579. Titus AR Denarius. Rome, AD 80. IMP TITVS CAES VESPASIAN AVG P M, laureate head right / TR P IX IMP XV COS VIII P P, dolphin coiled around anchor. RIC 112; BMCRE 72; RSC 309. 3.52g, 20mm, 7h.

Extremely Fine; minor hairline on rev., attractive light cabinet tone with an underlying lustre. 500

From the inventory of a European dealer.



580. Titus AR Denarius. Rome, January - June AD 80. IMP TITVS CAES VESPASIAN AVG P M, laureate head right / TR P IX IMP XV COS VIII P P, Throne of Jupiter: square seat, draped, surmounted by horizontal winged thunderbolt. RIC 119; BMCRE 51-4; RSC 316. 3.58g, 18mm, 6h.

Near Mint State; attractive light cabinet tone. 1,000

Ex Classical Numismatic Group - Numismatica Ars Classica - Freeman & Sear, Triton II, 1 December 1998, lot 861.



581. Anonymous Æ Quadrans. Time of Domitian to Antoninus Pius. Rome, AD 81-161. Youthful veiled head of Annius Verus(?) as the personification of Winter to right, wearing wreath of reeds / S•C within olive wreath fastened with jewel at apex. Van Heesch pl 25, 3; RIC 35; C. 30. 2.75g, 17mm, 12h.

Extremely Fine. Very Rare. 250

From the collection of Z.P., Austria.

Recalling the Coinage of Augustus









582. Domitian, as Caesar, AV Aureus. Rome, AD 77-78. CAESAR AVG F DOMITIANVS, laureate head right / Captive kneeling to right, offering up standard with vexillum; COS V in exergue. RIC 959 (Vespasian); C. 48; BMCRE 231 (Vespasian); BN 205 (Vespasian); Calicó 819. 7.32g, 19mm, 5h.

Extremely Fine; previously NGC graded Choice XF, 5/5 - 4/5 (3602274-002), light reddish toning. 10,000

Ex Heritage World Coin Auctions, CICF Signature Sale 3024, 18 April 2013, lot 24873;
Ex Ira & Larry Goldberg Coins & Collectibles, Auction 59, 30 May 2010, lot 2446;
Ex Sotheby's, 27 October 1993, lot 1505;
Ex Numismatics Fine Arts Inc., Auction 26, 14 August 1991, lot 234.

As part of a policy to promote the new Flavian dynasty, Vespasian gave a greater share of coin obverses to his sons than any of his predecessors had given to their family members before him. In this way he could promote notions of dynastic longevity and seamless succession after his passing. As seen here on this coin minted under Vespasian, his son Domitian represents the imperial family. This was during a time when Domitian's role in the Flavian dynasty was to a large extent ceremonial; he held only honorary titles including Caesar and Princeps Iuventutis as well as several priesthoods: augur, pontifex, frater arvalis, magister frater arvalium, and sacerdos collegiorum omnium, but not yet any office with imperium.

Not only did Vespasian look to the future to strengthen his dynasty, but he also turned to the past in the hope of aligning his rule with other highly regarded emperors. This is evidenced by the reverse of this coin, part of a new series that used antiquarian designs. In this case a kneeling Parthian man offering up a standard is depicted, recalling a famous type minted by the moneyers Turpilianus, Florus, and Durmius c. 19/18 BC under Augustus, to commemorate the return of the Parthian standards. Furthermore, Mattingly suggests that there is a definite topical reference in the choice to re-use this particular type: the Parthians had again been pressuring Rome for help against the Alani (Harold Mattingly, 1966, Coins of the Roman Empire in the British Museum Volume II).



Fleur De Coin



583. Domitian, as Caesar, AR Denarius. Rome, AD 79. CAESAR AVG F DOMITIANVS COS VI, laureate head right / PRINC[EPS] IVVENTVTIS, Salus standing right, resting on column, feeding snake out of patera. RIC 1084 (Vespasian); BMCRE 265 (Vespasian); RSC 384. 3.48g, 19mm, 6h.

Fleur De Coin. Previously NGC graded Choice AU★, 5/5 - 5/5 Fine Style (4371783-010). 1,000

Ex Editions V. Gadoury, Auction 2018, 16 November 2018, lot 68 (hammer: EUR 1,700).



584. Domitian, as Caesar, AR Denarius. Rome, AD 80-81. CAESAR DIVI F DOMITIANVS COS VII, laureate head right / PRINCEPS IVVENTVTIS, garlanded, lit altar. RIC 266 (Titus); BMCRE 92 (Titus); RSC 397a. 3.52g, 18mm, 6h.

Near Mint State; attractive light cabinet tone with an underlying mint lustre. 1,250

Ex San Vicente Collection;
Privately purchased from Freeman & Sear, 2003-2004.



585. Domitian Æ Quadrans. Rome, AD 84-85. IMP DOMIT AVG GERM, helmeted and draped bust of Minerva to right / Olive branch; S-C across fields. RIC 241; C. 544; BMCRE 488. 3.00g, 17mm, 8h.

Good Extremely Fine; exceptionally well preserved for the type and arguably the best example on CoinArchives. 750

Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 174, 27 September 2010, lot 756.

An Aureus of Sculptural Quality







586. Domitian AV Aureus. Rome, AD 88-89. DOMITIANVS AVGVSTVS, laureate head right / GERMANICVS COS XIIII, Female German captive seated on shield to right in attitude of mourning; broken spear below. RIC 127; C. 148; BMCRE 143; Calicó 838; BN 133; Hurter, Kaiser 11 (same obv. die); Kent & Hirmer 243 (same dies). 7.61g, 21mm, 7h.

Fleur De Coin. Very Rare; particularly so in this condition, on a par for preservation with the example of LHS 97 (2006, lot 15 - hammer: CHF 90,000) but struck from an unquestionably superior reverse die. 27,500

From the Long Valley River Collection;
Ex Beaussant-Lefèvre - Thierry Parsy, 2 July 2015, lot 8;
Ex Guy Vermot Collection, acquired c.1976-1982, probably from J. Vinchon.

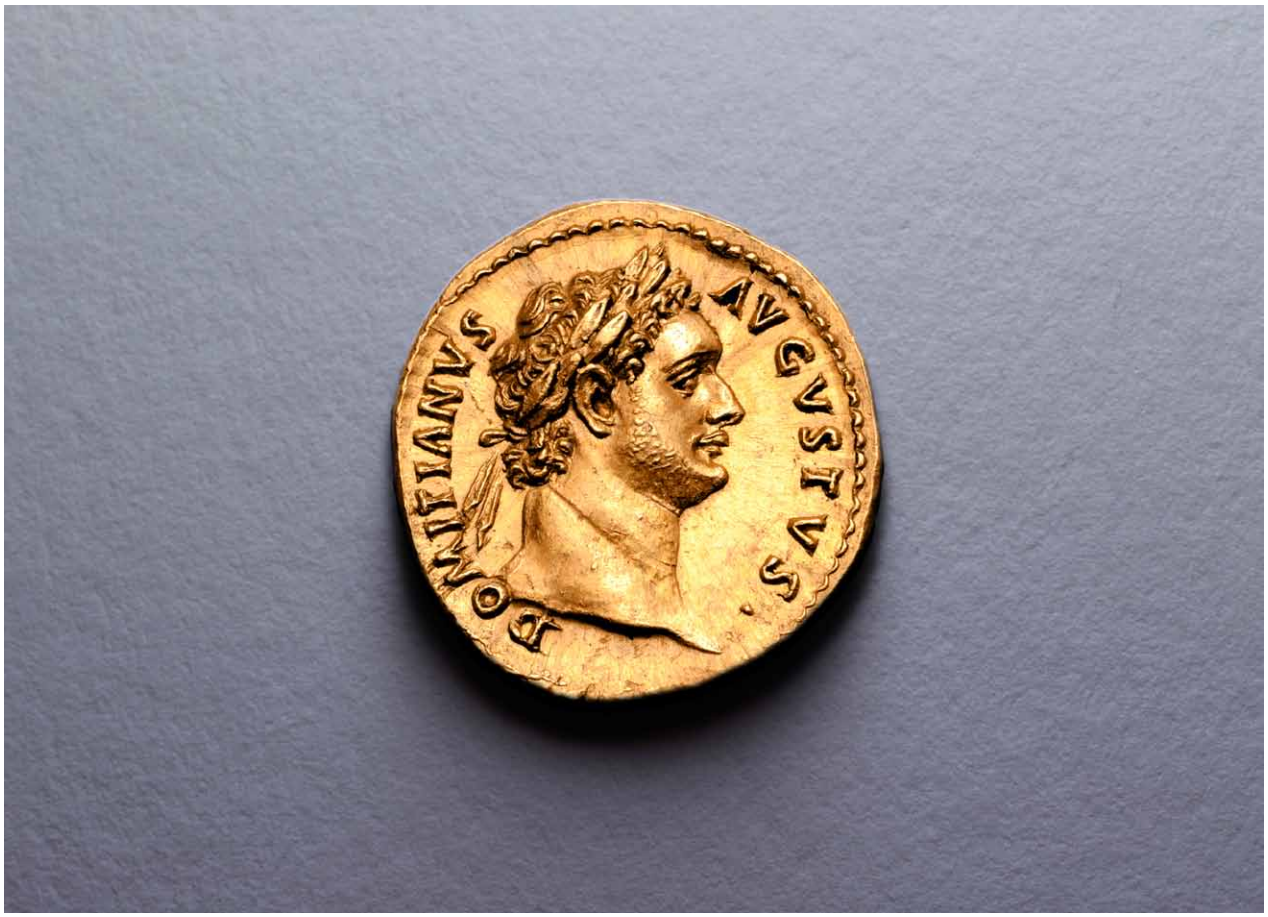
This beautiful issue was struck in commemoration of Domitian's campaigns against the Chatti in Germany in AD 83. At Domitian's accession following the death of both his father and brother, Domitian was keen to accrue military victories of his own. Much of his career had been spent performing a purely ceremonial role in the governance of the provinces, and his lust for glory following his father and brother's impressive military victories was noted by Suetonius, as he explains he "...planned a quite unnecessary expedition into Gaul and Germany, from which his father's friends managed to dissuade him".

Domitian's pathological need to prove himself and equal his familial predecessors' achievements is perhaps understandable given the shadow of reflected glory he had lived in all his life; the new emperor's opportunity presented itself when the Chatti, a German tribe, invaded Roman territory in the area of modern Mayence. By AD 83/84 Domitian had successfully dealt with the incursion and for his victory, a distinction he had long been craving, Domitian staged a triumphal entry to the capital with pomp and splendour. He also granted himself the title of 'Germanicus' (see Jones, The Emperor Domitian, p. 128-131), he renamed the month of September 'Germanicus' and from the year AD 85 he began minting coins with the legend GERMANIA CAPTA, an echo of the magnificent triumphal celebrations of AD 71, when Vespasian and Titus returned to Rome following the pacification of Judea.

It was in this context that the present aureus was struck. Encompassed by the emperor's new title 'Germanicus' and the formula denoting his consulship for the fourteenth time sits a figure with her head bowed, resting in her hand, the personification of Germania - mourning. Soft drapery falls over Germania's lap as she sits beside an ornate hexagonal shield that could not withstand the might of the Roman forces and a spear, broken in the middle and rendered unusable. The pathos of this scene is reminiscent of the sculpture now generally referred to as the Dying Gaul and housed in the Capitoline Museums in Rome.

However, doubt is cast on the validity of Domitian's success against the Chatti by Suetonius, who deemed the campaign 'unjustified' (Suetonius, Life of Domitian 6) and Tacitus in his 'Agricola'. Though perhaps somewhat biased as Tacitus was writing about the life of his father-in-law, when discussing his successes in Britain he mentions that "Domitian heard, as was his wont, with joy in his face but anxiety in his heart. He felt conscious that all men laughed at his late mock triumph over Germany, for which there had been purchased from traders people whose dress and hair might be made to resemble those of captives, whereas now a real and splendid victory, with the destruction of thousands of the enemy, was being celebrated with just applause." These writers saw the campaign and the proceeding celebrations as extravagant beyond reason. To them it seemed a construction to overshadow the glory granted to Vespasian and Titus, considering the very small territorial gain the campaign resulted in and the fact that neither Vespasian nor Titus took the title 'Iudaicus' following their victories in Judea (Jones, The Emperor Domitian, p. 129), .

Yet despite being wrapped up in a programme of self-aggrandizement the campaign was in itself significant and had a lasting historical impact, not so much for the territory gained than for the measures taken to secure this territory in the future. With his victory over the Chatti, Domitian laid the foundations for a new system of securing the Roman frontiers in Germany, which resulted in the Limes: a series of watch towers, signal stations and a network of roads with which the borders of the empire could be rapidly reinforced and defended.


DOMITIANVS AVGVSTVS


GERMANICVSCOSXIIII



587. Domitian AR Denarius. Rome, AD 88-89. IMP CAES DOMIT AVG GERM P M TR P VIII, laureate head to right / IMP XVII COS XIIII CENS P P P, Minerva standing right holding thunderbolt and spear, shield at her side. RIC 659; BMCRE 149; RSC 245. 3.57g, 19mm, 6h.

Good Extremely Fine; beautiful old cabinet tone. 250

From the collection of Z.P., Austria.

Ex J. Vico, 2000



588. Domitian AR Denarius. Rome, AD 90-91. IMP CAES DOMIT AVG GERM P M TR P X, laureate head right / IMP XXI COS XV CENS P P P, Minerva advancing right, brandishing spear and holding shield. RIC 719; BMCRE 176; RSC 265. 3.43g, 19mm, 6h.

Near Mint State; highly lustrous surfaces. 500

Ex Jesus Vico S.A., 22 November 2000, lot 192.



589. Domitian AR Denarius. Rome, AD 92-93. IMP CAES DOMIT AVG GERM P M TR P XII, laureate head right / IMP XXII COS XVI CENS P P P, Minerva standing right on capital of rostral column, with spear and shield; owl to right. RIC 740; BMCRE 202; RSC 281. 3.51g, 19mm, 6h.

Good Extremely Fine; wonderful old cabinet tone. 500

From the Long Valley River Collection;
Ex Numismatik Naumann, Auction 48, 20 November 2016, lot 561.

NGC MS★ 5/5 - 5/5



590. Nerva AR Denarius. Rome, AD 96. IMP NERVA CAES AVG P M TR P COS II P P, laureate bust to right / LIBERTAS PVBLICA, libertas standing left, holding pileus in right hand and transverse sceptre in left. RIC 7; BMCRE 17; RSC 106; BN 10. 3.65g, 20mm, 7h.

Fleur De Coin; lustrous, and with a light cabinet tone. A coin of exceptional beauty, in extraordinary state of preservation. Previously NGC graded MS★, 5/5 - 5/5 (4625017-001). 1,250

From the Long Valley River Collection;
Ex Gorny & Mosch Giessener Münzhandlung, Auction 151, 9 October 2006, lot 424;
Gerhard Hirsch Nachfolger, Auction 242, 22 September 2005, lot 2425;
Ex A. Tkalec AG, 9 May 2005, lot 270.

The denarii of Nerva that survive today are not rare, but they are virtually unobtainable in such high state of preservation as the present specimen. Due to the extended period of peace and prosperity ushered in by Nerva and preserved by his successor emperors, there was little cause to hoard newly minted money as neither civil war nor fear of debasement of the currency weighed on the minds of Roman citizens of this period. This denarius is one of only a half dozen or so examples that have come to auction in the last two decades that can be considered to be both in mint state, and struck from fresh, unworn dies. The example which sold in Triton XIV (4 January 2011, lot 692) for the record price of $20,000 demonstrated just how fiercely contested a superlative denarius of Nerva could be.



591. Nerva AR Denarius. Rome, AD 97. IMP NERVA CAES AVG P M TR P COS III P P, laureate head to right / AEQVITAS AVGVST, Aequitas standing to left, holding scales and cornucopiae. RIC 13; BMCRE 24; RSC 6. 3.27g, 18mm, 7h.

Good Extremely Fine; attractive light tone. 500

From the collection of Z.P., Austria.

Among the Finest Known



592. Trajan AR Denarius. Rome, AD 103-111. IMP TRAIANO AVG GER DAC P M TR P, laureate bust right, drapery over far shoulder / COS V P P S P Q R OPTIMO PRINC, trophy set on stump, with one round and two hexagonal shields, two swords and two javelins; below, crossed greaves. RIC 147a var. (trophy configuration); BMCRE 355; RSC 99 var. (same, note); Woytek 269b-2. 3.38g, 19mm, 7h.

Near Mint State; among the finest known specimens of the type. 1,000

Ex Jack A. Frazer Collection;
Ex Pegasi Numismatics, Buy or Bid Sale 121, 29 January 2001, lot 286.

An Exemplar of Trajan's Gold Coinage







593. Trajan AV Aureus. Rome, AD 107-108. IMP TRAIANO AVG GER DAC P M TR P, laureate, draped and cuirassed bust to right / COS V P P S P Q R OPTIMO PRINC, Hercules standing to left, holding club and lion's skin in left hand, with right hand pouring libation from a cup over lighted and garlanded altar. RIC 112 var. (not cuirassed); C. 67 var. (not cuirassed); BMCRE 263 var. (wearing aegis); Woytek 263f; BN 250 var. (wearing aegis); Calicó 999. 7.28g, 19mm, 6h.

Mint State; almost invisible edge marks 25,000

From the Long Valley River Collection;
Ex Numismatica Genevensis SA, Auction 7, 27 November 2012, lot 361;
Ex LHS Numismatik AG, Auction 97, 10 May 2006, lot 18;
Ex Adolph Hess AG - Bank Leu AG, Auction 19, 12 April 1962, lot 458.

After the peaceful but politically strained rule of the aged Nerva, the seamless transition of power into the hands of a popular general who was already named Caesar and a serving consul when the emperor passed must have seemed like nothing less than a total (and near miraculous) rejuvenation of the principate. Indeed, the early years of the reign of Trajan were hailed as the beginning of a new golden age, a time of peace and prosperity which would last for nearly a century until the megalomania of Commodus and his ruinous fiscal policies wrought an inevitable return to civil war and economic decline.

The aurei of Trajan, like those of his predecessor Nerva, are most difficult to find in such exemplary condition. This is on account of the predominantly peaceful state of affairs within the Roman territories at this time, and the economic stability this conferred. There was consequently very little hoarding of newly-minted coins as is associated with times of uncertainty or war.

Trajan was the first of the Roman emperors to depict the figure and attributes of Hercules on his coinage. This was perhaps on account of Trajan having been born in Italica in southern Spain where Hercules was particularly venerated as Hercules Gaditanus (the name pertaining to the temple to Hercules outside the Phoenician city of Gadir on the southern coast of Spain), but comparing great Roman statesmen to Hercules had become all but commonplace since the Late Republic: Sulla sought the hero's proximity by dedicating a public feast to his name (Plut. Sulla 35), Augustus was likened to him by Horace when he returned from a victorious campaign in Spain (carm. 3.14) and Martial praised the unity of Hercules and Domitian in dealing with the people's requests (9.64-65). With Trajan, this tradition took on a new dimension. The two great orators of his time both directly identify the emperor with Hercules (Dio Chrysostom, On Kingship A, 84; Pliny, Panegyricus, 14.5), and the Arval Brothers (a college of Roman priests) invoke him when Trajan leaves for Dacia, in AD 101 (C.I.L. 6.2074.67).

Lacking a clear source for the representation, this rare aureus is best understood within the context of this close association Trajan enjoyed and actively cultivated between himself and Hercules. A series of quadrantes struck under Trajan make the same equation, depicting Hercules in the place of the emperor on the obverse, alongside his imperial titles (RIC 698, 700-2). In another numismatic representation, the column celebrating Trajan's victory over the Dacians is depicted in the form of a club resting on a lionskin pedestal (see RIC 581, pl. XI, 202), likening the emperor's triumph to a Herculean labour. A statue in the collection of the Palazzo Massimo alle Terme in Rome makes the association most clear, depicting Trajan as Hercules-Silvanus, draped with a lionskin in much the same manner as Hercules depicted on the aureus presented here (for further discussion, see O. J. Hekster, Propagating power: Hercules as an example for second-century emperors in Herakles and Hercules, 2003, pp. 20-35).


IMP TRAIANO AVG GER DAC P M TR P


COS V P P S P Q R OPTIMO PRINC

Only 5 Examples Recorded by Woytek









594. Trajan AV Aureus. Rome, AD 107. IMP TRAIANO AVG GER DAC P M TR P COS V P P, laureate bust right, wearing aegis / S P Q R OPTIMO PRINCIPI in three lines within oak wreath. RIC 150 var. (bust type); Strack 99 (unrecorded bust type); Woytek 224c; Calicó 1122; BMCRE 253-6 var. (bust type); BN 367-9 var. (bust type); Biaggi 545 var. (bust type). 7.09g, 19mm, 7h.

About Extremely Fine. Previously NGC graded Choice XF★, Strike 5/5 - 4/5 (5745234-004). Extremely Rare; Woytek records only five examples, no others in CoinArchives. 10,000

Ex DeBakey Collection;
Ex Roma Numismatics Ltd., Auction VIII, 28 September 2014, lot 990 (hammer: £9,500);
Ex Classical Numismatic Group Inc., Auction 96, 14 May 2014, lot 783 (hammer: US$ 12,500).

Barely five years into his reign around AD 103, Trajan was accorded the title of ‘Optimus’ by the Senate. This singular honour, which had never before been bestowed and never would be again, was a result of Trajan’s enormous popularity among his peers, and in recognition of his role as a benefactor to the people of Rome. Pliny the younger, in his Panegyricus, considered Trajan an “optimum principem” because he himself approved or disapproved of that which the Senate would, and because though in reality Trajan was an autocrat, his deferential and humble behaviour towards his peers qualified him to be seen as virtuous, wielding power through moderation rather than insolence, leading by example rather than ruling through fear.

The reverse of this coin proudly bears the title of ‘Optimus Princeps’, wreathed in a simple device, a corona civic (civic crown), which was a standard type often used by various emperors, but which deliberately links Trajan with the first emperor, Augustus, on whose coinage the corona civica was first displayed as the principle type. The obvious comparison between the two emperors long survived Trajan’s reign, as every new emperor after him was honoured by the Senate with the wish “felicior Augusto, melior Traiano” (may he be “luckier than Augustus and better than Trajan”).







595. Trajan AR Denarius. Rome, AD 112-114. IMP TRAIANO AVG GER DAC P M TR P COS VI P P, laureate bust right, drapery on far shoulder / S P Q R OPTIMO PRINCIPI, Annona standing facing, head left, holding corn ears and cornucopiae, child at foot left holding roll, ALIM ITAL in exergue. RIC 243; C. 9; Strack 173; BMCRE 472; MIR 394b. 3.32g, 19mm, 8h.

Fleur De Coin. 500

From the Long Valley River Collection;
Privately purchased from Klassische Münzen, September 2002.


IMP CAES HADRIANVS AVGVSTVS
HADRIANVS AVGVSTVS
IMP CAES TRAIAN HADRIANO AVG DIVI TRAIANI PARTHICI
HADRIANVS AVGVSTVS
DIVINE NERVAE P M TR P COS
ORIENS
COS III
P M TR P COS III
COS II

Ex M&M 12, 1953







596. Hadrian AV Aureus. Rome, AD 117. IMP CAES TRAIAN HADRIANO AVG DIVI TRA PARTH F, laureate, draped and cuirassed bust right / DIVI NER NEP P M TR P COS, radiate head of Sol to right, ORIENS below. RIC II.3 50; C. 1003; BMCRE 35, pl. 46, 16 (same obverse die); Calicó 1293. 7.24g, 19mm, 6h.

Good Extremely Fine; superbly struck from dies engraved in the finest style, and among the finest known specimens of the type. 27,500

From the Long Valley River Collection;
Ex Baldwin's Auctions Ltd - Dmitry Markov Coins & Medals - M&M Numismatics Ltd, The New York Sale XXXII, 8 January 2014, lot 18 (hammer: USD 50,000);
Ex Numismatica Ars Classica AG, Auction 38, 21 March 2007, lot 56;
Ex Bank Leu AG, Auction 10, 29 May 1974, lot 140;
Ex Adolph Hess AG - Bank Leu AG, Auction 9, 2 April 1958, lot 329;
Ex Münzen & Medaillen AG Basel, Auction 12, 11-13 June 1953, lot 811.

Struck in AD 117 at the beginning of Hadrian's reign and shortly after the death of Trajan on his return journey from the campaign against Parthia, this stunning aureus contains layers of symbolism hidden within its splendour.

The murky circumstances surrounding Hadrian's accession needed to be legitimised. He had, officially, been adopted by Trajan on his deathbed. Yet whether this was actually the case, and whether it was Trajan's uninfluenced will, were subjects of whispered debate. It was rumoured that Plotina might have compelled the dying emperor to adopt her favourite, Hadrian, or even perhaps that Trajan had died leaving no successor and that Plotina had afterwards forged Trajan's will herself. Hadrian was therefore required to cement his own position as well as to consolidate the vast territorial gains of his predecessor, tasks that he undertook quickly and decisively.

Realising the untenable position that the annexation of Mesopotamia had created, Hadrian withdrew the legions stationed there and effectively abandoned this province, also later giving up Armenia to a local king, who was soon defeated by Parthia. Unpopular as Hadrian's abandonment of his predecessor's conquests in Mesopotamia would have been, it did help to stabilise the empire. These tactical withdrawals also left him able to concentrate on quelling the last pockets of resistance left over from the Kitos War, the second great Jewish-Roman war which had begun under Trajan and which was estimated by contemporaries to have cost the lives of many hundreds of thousands of Greeks and Roman citizens. As a result of the insurrection, the Legio VI Ferrata was also moved to a new permanent station at Caesarea Maritima in Judaea.

The rumour of a falsified adoption carried little weight, but in any case Hadrian was keen to emphasise the legitimacy of his position, and therefore we see on his coinage legends proudly proclaiming the deified Trajan and Nerva as his father and grandfather.

The reverse type of Oriens may be understood to have several meanings. At the time it was struck, Hadrian remained in the East consolidating the frontiers of the empire and assisting in the restoration of Egypt, Cyprus, Cyrene and Judaea. Thus it may refer to the new emperor who had arisen in the East, yet it might also be viewed as a celebration of the end to the Jewish rebellion that had so ravaged the eastern provinces. One may also see in this type a melancholic marking of the conclusion to Trajan's glorious conquests on that most distant border of the Roman empire, a demanding campaign that had ultimately claimed the life of this great and wise emperor.


IMP CAES TRIHADRIANO AVG DIVI TRAIANI PARTHICI F


DIVI NERVAE NEP PM TR P COS
ORIENS

A Bold Portrait of Fine Style









597. Hadrian AV Aureus. Rome, AD 119-122. IMP CAESAR TRAIAN HADRIANVS AVG, laureate, draped and cuirassed bust right / P M TR P COS III, Jupiter, naked to waist, seated to left on throne, holding thunderbolt and sceptre. RIC II.3 513; BMCRE 107; Calicó 1304a. 7.41g, 19mm, 6h.

Good Extremely Fine; a beautiful well-detailed portrait in high relief. 15,000

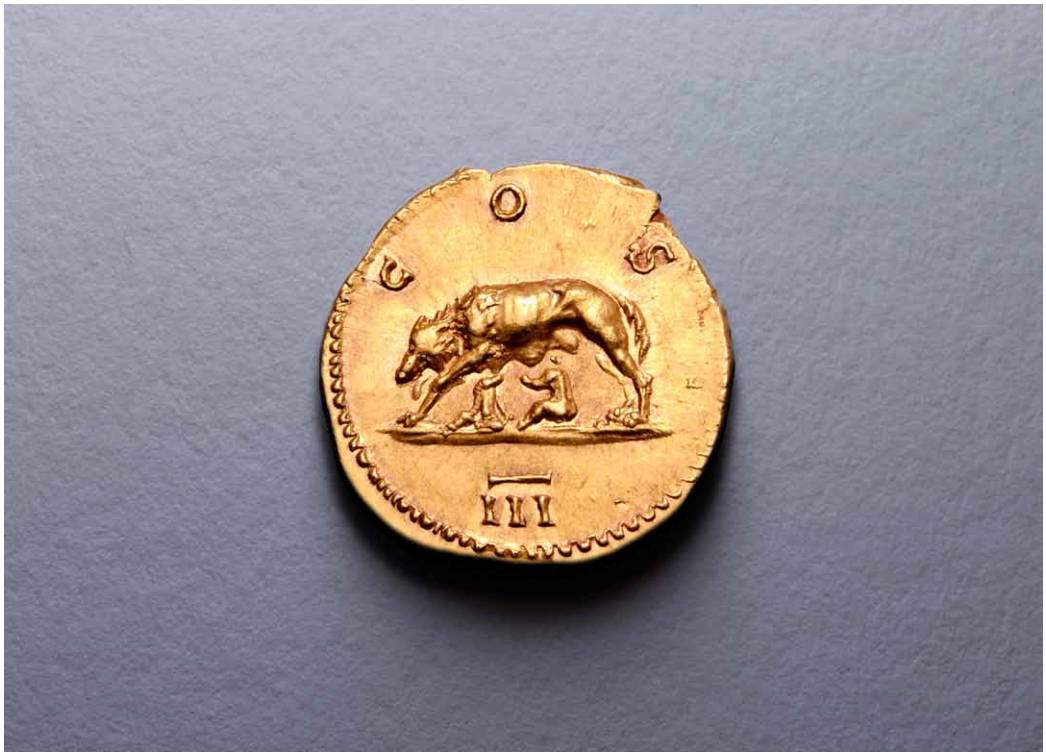
From the Oxus Collection (Denmark).

This beautiful aureus was struck after Hadrian had assumed the consulship for the third time in AD 119. In the days of the Republic to assume the consulship once, let alone twice or three times was one of the greatest honours to which a senator could aspire, and was often the culmination of a lifetime of public service both in government and on the field of battle. The Historia Augusta relates that “his own third consulship he held for only four months” and that “having himself been consul three times, he reappointed many to the consulship for the third time and men without number to a second term” (HA 8.5-6). Hadrian’s largesse and generosity towards the Senate in the early years of his reigh stands in stark contrast to the austere, even hostile, attitude that characterise his last; his successor Antoninus Pius earned that most recognisable of cognomens for assuring the posthumous deification of Hadrian, possibly helped by the fact that “as Hadrian grew more cruel, he rescued many senators from the Emperor” (HA 24.4).




HADRIANVS AVGVSTVS
SABINA AVGVSTA HADRIANI AVGVSTI
TOMINVS AVGVSTVS
DIVA FAVSTINA
LVCILLA AVGVSTA
SEVERVS PIVS AVG
IVLIA AVGVSTA

The Foundation Myth of Rome







598. Hadrian AV Aureus. Rome, AD 124-128. HADRIANVS AVGVSTVS, laureate bust right, slight drapery on far shoulder / COS III, Capitoline wolf standing left, suckling the twins Romulus and Remus. RIC II.3 709; BMCRE 449; Calicó 1233a; Strack 195θ; Biaggi 598. 7.33g, 21mm, 6h.

Mint State; a superb aureus of Hadrian with this ever-popular motif of the foundation myth. 20,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 549;
Ex property of B.R.S., United Kingdom.

The only shared component in the foundation legends recorded since the third century BC is that Romulus and Remus were the twin sons of a Vestal Virgin called Rhea Silvia. For the rest of the myth there are many variances, but one of the most commonly attested narratives is the one told by Livy in his History of Rome. According to Livy, Rhea Silvia was the daughter of Numitor, the rightful king of Alba Longa (the city founded by Ascanius, the son of Aeneas, at the foot of the Alban hills) who was usurped by his brother Amulius and his progeny killed or, in his daughter's case, deprived of hope of having children through being forced to be a Vestal Virgin. Rhea Silvia became pregnant through an encounter with the god Mars and the twins were set afloat on the flooded Tiber in the hope they would drown as ordered by the king of Alba Longa. Their crying attracted the attention of a she-wolf who nursed them and was so gentle that the shepherd Faustulus who found them, saw the wolf licking the human babies. The twins were then taken in by Faustulus and his wife and raised in the area around the Palatine hill until, as adults, they overthrew the usurper king and decided to found their own community where they had grown up.

This type can be traced back to the earliest coinage of the Republic; a silver didrachm (Crawford 20/1) dated to circa 264-255 BC depicts on the obverse a youthful Hercules wearing a lion skin around his neck, and upon the reverse are the twins being suckled by the she-wolf. The type, either alone or as an adjunct motif, was sporadically reused into imperial times and was prominently featured on aurei and denarii of Domitian. Perhaps it was useful for Hadrian, who spent more than half his reign outside Italy, to draw upon a traditional Roman image as a reminder of his connection to home while away on his travels across the empire. Later examples of the type include coins produced under Constantine I, who, from AD 330, issued a vast number of small coins celebrating Rome by pairing a helmeted head of Roma with the twins and she-wolf motif following his foundation of Constantinople as a new capital in the East. The coin type was probably inspired by ancient statues of the wolf and twins, which unfortunately do not survive but their existence is verified by several ancient accounts; Livy's History of Rome (10.23) states that in 295 BC a statue was placed near the Ficus Ruminalis (the fig tree at the foot of the Palatine hill which the legend says is the spot where the twins landed having floated along the Tiber) and Cicero reports how a statue of Romulus being suckled by the she-wolf was struck by lightning in 65 BC (Against Catiline, 3.19).


HADRIANVS AVGVSTVS


S C
III

Fleur de Coin - NGC MS★ 5/5 - 5/5







599. Hadrian AV Aureus. Rome, AD 125-128. HADRIANVS AVGVSTVS, laureate head right / Hadrian on horseback right, raising right hand; COS III across field. RIC II.3 781; C. 406; Calicó 1218a. 7.13g, 20mm, 5h.

Fleur De Coin; previously NGC graded MS★ 5/5 - 5/5 (2400294-001). Well struck from dies of majestic style, perfectly centred and displaying brilliant lustre - certainly among the very finest surviving aurei of Hadrian. 40,000

From the Long Valley River Collection;
Ex Heritage World Coin Auctions, ANA Signature Sale 3033, 8 August 2014, lot 23079 (hammer: USD 80,000);
Ex Lexington Collection of Jonathan K. Kern.

This very attractive equestrian aureus was struck to mark the triumphant return to Rome of the emperor, and shows him riding into the city accepting the honours and praise of the people. Mattingly and Sydenham argue that during his four year absence from Rome there had been little change in the coinage, no development of style, and the mint had been virtually inactive. However, upon his return there was a great new output of coinage, of which this is a stunning example.

For his new coinage, Hadrian drops the long legends favoured by his predecessor Trajan, preferring to simplify them to HADRIANVS AVGVSTVS on the obverse and COS III on the reverse. This new obverse legend very distinctly calls into mind the coinage of the first emperor Augustus, while the new, larger and more gracious style of imperial portrait that fills the fields of the flan is a complete change from the small, careful and cramped types of Trajan. Reverse types such as this one complement the new style and the result is a very attractive and artistic coin.

Hadrian's reign was dominated by his extensive travels across the provinces, and indeed he spent more than half of his reign outside of Italy. A known Hellenophile, shortly before the return to Rome that prompted the issue of coinage to which this aureus belongs the emperor had toured Greece and this, coupled with his studies in Greek academia, art and sculpture led the change to the very Hellenistic design we see here, a piece which can be seen as the product of the highest flourishing of Roman art and sculpture.

Although no sculpture or written record of such survives, it is quite probable that this reverse type was modelled on an equestrian statue of Hadrian that stood in Rome and that is lost to us today. We know that numerous equestrian statues of emperors once graced Rome, and we know that equestrian statues of Hadrian in particular existed - sources corroborate one at Aelia Capitolina on the Temple Mount directly above the Holy of Holies, and another is known to have adorned the Milion built by Constantine I at Constantinople, which along with an equestrian statue of Trajan, must have been removed from its original location and placed there.

Indeed, if it were the case that this coin depicts a now lost sculpture, this missing statue would easily fit into a series of imperial equestrian statues that are both well-attested and displayed on the Roman coinage, beginning with the sculpture of Augustus that can be seen on denarii of 16 BC struck under the moneyer L. Vinicius (RIC 362), through Domitian's addition to the Forum Romanum in AD 91 and Trajan's own statue in the Forum Traiani. All of these followed a traditional mode, of which the gilt bronze statue of Marcus Aurelius, which was also featured on that emperor's coinage and which is preserved in the Capitoline Museum, is the sole surviving example.


HADRIANVS AVGVSTVS


COS III



600. Hadrian AV Aureus. Rome, AD 125-128. HADRIANVS AVGVSTVS, laureate bust to right, slight drapery on far shoulder / COS III, Hadrian riding horse stepping right, and raising right hand. RIC II.3 781; RIC 186d; BMCRE 430-2; Strack 146; Calicó 1215a. 6.88g, 19mm, 6h.

Near Extremely Fine. 7,500

From the inventory of a UK dealer.

Aegyptos



601. Hadrian AR Denarius. Rome, AD 134-138. HADRIANVS AVG COS III P P, laureate head right / AEGYPTOS, Egypt reclining left on basket, holding sistrum; Ibis before her. RIC II.3 1482; RIC 297; BMCRE 801; RSC 100. 3.40g, 20mm, 6h.

Fleur De Coin. 2,000

Ex Dr. Nicholas Lowe Collection;
Ex Classical Numismatic Group, Triton VII, 12 January 2004, lot 951 and plate 13;
Ex Numismatica Ars Classica AG, Auction 21, 17 May 2001, lot 451.

Ex Arthur Bally-Herzog Collection



602. Hadrian AR Denarius. Rome, AD 130-133. HADRIANVS AVG COS III P P, laureate head right / AEGYPTOS, Egypt reclining left on basket, holding sistrum; before, Ibis standing to right. RIC II.3 1482; RIC 297; BMCRE 797-8; RSC 99. 3.12g, 19mm, 6h.

Extremely Fine; pleasant old cabinet tone. 500

Ex Arthur Bally-Herzog (†1912) Collection, Münzen & Medaillen Deutschland GmbH, Auction 14,16 April 2004, lot 131;
Privately purchased from Spink & Son Ltd, 13 November 1908;
Ex Dr Jacob Hirsch, Auction 20, 13 November 1907, lot 567.

Hispania



603. Hadrian AR Denarius. Rome, AD 134-138. HADRIANVS AVG COS III P P, bare head right / HISPANI, Hispania reclining left, holding branch, resting arm on rock behind; rabbit in front. RIC II.3 1535; RIC 305; BMCRE 846; RSC 822. 3.61g, 19mm, 8h.

Fleur De Coin; a superb portrait, lightly toned with underlying lustre. Very Rare; the finest example offered at auction in the past 20 years. 3,000

Acquired from Jesus Vico S.A.



604. Hadrian Æ Sestertius. Rome, AD 130-138. HADRIANVS AVG COS III P P, laureate head right, traces of drapery on far shoulder / FIDES PVBLICA, Fides standing right, holding corn ears by her side and holding out dish of fruits; S-C across fields. RIC II.3 2266; C. 720; BMCRE 1504 var. (bust type). 27.75g, 33mm, 6h.

Near Extremely Fine; well centered and pleasing in hand. Rare with drapery on far shoulder. 300

From the collection of Z.P., Austria.

Unpublished Variant



605. Hadrian AV Aureus. Rome, circa AD 136. HADRIANVS AVG COS III P P, draped bust right / VICTORIA AVG, Victory standing left, holding palm in left hand and eagle, which bears wreath in beak, in outstretched hand right. RIC II.3 2234 var.; BMCRE 768 var.; Strack 278 var.; Calicó 1397 var.; Biaggi 665 var. (all variations of bust type); CNG 100, lot 1868. 7.36g, 19mm, 6h.

Near Extremely Fine. An apparently unpublished variant of scarce type. 7,500

Acquired from Cayón Numismática.

This reverse type most likely makes reference to Hadrian's victory over Simon Bar Kochba in Judaea during the last Romano-Jewish war. Strack (pp. 132–9) and Mattingly (BMCRE p. cxlvi), both attribute the Victory reverses on the late aurei of Hadrian to the Roman victory in the Bar Kochba War in Judaea (AD 132-135). This large-scale rebellion lasted from AD 132-136, and succeeded in establishing an independent state of Israel over parts of Judaea for over two years. Jewish gains were short-lived however, as Hadrian drafted in six full legions with auxiliaries and vexillations from up to six further legions, which finally crushed the revolt. According to Cassius Dio, 580,000 Jews were killed during the rebellion, 50 fortified towns and 985 villages were razed to the ground, and many more Jews sold into slavery. Roman military casualties were significant; Cassius Dio claimed that "many Romans, moreover, perished in this war". Therefore, Hadrian, in writing to the Senate, did not employ the opening phrase commonly affected by the emperors: "If you and your children are in health, it is well; I and the army are in health." Legio XXII Deiotariana was disbanded after severe losses, and Legio IX Hispana was possibly also disbanded as a result of the war, according to recent scholarship.



606. Sabina (wife of Hadrian) AV Aureus. Rome, AD 128-136. SABINA•AVGVSTA HADRIANI AVG P P, diademed and draped bust right, wearing stephane / CONCORDIA•AVG, Concordia seated to left on throne, holding patera and resting arm on statue of Spes on low cippus. RIC II.3 2498; RIC -, 398 (Hadrian) note; BMCRE 894 (Hadrian); pl. 64, 12 (same dies); Calicó 1429 (same dies). 7.36g, 19mm, 12h.

Good Very Fine. Light reddish tone. Rare. 6,000

Ex Numismatica Ars Classica AG, Auction 59, 4 April 2011, lot 1981.



607. Sabina (wife of Hadrian) AR Denarius. Rome, AD 128-136. SABINA AVGVSTA HADRIANI AVG P P, draped bust right, wearing stephane / Vesta seated left, holding palladium and sceptre. RIC II.3 2486; RIC 413a (Hadrian); BMCRE 925-6 (Hadrian); RSC 85. 3.39g, 19mm, 7h.

Extremely Fine; attractive light cabinet tone, engraved in beautiful and refined style. 2,750

Acquired from Gorny & Mosch Giessener Münzhandlung.



608. Sabina (wife of Hadrian) AR Denarius. Rome, AD 128-136. SABINA AVGVSTA HADRIANI AVG P P, draped bust right, wearing stephane / Vesta seated left, holding palladium and sceptre. RIC II.3 2486; RIC 413a (Hadrian); BMCRE 925-6 (Hadrian); RSC 85. 3.41g, 20mm, 5h.

Extremely Fine; attractive old cabinet tone. A beautiful, anepigraphic type.

1,250

Acquired from Kölner Münzkabinett Tyll Kroha Nachfolger UG;
Ex Stack's Rare Coins, 9 December 1991, lot 254.



609. Antoninus Pius AV Aureus. Rome, AD 145-161. ANTONINVS AVG PIVS P P TR P COS IIII, laureate head left / Roma seated left, holding palladium in outstretched hand and spear, shield leaning against throne. RIC 159e; BMCRE 591; Calicó 1457. 7.28g, 19mm, 6h.

Good Extremely Fine; attractive portrait in high relief. Very Rare with left facing bust. 7,500

From the inventory of a UK dealer.

Extremely Rare



610. Antoninus Pius AV Aureus. Rome, AD 151-152. IMP CAES T AEL HADR ANTONINVS AVG PIVS P P, bare head right / TR POT XV COS IIII, Pax standing left, holding olive branch and sceptre; PAX in exergue. RIC 216a; BMCRE 745; Calicó 1592. 7.31g, 20mm, 6h.

Extremely Fine; lustrous. Extremely Rare; only three other examples present in CoinArchives. 7,500

From the inventory of a UK dealer.

An Extremely Rare Issue of Antoninus Pius









611. Antoninus Pius AV Aureus. Rome, AD 152. IMP CAES T AEL HADR ANTONINVS AVG PIVS P P, laureate head to right / TR POT XV COS IIII, Antoninus on horseback to left, raising right hand in salutation, and cradling parazonium with left arm. RIC 214; C. 965 var. (COS III); BMCRE 744; Calicó 1665 (same obverse die). 7.23g, 20mm, 6h.

Fleur De Coin. Extremely Rare; no other examples offered at auction in the past two decades. 17,500

From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 41, 20 November 2007, lot 89;
Ex Classical Numismatic Group - Numismatica Ars Classica - Freeman & Sear, Triton IV, 5 December 2000, lot 557.

Antoninus, the adopted son of Hadrian, ruled through one of the most peaceful periods in Roman history and is counted as one of the 'Five Good Emperors' who reigned in the first and second centuries. Described as mild-mannered, traditional and considered, his cognomen - meaning 'dutiful in affection' - reflected his devotion to family (Birley, Marcus Aurelius, 2012): one of his first acts in office had been to compel the Senate to deify his predecessor Hadrian, which they had been reluctant to do on account of his having sentencED many of them to death during his last years.

Here Antoninus is depicted on horseback, holding a parazonium as a symbol of courage – however, he was better known as a capable administrator than an active general. He is one of the very few emperors to have never left Italy while in office, either on progress or even during revolts such as the one ongoing in Egypt when this aureus was struck (Ridley, Papers of the British School at Rome: 86, 2018). The main criticism of his reign by modern scholars is that Antoninus' preference for peace meant he failed to build on the military successes of Hadrian, and crucial opportunities were missed to pre-emptively strike against enemies such as the Parthians, allowing them to choose their own time of battle. However, his administrative focus led to several significant legal developments, including the codification of the presumption of innocence into Roman law (Czajkowski et al., Law in the Roman Provinces, 2020, pp. 160-162).

Antoninus reigned for a total of 23 years, second only to Augustus. He also achieved that which eluded many Roman emperors, by dying peacefully of natural causes at the age of 76, surrounded by his family.









612. Antoninus Pius AV Aureus. Rome, AD 152-153. ANTONINVS AVG PIVS P P TR P XVI, bare-headed, draped and cuirassed bust left / COS IIII, emperor standing facing, head left, holding globe. RIC 226e; BMCRE 798, pl. 16, 19 (same dies); Calicó 1523 (same dies). 7.26g, 20mm, 6h.

Good Extremely Fine; an attractive left-facing portrait struck in high relief. 5,000

Ex Bourgey 1956









613. Diva Faustina I (wife of A. Pius) AV Aureus. Rome, AD 146-161. DIVA FAVSTINA, diademed and draped bust of Faustina to right / AVGVSTA, Ceres standing facing, veiled head to left, holding lit torches in her upraised hands. RIC 357a; C. 75; BMCRE 403; Calicó 1758b. 7.13g, 20mm, 6h.

Mint State; lustrous, a splendid portrait struck in exceptionally high relief. 10,000

From the Long Valley River Collection;
Ex L. Harold Collection, Hess-Divo AG, Auction 324, 23 October 2013, lot 29;
Ex Émile Bourgey, 26 November 1956, lot 107.

Annia Galeria Faustina was born into a distinguished and well connected family; her father Marcus Annius Verus was three times consul and prefect of Rome, and she counted Sabina and Matidia as her maternal aunts. Sometime between AD 110 and 115 she married Titus Aurelius Fulvius Boionius Arrius Antoninus (who would later gain favour with Hadrian, be adopted and succeed to the throne, and become known to history as Antoninus Pius). Her marriage to Antoninus was a happy one and she bore him two sons and two daughters; her namesake, the only one to survive to adulthood, would marry the future emperor Marcus Aurelius.

Faustina was by all accounts a beautiful woman noted for her wisdom, though the Historia Augusta criticized her as having ‘excessive frankness’ and ‘levity’. Throughout her life, as a private citizen and as empress, Faustina was involved in assisting charities for the poor and sponsoring the education of Roman children, particularly girls. When she died in AD 140 shortly after her fortieth birthday her husband Antoninus was devastated. To honour her memory he had her deified, built a temple for her in the Forum and issued a prodigious coinage in her name as Diva Faustina. The most fitting and touching act of this grieving husband and emperor was to ensure her legacy of charitable work would be continued: he established an institution called Puellae Faustinianae (‘The Girls of Faustina’) to assist orphaned Roman girls, evidenced by the extremely rare aurei and denarii with the legend PVELLAE FAVSTINIANAE (cf. RIC 397-399 [Pius]) and he created a new alimenta or grain dole to feed the poor.

Unusually, the posthumous coinage in her name was produced over a sustained period, though this is clearly linked to the significant role she played in the ideological theme of pietas that characterised the reign of Antoninus, and which Martin Beckmann (Diva Faustina: coinage and cult in Rome and the provinces, ANS, New York, 2012) suggests likely included a distribution of the issues with the reverse legends PIETAS and AETERNITAS, being evocative of “the ‘spiritual side’ of Faustina’s divinisation” (p. 19), at a public ceremony in her memory on the tenth anniversary of her deification.







614. Diva Faustina I (wife of A. Pius) AV Aureus. Rome, after AD 141. DIVA FAVSTINA, draped bust of Diva Faustina to right / AETERNITAS, Fortuna standing to left, holding patera in right hand and long rudder set on globe with left. RIC 349a (Pius); C. 2; BMCRE 371 (Pius); Calicó 1743b. 7.36g, 20mm, 6h.

About Extremely Fine; some mineral deposits, lustrous metal. 4,000

From the inventory of a UK dealer.

Ex Berlin Münzkabinett Collection, 1910





615. Marcus Aurelius Æ Medallion. Rome, AD 168. M ANTONINVS AVG ARM PARTH MAX, laureate, draped and cuirassed bust to right / TR P XXII IMP IIII COS III, Jupiter standing facing, nude but for chlamys draped over shoulder, holding thunderbolt in right hand and sceptre in left, flanked by Marcus Aurelius and Lucius Verus. C. 886; Gnecchi 52, pl. 63, 3 (this medallion). 51.78g, 41mm, 12h.

Good Very Fine; attractive light riverine patina. Very Rare. 15,000

This medallion published in F. Gnecchi. I medaglioni Romani (Milan, 1912);
From a private Dutch collection;
Ex Nomos AG, Auction 12, 22 May 2016, lot 164 (hammer: CHF 20,000);
Ex Numismatica Ars Classica AG, Auction 64, 17 May 2012, lot 1197;
Ex Classical Numismatic Group, Auction 67, 22 September 2004, lot 1563;
Ex Leu Numismatik AG, Auction 71, 24 October 1997, lot 405;
Ex Niklovitz Collection; Leo Hamburger (Frankfurt), 19 October 1925, lot 1076;
Ex Staatliche Museen zu Berlin Münzkabinett Collection, de-accessioned in 1910.



A Majestic Portrait of Lucius Verus









616. Lucius Verus AV Aureus. Rome, AD 168. L VERVS AVG ARM PARTH MAX, laureate and draped bust right / TR P VIII•IMP V COS III, Aequitas seated to left, holding scales and cornucopiae. RIC 593; C. -; BMCRE 480; Calicó 2203 = Triton V, 2000. 7.28g, 20mm, 5h.

Fleur De Coin; far superior to the Calicó plate coin, and most likely the finest known example. Extremely Rare. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 573;
Ex property of B.R.S., United Kingdom.

The years prior to the striking of this coinage had witnessed a successful invasion of Parthian territory under the command of Lucius Verus that ensured peace with Parthia for many years, but closer to home Germanic invasions striking into the heart of the empire required the renewed attention of the emperors to military matters. Thus in AD 168 Lucius Verus and Marcus Aurelius left Rome to wage war against the Marcomanni. This war would last until 180, but Verus did not see the end of it - the legionaries returning from Parthia had brought with them a terrible disease that would come to be known as the Antonine Plague, or the Plague of Galen, which may have been either smallpox or measles. The plague claimed the life of Lucius Verus in 169 as he returned to Rome from campaign, and those of some five million other Romans, it is estimated.



Ex Steinberg Collection and NFA XIV, 1984









617. Lucilla (daughter of M. Aurelius and wife of L. Verus) AV Aureus. Rome, AD 164-169. LVCILLA AVGVSTA, draped bust right, hair in chignon / PVDICITIA, Pudicitia standing to left, drawing back veil with right hand. RIC 779 (Aurelius); BMCRE 347 (Aurelius, same dies); Calicó 2216 (same obverse die). 7.37g, 20mm, 12h.

Near Mint State. Rare. 15,000

Ex Hess-Divo AG, Auction 307, 8 June 2007, lot 1634;
Ex Gilbert Steinberg Collection, Numismatica Ars Classica AG - Spink Taisei, 16 November 1994, lot 500;
Ex Numismatic Fine Arts Inc., Auction XIV, 29 November 1984, lot 449;
Ex Numismatics Fine Arts Inc., Auction I, 20 March 1975, lot 369.

Annia Aurelia Galeria Lucilla was born in AD 148 to Marcus Aurelius and his wife Faustina Minor. Little is recorded of Lucilla's early life but by the time she wed aged 14-16 (her year of birth is uncertain) she had already entered into an adult life which was to be beset by unsatisfactory husbands, family feuds and banishment.

Lucilla was married off twice by her father to create politically advantageous relationships; first to Lucius Verus, who jointly ruled with her father and was 18 years her senior. The Historia Augusta cites several rumours surrounding Lucilla and Lucius' marriage, including that Verus had an affair with Lucilla's mother Faustina and that she then poisoned him for telling Lucilla about it, followed closely by the claim that many believed Lucilla to have killed her husband out of jealousy at the power he granted his sister Fabia. Contemporary scholars such as Burns (Great Women of Imperial Rome: Mothers and wives of the Caesars, 2006) cast great scepticism on these claims, but the rumours elucidate the kind of world that Lucilla lived in and how her marriage to Lucius was perceived. On the death of Lucius Verus and at the age of 21, Lucilla was married to Tiberius Claudius Pompeianus, a close friend of the emperor and one of his most trusted military commanders. At the time of the marriage Pompeianus was over 50 and modern authors tend to report Lucilla as extremely displeased with the match, citing both the significant age difference and Pompeianus' perceived inferior social standing.

On the death of Marcus Aurelius, Lucilla's brother Commodus became emperor. Crispina Bruttia, her sister-in-law, now supplanted Lucilla as the principal female figure within the imperial household, thus relegating Lucilla from her privileged position alongside her mother during the reign of Marcus Aurelius. This decline in standing is reflected in the coinage under Commodus which recognised his wife but not his sister (Duncan-Jones, Crispina and the Coinage of the Empress, 2006). Resentment, perhaps born of her jealousy of Crispina and her alarm at her brother's actions as emperor, led Lucilla to conspire against Commodus by planning to overthrow and murder him. The plot failed as the would-be murderer, her husband's nephew, was arrested whilst pre-empting the act by exclaiming to Commodus his intention to stab him. Lucilla was banished to Capri where she was executed a year later; her husband had not participated in the conspiracy and so was spared, withdrawing from public life to his estates in the country and remaining there, citing old age and an ailment of the eyes as an excuse.



The First Portrait Issue of Commodus







618. Commodus, as Caesar, AV Aureus. Rome, AD 175. COMMODO CAES AVG FIL GERM, bare-headed and draped bust right / LIBERALITAS • AVG, Commodus, togate, seated to left on curule chair set on platform, extending right hand; Liberalitas standing to left before, holding abacus and cornucopiae; togate citizen at base of platform standing to right, left foot on steps, holding out fold of toga in both hands. RIC 597 (Aurelius); BMCRE (Aurelius and Commodus) 635, pl. 66, 4 (same rev. die); Calicó 2274 (same dies); MIR 18, 304-12/13, pl. 2 (same obv. die); Biaggi -. 7.02g, 20mm, 6h.

Good Extremely Fine. Extremely Rare, one of only two examples on CoinArchives, and the first issue to feature the portrait of Commodus. 20,000

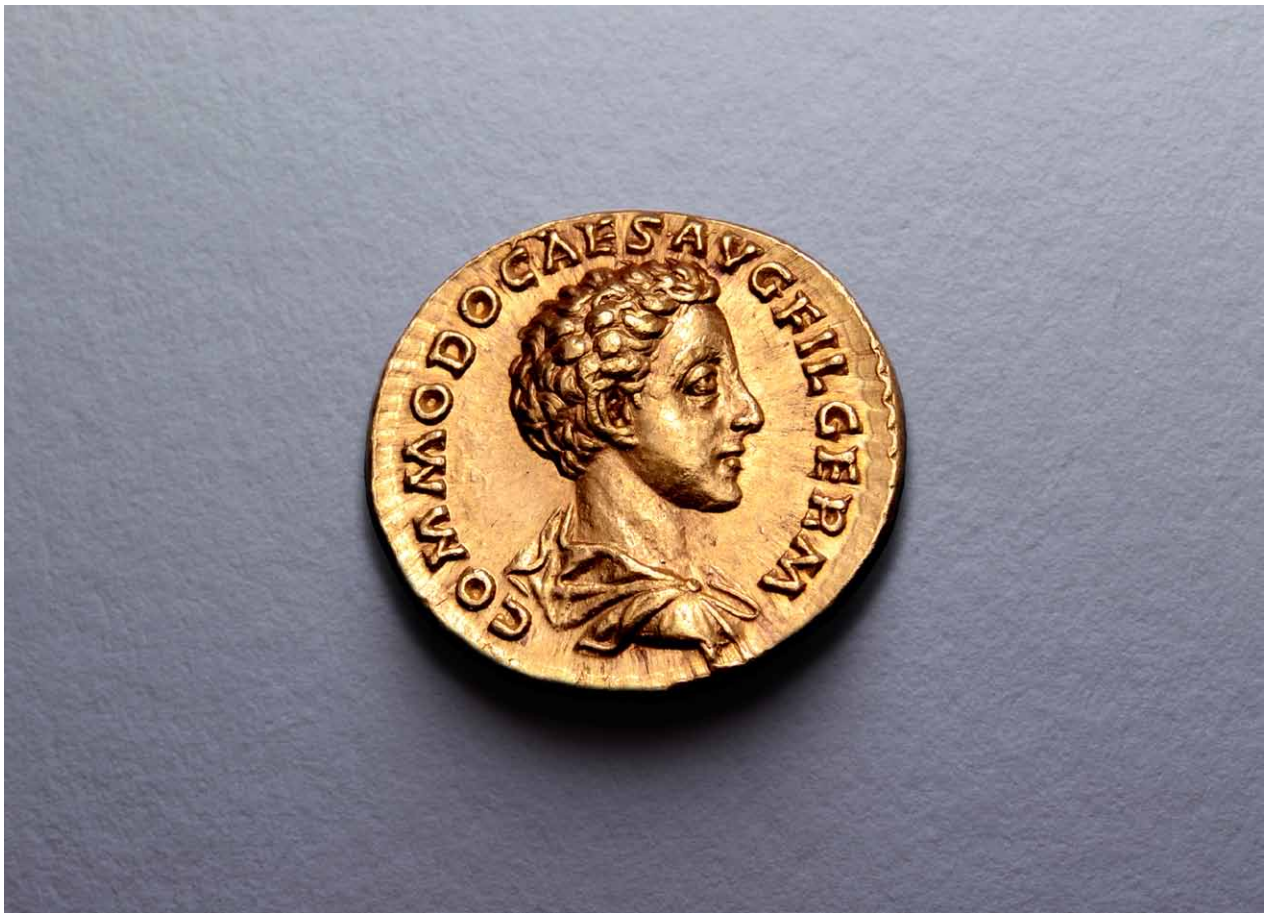
From the Long Valley River Collection;
Ex Classical Numismatic Group, Auction 100, 7 October 2015, lot 1907 (hammer: USD 32,500).

In AD 175, Commodus entered the College of Pontiffs and thus began his career in public life. In the same year, he gave a congiarium, as commemorated on this coin, this being a gift to the people usually from the emperor but here given by the teen-aged heir. Congiaria were originally distributions of oil or wine (congius meaning a measure of liquids) but the emperors' gifts grew more generous over time to include grain and money and thus the word congiarium disappeared from the numismatic legend to be replaced with liberalitas - the spirit of imperial generosity.

We can date this liberalitas thanks to a comment in the Historia Augusta which states that before his departure to the East with his father in AD 175, Commodus "in his fourteenth year...even though still in the youth's praetexta gave largess" (Historia Augusta 2.1). Therefore, this took place around June 175, during the time of the revolt of Avidius Cassius.

Avidius Cassius had been appointed governor of Syria by Marcus Aurelius and had by AD 173 successfully quelled the revolt of the Bucoli in Egypt at the head of a large army, second only in power to Marcus Aurelius himself. Cassius remained in Egypt following the rebellion, ruling the East in the name of the emperor who was spending much of his time fighting the Germanic tribes away from Rome. It is said a rumour that Marcus Aurelius had died from an illness on the Danube reached Cassius, who then persuaded his legions to acclaim him emperor. Another report is that Faustina, fearing for her husband's ill health and what this would mean for her young son Commodus, goaded Cassius to usurp Aurelius (see Historia Augusta, Avidius Cassius, 7). Whatever the case, Cassius, whether aware of Marcus Aurelius' good health or not quickly gained support in the East, with Egypt, Syria and most of the Asian provinces declaring for him. He controlled much of the East for three months, during which time Aurelius, who had been forced to withdraw from the Marcomannic war to deal with the usurper, amassed troops and prepared to march east to depose Cassius. This rebellion proved to be the catalyst for a hastening of Commodus' official entry into adulthood and assumption of imperial duties. He assumed his toga virilis on the Danubian front on 7 July 175 during preparations for the campaign against Cassius and, as this coin demonstrates, was also entrusted with performing deeds usually carried out by reigning emperors.

Cassius' rebellion lost momentum as soon as news reached the East that Aurelius was approaching with a greatly superior military force than Cassius had at his disposal. He was murdered by one of his centurions sometime in late July AD 175, as Egypt chose to recognise Aurelius again on July 28. Perhaps realising his need for a secure succession and reliable imperial colleague, two years later Marcus Aurelius made Commodus consul - the youngest consul in Roman history - and later in the same year Commodus was given the titles of Imperator and Augustus, elevating him to the position of co-emperor despite his being only sixteen years old.


COMMODO CAES AVG FIL GERM


LIBERALITAS AVG

Ex Bank Leu 36, 1985









619. Commodus, as Caesar, AV Aureus. Rome, AD 178. L AVREL COMMODVS AVG, laureate, draped and cuirassed bust right / TR P III IMP II COS P P, Castor standing left, holding spear and horse by its bridle. RIC 648; BMCRE 774-775; Calicó 2337 (this coin). 7.35g, 21mm, 11h.

Fleur De Coin. Very Rare. 15,000

This coin published in X. Calicó, Los Aureos Romanos (2002);
From the Long Valley River Collection;
Ex John Whitney Walter Collection, Stack's Rare Coins, 29 November 1990, lot 54;
Ex Superior Galleries, 7 June 1987, lot 4522.
Ex Numismatic Fine Arts Inc., Auction 16, 2 December 1985, lot 482;
Ex Bank Leu AG, Auction 36, 7 May 1985, lot 284.

When this type was minted Commodus was only 16 or 17 years old, and yet the reverse legend declares him to have held tribunician power three times, been acclaimed imperator twice, consul once, and ironically, to be pater patriae - father of the state. That he was offered this honorific, accepted it and used it immediately upon his coinage is an indication of his disposition, for it was the custom of emperors to decline the honour if offered to them too early or while they were too young. Even Nero declined the title when it was offered to him in the first year of his reign, accepting it only later. It was also customary for the honoured to defer the usage of the title for a suitable length of time out of humility - Hadrian deferred its use for eleven years.

Only the previous year had Commodus been granted the rank of Augustus, thus formally sharing power with his father, being also consul in that year - the youngest in Roman history up until that time. The reverse displays Castor as the patron of the Equites and protector of the young emperor, and represents Commodus in his role as princeps iuventutis, a title of great honour even in the days of the republic that since the reign of Augustus had been conferred on those who were intended to succeed to the throne, and which Commodus had received in AD 175.

The unhealthy overindulgence of Commodus by his father Marcus Aurelius, which may have in part led to his megalomania in later life, was perhaps due to his being Aurelius' only surviving son. He was showered with honours beyond his years, including having been made Caesar at the age of five. Yet still in this time, never far from his father or his entourage of worthy tutors, Commodus did not publicly display any of the maniacal tendencies that would later come to characterise his reign.



Victory in Britain









620. Commodus AV Aureus. Rome, AD 185. M•COMM•ANT•P• FEL•AVG BRIT, laureate, draped and cuirassed bust right / P M TR P XI•IMP VII COS V•P•P, Victory seated left, holding patera and palm branch. RIC 123; C. 496; Calicó 2301. 7.22g, 20mm, 6h.

Near Mint State. Very Rare; only two other examples on CoinArchives. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 575;
Ex property of B.R.S., United Kingdom.

Militarily, Commodus' reign was mostly an uneventful one. Apart from some wars with the barbarians beyond Dacia, the greatest contest Roman armies faced was in Britannia, when in c. AD 181 the northern tribes breached Hadrian's Wall and, according to Cassius Dio "proceeded to do much mischief and cut down a general together with his troops" (LXII.8). The identity of this individual is uncertain, but it may well have been the provincial governor Caerellius Priscus, indicating a serious state of affairs indeed. Alarmed, Commodus dispatched a previous governor, Ulpius Marcellus to counter the invasion. Marcellus prosecuted the campaign with punitive raids north of the border, possibly even as far as the southern highlands, before ultimately withdrawing back to Hadrian's Wall. By 184 the situation in Britannia was stabilised and victory was declared. Commodus took the name Britannicus, and over the course of 184/5, coins such as the present example were struck in commemoration of this victory.



“From a Kingdom of Gold to one of Iron and Rust”









621. Commodus AV Aureus. Rome, AD 190-191. M COMM ANT P FEL AVG BRIT P P, laureate and draped bust right / MIN AVG P M TR P XVI COS VI, Minerva hurrying right, head turned back, holding branch, spear and shield. RIC 222; BMCRE 301, pl. 98.18 (same dies); Calicó 2287. 7.07g, 20mm, 12h.

Good Extremely Fine; a very fine style portrait of Commodus. 17,500

From the Long Valley River Collection;
Ex Gemini, LLC - Heritage World Coin Auctions, Auction VIII, 14 April 2011, lot 358;
Ex Dr. Busso Peus Nachfolger, Auction 364, 27 April 2000, lot 197;
Ex Dr. Busso Peus Nachfolger, Auction 361, 3 November 1999, lot 616.

Commodus is often credited by ancient sources with the near destruction of the Roman Empire, through a combination of disinterest in governance and an all-consuming belief that he was of god-like status. With his accession, says the contemporary historian Cassius Dio “our history now descends from a kingdom of gold to one of iron and rust, as affairs did for the Romans of that day” (LXXII.36.4).

By the latter years of his reign when this aureus was struck, Commodus believed Hercules was his divine patron, and he worshipped him so intensely that eventually he came to believe himself an incarnation of the mythological hero, reinforcing the image he was cultivating of himself as a demigod who, as the son of Jupiter, was the representative of the supreme god of the Roman pantheon. The growing megalomania of the emperor permeated all areas of Roman life, as is witnessed in the material record by the innumerable statues erected around the empire that had been set up portraying him in the guise of Hercules, and his coinage.

The reverse of this stunning aureus depicts Minerva, daughter of Jupiter and a member of the Capitoline Triad; she had been the patron deity of Domitian, and perhaps ignoring the failure of the goddess to protect his predecessor, Commodus here solicits her favour. The other types of Commodus featured on the coinage of his later years also boldly proclaim his aspirations to divinity.







622. Divus Pertinax AR Denarius. Rome, AD 193-194. DIVVS PERT PIVS PATER, bare head right / CONSECRATIO, eagle standing right on globe, head left. RIC (Septimius) 24a; BMCRE (wars of the succession) 36-37; RSC 6. 2.91g, 18mm, 12h.

Good Extremely Fine. Rare. 1,000

From the inventory of a European dealer.



623. Clodius Albinus, as Caesar, AR Denarius. Rome, AD 193-195. D CLOD SEPT ALBIN CAES, bare head to right / FELICITAS COS II, Felicitas standing to left, holding long sceptre and caduceus. RIC 4a; BMCRE 91; RSC 15. 3.94g, 19mm, 6h.

Near Mint State; attractive old cabinet tone. 650

From a private Dutch collection;
Ex Gorny & Mosch Giessener Münzhandlung, 215, 5 March 2012, lot 234;
Ex Dr. Busso Peus Nachfolger, Auction 396, 5 November 2008, lot 621.

A Superlative Ancient Indian Imitation



624. Septimius Severus AV Aureus. Possibly struck in India, circa AD 193-211. IMPER AEL SEPTI SEVER PERT III, laureate head right / P M I PT II P VIII COS NI AV II, Victory advancing left, holding wreath in outstretched right hand, and with trophy over left shoulder. Unpublished in the standard references, but cf. NAC 102, 531 (same obverse die). 7.18g, 20mm, 5h.

Fleur De Coin. Unique and unpublished. Previously NGC graded Ch MS★ 5/5 - 5/5 (4681961-002). 15,000

Ex central European collection, Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 587.



A Very Rare Severan Legionary Aureus







625. Septimius Severus AV Aureus. Rome, AD 193. IMP CAE • L • SEP SEV PERT AVG, laureate bust right / LEG XIIII • GEM • M • V •, legionary aquila between two signa; forepart of capricorn on the shaft of each signum; TR P COS in exergue. RIC 14; BMCRE 18; Biaggi 1073; Calicó 2472a; Hill 25. 7.36g, 20mm, 1h.

Good Extremely Fine. Very Rare; only three examples of two varieties in CoinArchives. 30,000

From the Long Valley River Collection;
Ex José A. Herrero S.A., Subasta Numismática, 31 May 2017, lot 144.

This exceedingly rare and important aureus is one of only four recorded gold types in the extensive ‘legionary’ series that Septimius issued after his accession in June of 193. Cassius Dio records that he paid an accession donative of 250 denarii (10 aurei) per soldier, and it is therefore highly likely that the Rome mint legionary issues were intended to satisfy this immediate requirement. The silver denarii were struck in vast quantities, with Legio VIII Augusta at Strasbourg being honoured with a particularly large issue, though not quite as large as that of Legio XIIII. The eastern issues are by comparison all extremely rare, having evidently been issued on a much smaller scale, and only the legions III, VIII and XIIII are honoured.

Furthermore, at least some of the eastern mint coins may not have been struck until after January 194, when Septimius became consul for the second time. This represents a gap of six months or more between the Rome legionary issues, and those of the eastern mints. The explanation for both the small scale of these issues and the time differential may be that they represent a belated donative payment to loyal troops stationed in the eastern provinces. It is known that Septimius’ rival Pescennius Niger enjoyed strong but not universal support in the East (Septimius evidently had regional forces strong enough to block Legio II Traiana Fortis from sending military aid to Niger from Egypt). It is very possible therefore that locally stationed vexillationes (detachments) of the three aforementioned legions were present in the region and remained loyal to Septimius, and that they were paid their donatives with locally struck coinage after Septimius’ eventual defeat of Niger in May 194. This hypothesis is supported by the known find spot of the only other aureus of uncertain eastern (possibly Emesa or Alexandria) mint type struck for Legio VIII Augusta, for Bavaria is only a short distance from the Legion’s home at Strasbourg, and that coin may have easily been lost there after returning home with a member of Legio VIII.

Legio XIV (or XIIII) Gemina Martia Victrix meanwhile received special honours from the new emperor, perhaps reflected in the disproportionately large issue of coinage struck in its name, since Septimius had been the commander of this particular unit at the time of his elevation to imperial status. Tracing its foundation to Julius Caesar in 57 BC, this legion had participated in the invasion and conquest of Britain under Claudius and had gained its additional epithet of Martia Victrix for the vital role that it played in the defeat of the Icenian revolt led by Boudicca in 60 AD. XIV Gemina fought for Septimius on his march to Rome to overthrow rival Didius Julianus in 193, contributed to the defeat of the usurper Pescennius Niger in 194, and later probably fought in the Parthian campaign that ended with the sack of the Parthian capital Ctesiphon in 198.


IMP·CAE·L·SEP·SEV·PERT·AVG


P·M·TR·P·III·COS

A Legionary Donative Denarius



626. Septimius Severus AR Denarius. Rome, AD 193-194. IMP CAE L SEP SEV PERT AVG, laureate head right / LEG XIIII GEM M V, legionary eagle between two standards; TR P COS in exergue. RIC 14; BMCRE 19; RSC 272; Hill 43. 3.84g, 18mm, 6h.

Mint State; well detailed and in perfect state of preservation. 2,500

Ex collection of “eines hanseatischen Römerfreundes” (a Hanseatic Romanophile);
Ex Bankhaus H. Aufhäuser, Auction 13, 7 October 1997, lot 411.

Cassius Dio records that Septimius Severus paid an accession donative of 250 denarii (10 aurei) per soldier, and it is therefore highly likely that the Rome mint legionary issues were intended to satisfy this immediate requirement. The silver denarii were struck in vast quantities, with Legio VIII Augusta at Strasbourg being honoured with a particularly large issue, though not quite as large as that of Legio XIIII.

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An Extremely Rare Medallion of Septimius Severus



627. Septimius Severus Æ Medallion. Rome, AD 193-211. L SEPTIMIVS SEVERVS PERTINAX AVG IMP VII, laureate and cuirassed bust right / DIVI M PII F P M TR P IIII COS II P P, Mars standing right, naked but for a cloak over his shoulder, holding spear and resting shield on ground; cuirass sitting on exergual line to left. Gnecchi 12, pl. 94, 5 (listed incorrectly as pl. 93 in text). 44.42g, 37mm, 12h.

Near Extremely Fine; holed and plugged, attractive green patina. Extremely Rare. 7,500

From the inventory of a German dealer.

Septimius Returns Victorious





628. Septimius Severus AV Aureus. Rome, AD 196-197. L SEPT SEV PERT AVG IMP VIII, laureate, draped, and cuirassed bust right / ADVENTVI AVG FELICISSIMO, emperor on horseback right, raising right hand in salute; to right, soldier advancing right, head left, holding reins of horse and vexillum. RIC 73 var. (bust type); BMCRE 150 var. (same); Biaggi 1061 (same dies); Calicó 2427 (same dies); Hill 247. 7.24g, 20mm, 12h.

Extremely Fine; some minor surface marks, lustrous. Extremely Rare. 15,000

Ex Weise Collection;
Ex Freeman & Sear, Mail Bid Sale 11, 23 November 2004, lot 354.

Ex Biaggi Collection & Calicó Plate Coin





629. Septimius Severus AV Aureus. Rome, AD 197. L SEPT SEV PERT AVG IMP VIIII, laureate, draped and cuirassed bust right / LIBERO PATRI, Bacchus (Liber) standing facing, head left, placing right hand on head, holding thyrsus in left; leopard at feet to left, head right. RIC -, cf. 99 (bust not draped or cuirassed) = C. 303 = BMCRE 222 note; Biaggi 1081 (this coin) = Calicó 2482 (same); Hill 311. 7.21g, 20mm, 6h.

Extremely Fine; crisp details. Very Rare. 12,500

This coin published in X. Calicó, Los Aureos Romanos (2002);
Ex Hunter Collection, Ira & Larry Goldberg Coins & Collectibles, Auction 72, 5 February 2013, lot 4164 (hammer: US$ 25,000);
Ex Leo Biaggi de Blasys (1906-1979) Collection.

The tutelary deities of Septimius Severus' home city of Lepcis Magna (also spelt Leptis) were the Phoenician gods Shadaphra and Melqart, who were equated with Liber Pater (or Bacchus), and Hercules respectively. Their importance to the city is attested by several inscriptions and their prominence in Lepcitanian sculpture, the fact that their temples occupied central locations within the old forum, and the joint appearance of both Liber Pater and Hercules (or their attributes) on the coinage of Lepcis Magna from the first century BC to the first century AD. That these gods were important to Severus on a personal level is also evident, as they clearly served as the tutelary deities of his regime, appearing on several other coin issues during his reign, and on the provincial coinage in his sons' names.

Possibly One of Just 3 Known Examples









630. Septimius Severus AV Aureus. Rome, AD 203. SEVERVS PIVS AVG, laureate head to right / VICTORIA PARTHICA MAXIMA, Victory advancing to left, holding wreath and palm. RIC 297 = C. 747 = BMCRE p. 223, note to 365 = Biaggi 1113 = Calicó 2567; Roma III, lot 500 (£30,000) = Heritage 3066, lot 30117; Hill 678. 7.40g, 21mm, 6h.

Good Extremely Fine; almost invisible marks to rev. Extremely Rare; possibly only the third known example. 15,000

From the inventory of a UK dealer.

Curiously, Calicó offers a rarity of ‘S5’ for this type, while in RIC it is noted as ‘R’, yet both of these refer to the same specimen, that is also the Cohen and the Biaggi example. No references to other examples of the type except the Roma III - Heritage 3066 specimen could be identified at the time of cataloguing.

Septimius Severus’ Parthian campaign was concluded in 198 with the capture of the Parthian capital of Ctesiphon. On this occasion Septimius was acclaimed imperator for the eleventh time, and he received the title Parthicus Maximus. His successful campaign was celebrated on coinage over the next few years, and an arch was erected in Rome in commemoration of the event in 203. In the wake of his great triumph, Septimius elevated Caracalla, who had campaigned with him in the east, to co-augustus.



The Severan Monetary Propaganda









631. Septimius Severus AV Aureus. Rome, AD 205. SEVERVS PIVS AVG, laureate head right / P M TR P XIII COS III P P, Jupiter standing left, holding thunderbolt and sceptre, eagle standing to left at his feet. RIC 196; C. 468; BMCRE 469; Biaggi 1090; Hill 719; Calicó 2508. 7.29g, 19mm, 12h.

Near Mint State; highly lustrous surfaces. Rare. 20,000

Ex Roma Numismatics Ltd., Auction VIII, 28 September 2014, lot 1039.

The present aureus represents part of a concerted monetary propaganda campaign designed to reinforce the cult of the emperor and strengthen the association between the imperial family and the numerous deities and demigods depicted on the Roman coinage.

Dynastic imagery depicted on the multiple-portrait issues struck in particular around AD 200/1 presented a strong message of stability from an ostensibly virtuous imperial family, thus creating the potential for a stable succession by being seen to be grooming the next generation for the duty of ruling the empire. On their jugate-portrait issues, the mutual dependence of the sun and the moon is harnessed as a device to portray the strong bond of Septimius Severus and Julia Domna, while emphasising the concept of permanence - in this case, of the principate and the empire it ruled. Septimius' radiate crown denotes him as a representation of Sol, and the bust of Domna is set upon a crescent moon, the attribute of Luna. The legend inscribed on that type, CONCORDIAE AETERNAE (eternal harmony) is intended to refer not only to the imperial family, connoting firm hands on the tiller of the empire, the prospect of a secure succession, while also reflecting Septimius' (largely justifiable) claim to have brought peace and a renewed golden age to Rome. There existed among the general populace a heartfelt belief that a stable imperial family was conducive to having a stable domain, and this reassurance is dovetailed neatly into another key element of the Roman collective psyche - the idea that Rome and its empire were everlasting - a concept that features heavily in literature such as the Aeneid, a work that had had a profound impact on Roman culture.

For Septimius' sons Caracalla and Geta meanwhile, an association was cultivated with the tutelary deities of Septimius Severus' home city of Lepcis Magna (also spelt Leptis). For them, the Phoenician gods Shadaphra and Melqart (who were equated with Liber Pater or Bacchus, and Hercules respectively) were invoked as patron deities for the young princes. Indeed, on the provincial coinage in the name of Caracalla reverse types of Hercules dominate, while on those of Geta, Liber or Bacchus appear with great frequency. Similarly, on a parallel issue of aurei of extreme rarity the reverse type for Caracalla portrays Hercules feasting (Leu 93, 68), whereas Bacchus and Ariadne, thronged by the god's company of maenads and satyrs, were chosen for Geta (Leu 87, 66). That these two gods were important to Severus on a personal level is also evident, as they clearly served as the tutelary deities of his regime, appearing on several other coin issues during his reign, and on the provincial coinage in his sons' names. On an extremely rare series issued in 204, the two gods are specifically referred to as the 'Di Patrii'; A. Peck (University of Warwick, 1 March 2015) cohesively argues that since "in literature also, the phrase di patrii appears to have been used almost exclusively in relation to the gods of Rome, particularly with regards to the penates that were according to legend brought to Italy from Troy by Aeneas", the issue is intended to demonstrate the "equal importance that was placed upon local and imperial identities, proudly displaying the emperor's attachment to his local patria, whilst also honouring the religious elements that were at the heart of Rome's conceptualisation of patria".

Moreover, while the coinage in the sole name of the empress Julia Domna places her alongside such deities as Juno, Diana, Venus and Cybele, Septimius coinage here parallels that of his wife with what could be interpreted as either a hubristic tacit equation of the emperor to Jupiter, king of the Gods, or as an invocation of the supreme Roman deity as patron of the emperor in his role both as the gubernator of the state and pontifex maximus.

A Charmingly Well-Detailed Reverse Die









632. Septimius Severus AV Aureus. Rome, AD 207. SEVERVS PIVS AVG, laureate head to right / VICTORIAE AVGG, Victory driving galloping biga to right, holding whip in right hand and reins in left. RIC 299; BMCRE 369; Biaggi 1109; Calicó 2559; Hill 894. 7.49g, 20mm, 12h.

Near Mint State; struck from a charmingly well-detailed reverse die. Rare. 20,000

From the inventory of a UK dealer.

A highly successful military commander, Septimius Severus enlarged the Roman Empire significantly both in the east and in north Africa. The triumphal arch which still stands in the Forum in Rome was dedicated in 203 to commemorate the Parthian campaign and provide a lasting monument to his achievements. The Historia Augusta relates that, following the victory against the Parthians, the Senate granted Severus a military triumph, but suffering from gout he gave permission for Caracalla to lead the procession instead.











633. Septimius Severus AV Aureus. Rome, AD 207. SEVERVS PIVS AVG, laureate head right / RESTITVTOR VRBIS, Roma seated left, holding Victory and sceptre, shield behind. RIC 288; C. 605; BMCRE 358; Calicó 2529; Hill 840. 7.35g, 21mm, 6h.

Very Rare. Fleur De Coin - struck on a broad flan and with a beautiful mint lustre. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction III, 31 March 2012, lot 503 (hammer: £42,000).

Septimius Severus was credited with restoring stability to the Roman Empire after the tumultuous reign of the emperor Commodus and the civil wars that erupted in the wake of his murder, and by the time this coin was struck he had enlarged the Empire in the east and strengthened the southern borders through the expansion of the Limes Tripolitanus, a frontier zone of defensive forts in north Africa. The improved security of the Empire enabled Septimius to undertake restorative works in Rome itself, the theme of this coin reverse.

Roma, protecting goddess of the city of Rome, is here represented referencing Septimius' beneficent rule as founder of peace and restorer of the city. Septimius is known to have had constructed the 'Septizodium', an interesting if unexplained building, at the place where the Via Appia ascends the Palatine Hill. Ammianus Marcellinus erroneously credits the building to Marcus Aurelius (15.7.3), and implies that it was intended as a nymphaeum of imposing size and importance.



Fleur De Coin







634. Septimius Severus, with Caracalla and Geta, AV Aureus. Rome, AD 210. SEVERVS PIVS AVG, laureate head right / CONCORDIA AVGVSTORVM, Caracalla and Geta, each laureate and togate, standing facing each other, jointly holding Victory standing left on globe with their right hands. RIC 255; C. -; BMCRE 312; Calicó 2435; Hill 11106. 7.17g, 20mm, 6h.

Fleur De Coin. Very Rare. 20,000

From the inventory of a UK dealer.

Just two years before the death of Septimius, and Caracalla's despicable murder of his brother Geta, the Severan family are here portrayed as unified in the rule of the empire. The imagery presented is a strong propagandistic message of stability offered by a virtuous imperial family, creating the potential for a long-lasting dynasty by grooming the next generation for the duty of ruling the empire. Having been made Augustus at the age of ten, and only thirteen when this type was minted, the clear implication is that Rome should look forward to many more years of Severan peace.

This reverse type neatly shows the hope Severus held for unity and amity between his two sons, and his wish for them to rule together following his death and thus continue the dynasty he had founded. Imperial propaganda presented the image of a happy family that shared the responsibilities of rule: Severus' wife Julia Domna was his trusted counsellor, his older son Caracalla his second in command, and his younger son, appointed Augustus in 209, was entrusted with administrative and bureaucratic duties.

Yet the brothers' disdain for one another is well-attested; Cassius Dio relates that 'the two pretended to love and commend each other, but in all that they did they were diametrically opposed, and anyone could see that something terrible was bound to result from the situation.'

Following Severus' death whilst on campaign in Caledonia in 211, the two brothers returned to Rome from Britannia to their joint rule under the watchful eye of their mother. The brothers argued and fought over every law and every appointment, the situation becoming sufficiently unbearable that by the end of the year during the festival of Saturnalia, Caracalla attempted to have Geta murdered, without success. Later, under the pretext of meeting for a reconciliation, Caracalla had his brother slain in his mother's arms by members of the Praetorian Guard loyal to him.

After a tumultuous and bloodthirsty reign of less than six years, Caracalla was assassinated by an officer of his personal bodyguard while relieving himself at a roadside near Carrhae. Although after a brief interlude the line of Septimius' father Bassianus would continue for some time yet in the form of Elagabalus (Caracalla's first cousin, once removed) and later Severus Alexander, Caracalla's death firmly extinguished Septimius' dream for his sons to continue the Severan dynasty he had laboured to establish.




SEVERVS PIVSAVG


CONCORDIA AVGVSTORVM



Cultivating an Association with Venus









635. Julia Domna (wife of S. Severus) AV Aureus. Rome, AD 194. IVLIA DOMNA AVG, draped bust right / VENERI VICTR, Venus standing right, seen from behind, half nude with drapery hanging low beneath her derrière, holding a palm branch in her left hand, a globe in her right and leaning with her left elbow on a low column to her left. RIC 536 (Severus); BMCRE 47; Hill 100; Calicó 2641a. 7.26g, 18mm, 3h.

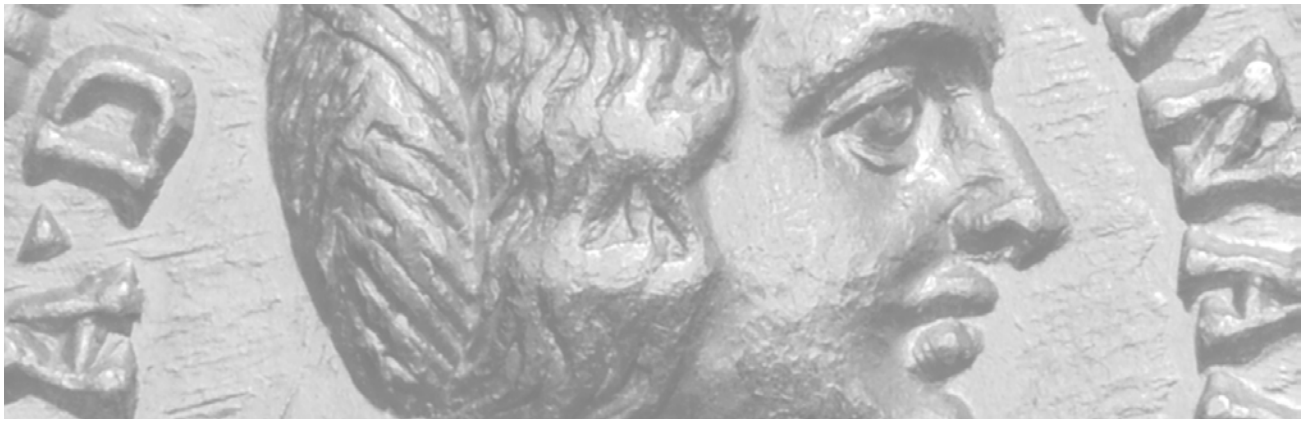
Good Extremely Fine; well centered. 10,000

From the inventory of a UK dealer.

Cassius Dio relates an anecdote that, prior to the wedding of Septimius Severus and Julia Domna, Septimius is supposed to have dreamt that Faustina Senior, wife to the last worthy emperor Marcus Aurelius, prepared their nuptial chamber within the Temple of Venus and Roma, near the imperial palace. Such a link back to the golden years before the depravations of Commodus and the ensuing civil war implied to the ever-superstitious plebs Faustina's approval of Septimius and Julia, offering her blessing to them while portending their destiny as the rightful rulers of the empire, sent to guide Rome back to better times.

Septimius aspired to restore peace and stability to the Roman Empire, and his wife Julia was to play an instrumental role in this endeavour. By all accounts their marriage was a very happy one, and it is testament to the affection in which Julia held her husband that she chose to accompany Septimius on all of his military campaigns at a time when the women of Rome were expected to stay behind in the city and await their husband's return. Fittingly, the high regard in which Septimius held his wife for her resilience, political views and faithfulness is attested to by the great number of titles conferred upon her, including that of Mater Senatus et Patriae (mother of the Senate and Rome) and, on account of her companionship in the field, Mater Castrorum (mother of the camp).

The naturally strong bond exhibited by Septimius and Julia could not have been a better stabiliser to the teetering empire after the so-called 'Year of the Five Emperors' in AD 193, and the opportunity was not lost on the new emperor and empress to secure their own positions. An association with Venus was favoured for the Empress' early coinage, so that the first issues struck for Julia feature the goddess, as we see on this stunning aureus. Julia was to be presented as a model of traditional Roman values, and here we see why the association with Venus was a crucial starting point: Venus is represented as the goddess of victory, holding a globe in her hand to signify Roman dominion over the known world. Of course, her other roles as goddess of love, beauty, fertility and motherhood, all equally important to Julia, are not forgotten in the design of this reverse type and further secure her position as the mother of the state.



Ex MoneyMuseum, Brand and O'Hagan Collections









636. Julia Domna (wife of S. Severus) AV Aureus. Rome, AD 195. IVLIA AVGVSTA, draped bust right / IVNO REGINA, Juno standing left, holding patera in right hand and sceptre in left; at feet to left, peacock standing left. RIC 560; BMCRE 42 note; Calicó 2618a (this coin); Hill 157; Biaggi 1142. 7.18g, 21mm, 12h.

Good Extremely Fine. 15,000

This coin published at www.moneymuseum.com;
This coin published in X. Calicó, Los Aureos Romanos (2002);
From the Long Valley River Collection;
Ex MoneyMuseum Zurich Collection; Classical Numismatic Group, Triton XVIII, 6 January 2015, lot 1156 (hammer: USD 25,000);
Ex Michel Dürr & Roland Michel, 16 November 1998, lot 49;
Ex Bank Leu AG 33, 3 May 1983, lot 95;
Ex Virgil M. Brand Collection, Part 3, Sotheby's, 9 June 1983, lot 372;
Ex H. Osborne O'Hagan Collection, Part IV, Sotheby, Wilkinson & Hodge, 13 July 1908, lot 531.

Ex Münzen und Medaillen 43, 1970





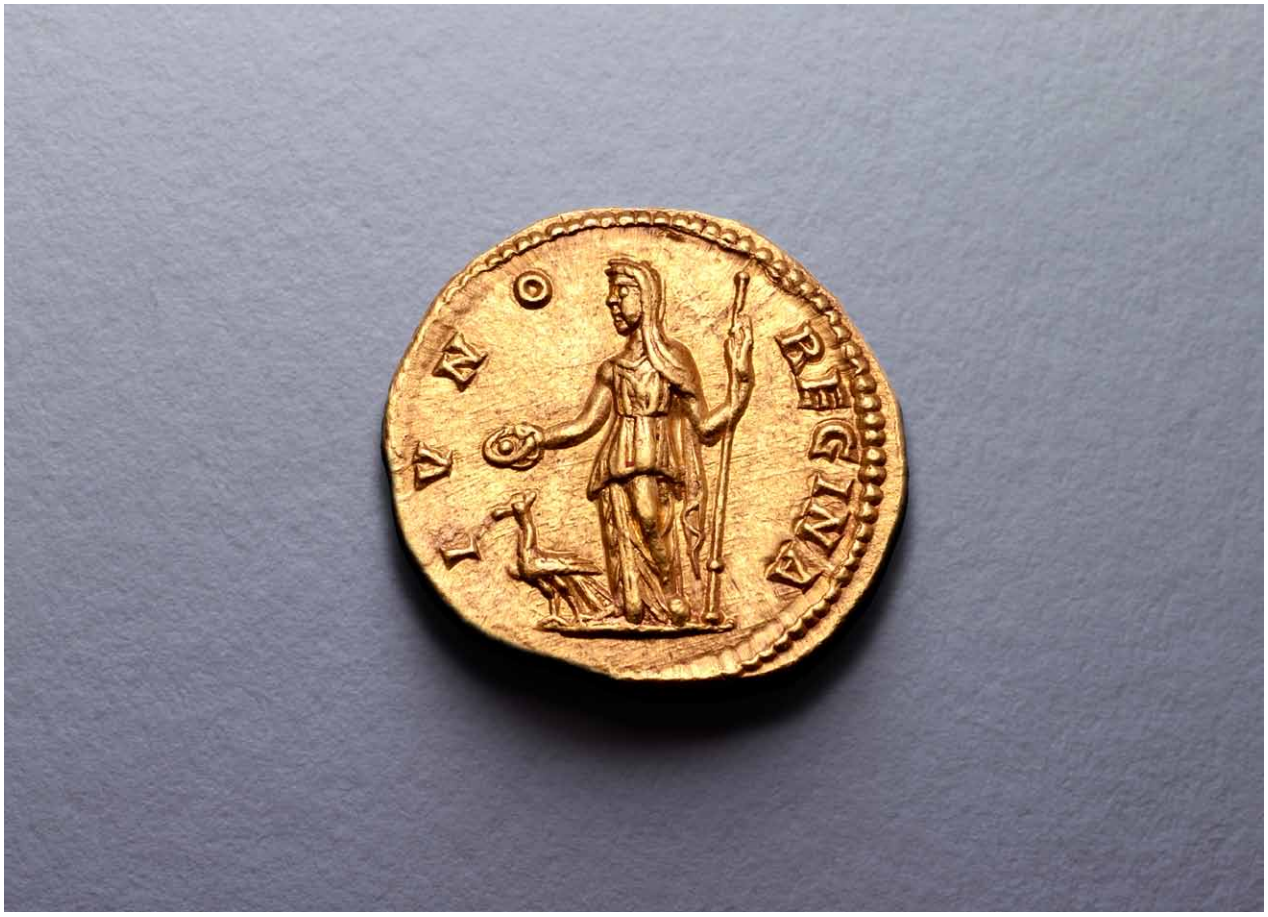




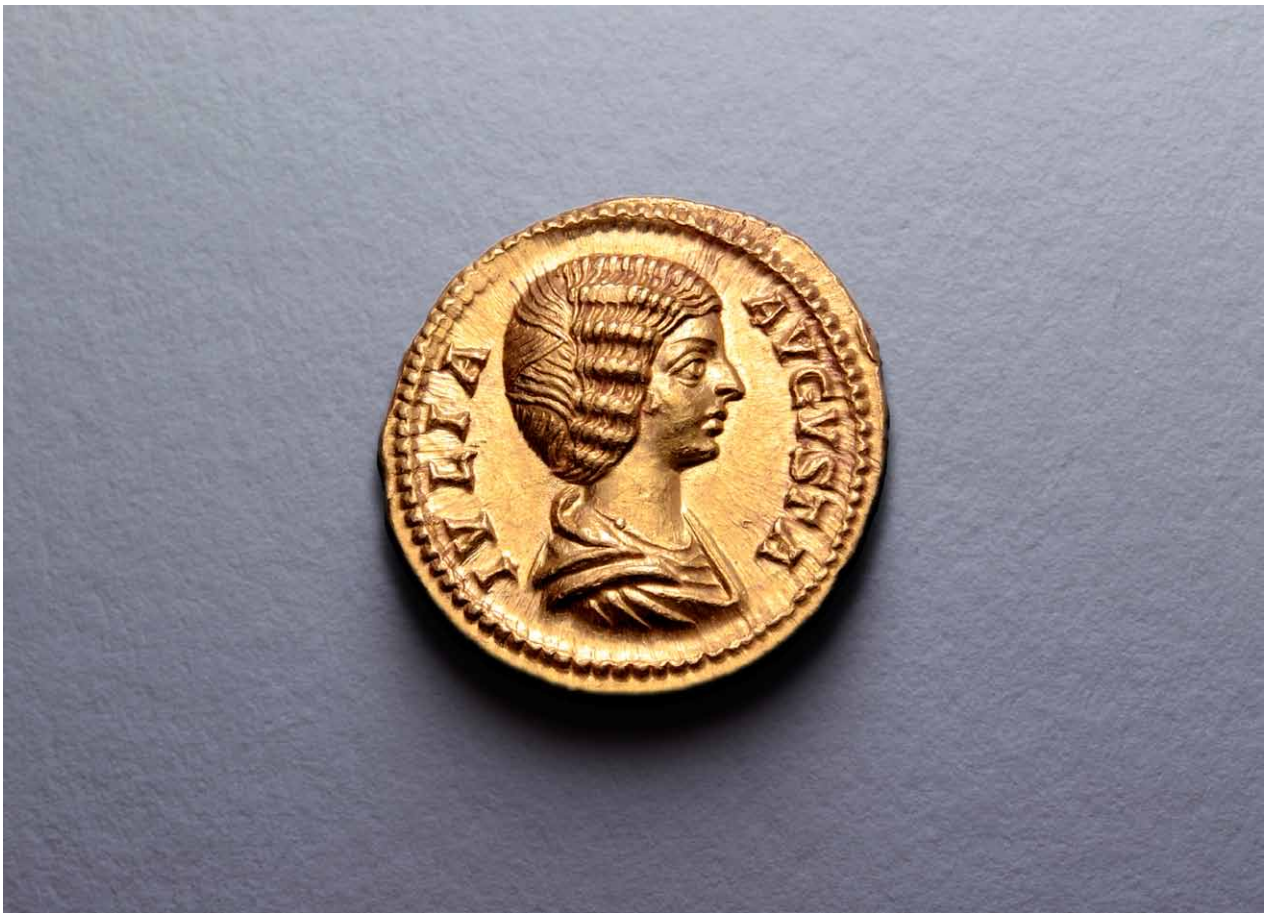
637. Julia Domna (wife of S. Severus) AV Aureus. Rome, AD 196. IVLIA AVGVSTA, draped bust right / DIANA LVCIFERA, Diana standing left, holding torch in both hands. RIC 548 var. (Severus, crescent on neck); Calicó 2610; Hill 223. 7.35g, 21mm, 6h.

Near Mint State. Beautiful lustre. Rare. 20,000

Ex Roma Numismatics Ltd., Auction V, 23 March 2013, lot 839;
Ex Leu Numismatik AG, Auction 77, 11 May 2000, lot 588;
Ex Münzen und Medaillen AG Basel, Auction 43, 12 November 1970, lot 392.


IVNO REGINA


IVLIA AVGVSTA


IVLIA AVGVSTA


IOVI PROPVGNATORI

An Excessively Rare Dynastic Aureus







638. Julia Domna (wife of S. Severus) AV Aureus. Rome, AD 201. IVLIA AVGVSTA, draped bust right / AETERNIT IMPERI, confronted laureate, draped and cuirassed bust of Septimius Severus facing right and Caracalla, laureate draped and cuirassed facing left. RIC 539a; C. 1; BMCRE -, p. 157 note 1; Calicó 2652. 7.16g, 20mm, 11h.

Fleur De Coin; minor edge abrasion. Excessively Rare; rated R5 in Calicó, no other examples in CoinArchives. 60,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XVIII, 29 September 2019, lot 1188 (sold for £80,000).

A decade before the death of Septimius, and Caracalla's despicable murder of his brother Geta, the Severan family are here portrayed as unified in the rule of the empire. The imagery presented is a strong propagandistic message of stability offered by a virtuous imperial family, creating the potential for a long-lasting dynasty by grooming the next generation for the duty of ruling the empire. Having been made Augustus at the age of ten, and only thirteen when this type was minted, the clear implication is that Rome should look forward to many more years of Severan peace.

The longevity and prominence of Domna's role as empress distinguishes her as one of the most significant women of the Roman Empire, ruling as Augusta for a quarter of a century. She married the future emperor Septimius Severus, two decades her senior, in AD 187. Their marriage seems to have been a happy one; Domna gave birth to two sons, Geta and Caracalla, in quick succession. After her husband's elevation, Domna and her sons quickly became central to message of dynastic stability promoted by Severan propaganda. She was awarded titles such as 'Mother of the Invincible Camps' and 'Mater Augustus' (Mother of Augustus). As scholar J. Langford notes, coins bearing this title were not created specifically to pay the army, but were minted in Rome perhaps with the intention to undermine the Senate by strengthening the perception of closeness between the imperial family and army.

Despite her image being more prominent than ever on coinage, Domna's power in the imperial court was curtailed between AD 200-205 with the rise of Plautianus, the prefect of the Praetorian Guard, who took her place as Septimius' closest adviser and confidante. She used her time away from court to develop a lifelong passion for philosophy, cultivating a circle of some of the finest thinkers and rhetoricians of the day. Cassius Dio writes that this earned Domna 'the most splendid reputation' for her intelligence and passion for letters among her contemporaries.



639. Julia Domna (mother of Caracalla) Æ As. Rome, AD circa 214. IVLIA PIA FELIX AVG, diademed and draped bust right / VESTA, four vestal virgins sacrificing before temple of Vesta behind; SC in exergue. RIC (Caracalla) 607; C. 234; BMCRE (Caracalla) 232; Hill 1438-9. 9.73g, 24mm, 12h.

Near Extremely Fine; well detailed. Rare. 1,750

Ex Gorny & Mosch Giessener Münzhandlung, Auction 265, 14 October 2019, lot 1411.

A Most Distinguished Pedigree







640. Caracalla AV Aureus. Rome, AD 208. ANTONINVS PIVS AVG, laureate head right / PONTIF TR P XI COS III, Septimius Severus, togate, standing facing, between the seated figures of Caracalla, togate and laureate, on his right, and Geta, togate, on his left. RIC 106; C. 455; BMCRE p. 271, §; Calicó 2786 (same dies); J. de Foville, RN 1903, p. 356, 1 and pl. 17, 10 (this coin). 7.43g, 21mm, 12h.

Mint State. Extremely Rare; in exceptional condition and one of the finest specimens known. 35,000

This coin published in J de Foville, Monnaies romaines récemment acquises par le cabinet des Médailles, in Revue Numismatique (Paris, 1903);
From the Long Valley River Collection;
Ex Numismatica Genevensis SA, Auction 4, 11 December 2006, lot 202;
Ex Claude Vaudecrane (1915-2002) Collection, Bank Leu AG, Auction 87 (Collection of a Perfectionist), 6 May 2003, lot 62;
Ex Münzen und Medaillen AG Basel, Auction XXV, 17 November 1962, lot 624;
Ex collection of the Cabinet des Médailles et Antiques de la Bibliothèque nationale de France, Paris, inv. FG 1163, de-accessioned along with other aurei between December 1960 and April 1962, and acquired by Herbert Cahn (against 400 Lagid silver coins from the collection of Giovanni Dattari);
From the Karnak Hoard of 1901.

Since securing the imperial throne in AD 145, Septimius Severus focused much of his attention on building a credible dynastic succession that would permit for a peaceful transition after his reign. Inevitably this required that his two young sons were well known in the public domain, and thus they often featured on the coinage as a key element of the imperial family's image. It is therefore no surprise to see the brothers represented here on this aureus minted in the name of Caracalla, which was struck in celebration of the co-consulship of Caracalla (for the third time) and Geta, which they jointly assumed in 208 under the watchful eye of their father.

Longevity and seamless succession were some of the primary attributes the Severan dynasty aimed to cultivate, not only because a smooth succession would lessen the likelihood of another ruinous civil war, but also because the perception or indeed expectation that there would be a peaceful transition might just help to make it so. Thus, ensuring the effective distribution of this message was of the utmost importance and the circulating coinage of the empire provided one practical medium for this dynastic propaganda.

Severus intended his sons to rule as co-augusti after his passing, and therefore it was expected that they should both gain experience of domestic government and military leadership; having inaugurated their magistracies at the Roman new year festival (at which event it is possible this aureus was distributed as a donative to the army) both Caracalla and Geta prepared to depart on a military campaign to Britain, where they would make significant inroads into Caledonia despite heavy casualties. Ultimately, it was this campaign that would claim their father's life. When the emperor fell ill, military operations were curtailed and he withdrew to York where he died on 4 February 211. His parting advice to the two boys was "Be good to each other, enrich the army" (Dio 77.15.2).

Seated on curule chairs, the traditional symbol of office used by magistrates with the power of imperium, with their father standing between them the message conveyed on this aureus is that of a familial harmony which in truth was beginning to crumble behind its façade. With the death of their father, jealousy grew between the two brothers and all pretence of cooperation or of a fraternal co-emperorship was discarded. Bitter rivalry was rife, and events climaxed at a reconciliation meeting in AD 211, when, under the instruction of Caracalla, Geta was assassinated by the Praetorian Guard in the arms of his mother. Caracalla could now assume sole rule of the empire and he ordered a damnatio memoriae against Geta's memory as well as carrying out an alienation of the senatorial aristocracy by abrogating much of their remaining authority and prestige. (E. Varner, 2004, Mutilation and Transformation, Damnatio Memoriae and Roman Imperial portraiture).


ANTONINVS PIVS AVG


P M TR P XII COS III



641. Caracalla Æ Sestertius. Rome, AD 214. M AVR ANTONINVS PIVS FELIX AVG, laureate, draped and cuirassed bust to right / P M TR P XVIII IMP III COS IIII P P, Caracalla, accompanied by two officers, standing right on platform at left, addressing officer and two soldiers standing to left before him at right, with aquila and two standards in background; SC in exergue. RIC 525c; C. 273 var. (obv. legend); BMCRE 264 var. (same). 23.18g, 33mm, 1h.

Near Extremely Fine; well centred, attractive patina. Very Rare. 5,000

From the inventory of a German dealer;
Ex Rainer Wilshke Collection, Numismatica Ars Classica AG, Auction 78, 26 May 2014, lot 1046;
Ex Numismatica Ars Classica AG, Auction 25, 25 June 2003, lot 255.

The Massacre at Alexandria



642. Caracalla Æ Sestertius. Rome, AD 215. M AVREL ANTONINVS PIVS AVG GERM, laureate, draped and cuirassed bust right / P M TR P XVIII [IMP III] COS IIII P P, Isis standing right, holding sistrum and presenting grain ears to Caracalla standing left, holding reversed spear, foot on crocodile between. RIC 544; C. 334; BMCRE 287. 18.25g, 31mm, 7h.

Near Mint State. 6,000

Ex E. P. Nicolas Collection, Maison Platt, 9-10 March 1982, lot 597;
Ex V. J. E. Ryan Collection, Glendining & Co. Ltd, 2 April 1952, lot 2682.

This type records the infamous visit of Caracalla to Alexandria, the capital of the province of Egypt. Since the conclusion of his campaign against the Alamanni in 213-4, it had become apparent that the emperor was unhealthily obsessed with the great Macedonian conqueror Alexander the Great. At this point he appears to have begun openly emulating Alexander in his personal style. Indeed, Cassius Dio (78.7-78.23) relates that “he was so enthusiastic about Alexander that he used certain weapons and cups which he believed had once been his, and he also set up many likenesses of him both in the camps and in Rome itself. He organised a phalanx, composed entirely of Macedonians, sixteen thousand strong, named it ‘Alexander’s phalanx’, and equipped it with the arms that warriors had used in his day.”

Caracalla’s visit in 215 to Alexandria while on his way east should then have been a happy occasion. However the emperor, “hearing that he was ill-spoken of and ridiculed by them for various reasons, not the least of which was the murder of his brother... concealing his wrath and pretending that he longed to see them... first greeted [the leading citizens] cordially... and then put them to death. Then, having arrayed his whole army, he marched into the city, after first notifying all the inhabitants to remain at home and after occupying all the streets and all the roofs as well. And, to pass over the details of the calamities that then befell the wretched city, he slaughtered so many persons that he did not even venture to say anything about their number, but wrote to the senate that it was of no interest how many of them or who had died, since all had deserved to suffer this fate.”



643. Caracalla Æ Sestertius. Rome, AD 215. M AVREL ANTONINVS PIVS AVG GERM, laureate, draped and cuirassed bust right / P M TR P XVIII IMP III COS IIII P P, Isis standing right, holding sistrum and presenting grain ears to Caracalla standing left, holding reversed spear, foot on crocodile between. RIC 544; C. 334; BMCRE 287. 26.71g, 32mm, 12h.

Extremely Fine; shallow planchet flaw on rev. Very Rare. 1,250

Ex Numismatica Ars Classica AG, Auction 114, 6 May 2019, lot 1618 (professionally conserved since).

Geta, Consul for the Second Time



644. Geta, as Caesar, AR Denarius. Rome, AD 205-206. P SEPTIMIVS GETA CAES, bare-headed and draped bust right / IMP ET CAESAR AVG FILI COS, Septimius (or Concordia?) standing facing on dias, between Caracalla and Geta seated on curule chairs, each with right hand outstretched and head turned inwards to face the other. RIC 42; Hill 758; RSC 64; C. 64 = BMCRE pg. 245 note. 3.05g, 19mm, 1h.

Good Very Fine; slight porosity, lightly toned with muted lustre. Extremely Rare, only one example on CoinArchives. 1,000

From a private UK collection.

This type was struck to commemorate Geta's second consulship, alongside his brother Caracalla for whom the commemorations mark the third consulship.

Ex H.C. Levis Collection, Ars Classica XI, 1925



645. Geta Æ Sestertius. Rome, AD 209-211. P SEPTIMVS GETA PIVS AVG BRIT, laureate head right / FORT RED TR P III COS II P P, Fortuna seated left holding rudder and cornucopiae, wheel under chair; SC in exergue. RIC 168a; Banti 20 (same obv. die as illustration); BMCRE 40-2. 28.14g, 31mm, 12h.

Near Extremely Fine; hairline flan crack, attractive patina. 3,000

Ex Gemini LLC, Auction III, 9 January 2007, lot 425 (hammer: $6,000);
Ex H. C. Levis Collection, Ars Classica S.A., Auction XI, 18 June 1925, lot 761.

This reverse type commemorates the return of Caracalla and Geta from Britain to Rome after Septimius' death at York on 4 February AD 211.

A Spectacular Aureus of Macrinus







646. Macrinus AV Aureus. Antioch, AD 217. IMP C M OPEL SEV MACRINVS AVG, laureate, draped and cuirassed bust right / PONTIF MAX TR P COS P P, Felicitas standing left, cradling cornucopiae with her left arm and holding long caduceus with her right. RIC 20c; BMCRE 34; Hunter -; C. 64; Calicó 2954. 6.50g, 22mm, 6h.

Fleur De Coin; stunning lustre. Extremely Rare; one of only four examples of this type auctioned in the past 20 years. 50,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XIV, 21 September 2017, lot 788 (sold for £65,000).

Having orchestrated the assassination of Caracalla, we are told by Cassius Dio (79.4), on account of a prophesy that had been noised abroad that he and his son were destined to hold imperial power, Macrinus was declared emperor by the army four days after his predecessor's death. He had used the intervening time well, communicating with all the nearby detachments of soldiers to obtain their allegiance. The Senate, so far away, was powerless to intervene, and so because he had removed the hated Caracalla and more importantly because he had the support of the army, Macrinus was accorded the title Augustus, and the title of Caesar was conferred on his son Diadumenian. Macrinus himself, the first emperor to hail from the equestrian class and the first emperor of Mauretanian descent, took the name Severus to suggest continuity with the Severan dynasty who had ruled since 193.

A shameful end to the campaign against Parthia, now under Macrinus' direction, was reached when the emperor agreed to pay a large indemnity in return for peace, so that he might instead face the threats from Dacia and Armenia. His popularity fell further when he undertook to return Rome to economic stability following the ruinously profligate spending of Caracalla; as part of his reforms Macrinus proposed to reduce the burden of military spending by lowering the pay of future recruits to the level set by Septimius. Though the veteran soldiers were to be unaffected by the pay reduction, they viewed the policy as a foreshadowing of eventual reductions in their own privileges and pay, thus significantly reducing Macrinus' popularity with the legions that had declared him emperor.

For the whole of his short reign, Antioch was Macrinus' principal residence and an imperial mint was set up there to meet the immediate monetary demands of the emperor. The coinage struck at this mint was Roman in character and style, rejecting local references in favour of traditional and time-honoured themes, such as Felicitas as depicted here, who represented the virtue of harmony that resulted from good governance and was closely associated with the 'blessedness' renewed under each new reign. Such an association was particularly important for an emperor raised by an army previously loyal to Caracalla and the Severans, of which house there were still a number of living members.




IMP C M OPEL SEV MACRINVS AVG


PONTIF MAX TR P COS P P

Antagonising Roman Sensibilities







647. Elagabalus AV Aureus. Rome, AD 220-22. IMP ANTONINVS PIVS AVG, laureate and draped bust right, with 'horn' / INVICTVS SACERDOS AVG, Elagabalus standing left, in long robe to feet and doubly girt at waist, sacrificing out of patera over altar and holding branch in left hand; star in left field. RIC 86b; C. 59; BMCRE p. 562, 209 note; Calicó 2997. 6.45g, 21mm, 6h.

Fleur De Coin. Extremely Rare, likely the finest of the few specimens known, and the only example offered at auction in over 20 years. 27,500

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction IV, 30 September 2012, lot 632 (hammer: £38,000);
Ex Numismatica Ars Classica AG, Auction 54, 24 March 2010, lot 514;
Ex Numismatica Ars Classica AG, Auction 31, 26 October 2005, lot 80;
Ex Harlan J. Berk Ltd, Auction 104, 16 September 1998, lot 8.

This stunning aureus displays all the eastern religious imagery which came to prominence on the coinage of Elagabalus' later years. His religious zeal and wanton disregard for the ancient customs and traditions of Rome has come to characterise his reign and led eventually to his demise at the hands of the Praetorian Guard after his grandmother Julia Maesa diverted their support to his cousin Severus Alexander.

Elagabalus was the hereditary High Priest of the Sun God El-Gabal, a role which he brought with him to Rome from his home town of Emesa in Syria, and which he appears to have taken far more seriously than his position as emperor. Many types of Elagabalus show the Black Stone of Emesa being carried into Rome, and legends include the title ELAGABAL, the Romanised name for the Sun God and from where we draw the name Elagabalus.

The reverse of this coin shows the Emperor sacrificing at an altar and with a star in the left field, representing Elagabal as Deus Sol Invictus, while the obverse features a portrait of the emperor laureate and with a 'horn' protruding from his forehead. Mattingly and Sydenham suggested that the horn represents rays of sun emanating from the Emperor's head, thus showing his divine patronage, and liken its use to other instances in history, such as the horn of Ammon that is present on the coinage of Alexander the Great and his successors. However, more recent scholarship has suggested that the 'horn' in question is in fact a bull's penis - symbolic of his depraved religious practices, and perhaps deliberately intended to antagonise Roman sensibilities.




IMP ANTONINVS PIVS AVG


INVICTVS SACERDOS AVG



648. Severus Alexander AV Aureus. Rome, AD 230. IMP SEV ALEXAND AVG, laureate head to right, slight drapery on left shoulder / P M TR P VIIII COS III P P, Romulus, radiate, walking right, carrying spear and trophy. RIC 103; BMCRE 620; Calicó 3121 (same dies). 6.33g, 20mm, 7h.

Fleur De Coin; perfectly centred on the flan. Rare. 7,500

From the Long Valley River Collection;
Ex Ambrose Collection;
Ex Roma Numismatics Ltd., Auction IV, 30 September 2012, lot 633;
Ex Classical Numismatic Group, Triton X, 9 January 2007, lot 701.



649. Gordian I Africanus AR Denarius. Rome, March-April AD 238. IMP M ANT GORDIANVS AFR AVG, laureate, draped and cuirassed bust right / P M TR P COS P P, Gordian standing facing, head left, holding branch in right hand and short sceptre in left. RIC 1; BMCRE 1-3; RSC 2. 2.67g, 23mm, 12h.

Good Extremely Fine; old cabinet tone with underlying lustre. 4,500

Ex Gordon S. Parry Collection, Classical Numismatic Group, Triton XII, 6 January 2009, lot 720;
Ex Giessener Münzhandlung, Auction 79, 14 October 1996, lot 656.

Gordian's long and distinguished career included the command of Legio IIII Scythica, the governorship of Britain in AD 216, and holding the position of Suffect Consul some time during the reign of Elagabalus. As an aedile, he had gained great popularity for the magnificence of the games and shows he produced for the people, however his prudence in remaining far from intrigue allowed him to escape the attention of jealous and paranoid emperors.

During his term as governor of Africa Proconsularis, a revolt broke out against the oppressive rule of Maximinus Thrax, and the people turned to Gordian, demanding that he take the imperial throne. Despite his advanced years and claiming he was too old to rule, Gordian eventually acceded to their demands. Because of his age, he insisted that his son (Gordian II) be co-emperor with him; he sent a delegation to the Senate, who confirmed him as emperor. However, Capelianus, governor of Numidia and a loyal supporter of Maximinus, invaded the province of Africa at the head of the only legion in the area and defeated Gordian II's militia army. Upon hearing of the death of his son, Gordian took his own life, but was survived by his grandson who would eventually rule as Gordian III.



650. Gordian II AR Denarius. Rome, AD 238. IMP M ANT GORDIANVS AFR AVG, laureate, draped, and cuirassed bust right / VICTORIA AVGG, Victory advancing left, holding wreath in extended right hand, cradling palm frond with left arm. RIC 2; BMCRE 28; RSC 12. 3.27g, 20mm, 11h.

Good Extremely Fine; pleasant cabinet tone. 4,500

Ex Classical Numismatic Group Inc. - Numismatica Ars Classica AG - Freeman & Sear, Triton II, 2 December 1998, lot 985.



651. Gordian II AR Denarius. Rome, March-April AD 238. IMP M ANT GORDIANVS AFR AVG, laureate, draped and cuirassed bust right, seen from behind / VIRTVS AVGG, Virtus standing facing, head left, right hand resting on grounded shield, inverted spear in left. RIC 3; BMCRE 30; RSC 14. 3.37g, 19mm, 12h.

Near Mint State; attractive light cabinet tone with mint lustre around details. 3,500

From the inventory of a German dealer;
Ex collection of a Munich physician, Gorny & Mosch Giessener Münzhandlung, Auction 249, 11 October 2017, lot 854;
Acquired between the 1960s and the late 1990s.



652. Balbinus AR Denarius. Rome, AD 238. IMP C D CAEL BALBINVS AVG, laureate, draped and cuirassed bust right / P M TR P COS II P P, togate emperor standing left, holding branch and parazonium. RIC 5; BMCRE 26; RSC 20. 3.86g, 20mm, 6h.

Good Extremely Fine; attractive cabinet tone. 500

Ex Baldwin's Auctions Ltd, Auction 99, 4 May 2016, lot 401;
Ex Spink Numismatic Circular, volume CXI, no.3, June 2003, no. RM1435.

Fleur De Coin



653. Gordian III AV Aureus. Rome, AD 241-243. IMP GORDIANVS PIVS FEL AVG, laureate, draped and cuirassed bust right / P M TR P IIII COS II P P, Apollo, bare to waist, seated left, holding branch and resting left elbow on lyre. RIC 102; C. 249 var. (draped only); Calicó 3221a; Hunter -; Biaggi 1366. 5.22g, 21mm, 12h.

Fleur De Coin. Rare. 4,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XII, 29 September 2016, lot 954 (hammer: £6,000);
Ex Roma Numismatics Ltd., Auction VIII, 28 September 2014, lot 1069.

The depiction of Apollo seated with branch and lyre, as seen on this aureus, was a reverse type never seen on an imperial coin prior to the reign of Caracalla. The iconography of Apollo as depicted here has as its origin the provincial coinage of Colophon, the city responsible for the administration of the oracle of Apollo at Claros. Milne (Kolophon and its Coinage, NNM 96, 1941) concluded that this type must have been associated with the oracle at Claros, as early Roman provincial issues suggest (see RPC II 1052). Whilst Colophon minted few coins during the imperial period until the reign of Caracalla, it would mint regularly thereafter until the cessation of provincial coinage in Ionia under Gallienus. Whilst the Roman mint may not have been consciously alluding to the Clarian cult, it has been suggested by C. Rowan (Under Divine Auspices: Divine Ideology and the Visualisation of Imperial Power in the Severan Period, 2012) that this iconography was most likely introduced to represent an emperor's patronage and consultation of the oracle at Colophon.


M IVL PHILIPPVS CAES


PRINCIPI IVVENTVTIS

A Great Rarity in Spectacular Condition







654. Philip II, as Caesar, AV Aureus. Rome, AD 245. M IVL PHILIPPVS CAES, bare-headed and draped bust to right / PRINCIPI IVVENT, Philip standing to right, holding spear in right hand, globe in left. RIC 216a; Bland, Gold 22 (dies 7/- [unlisted rev. die]); Calicó 3276; Biaggi 1390. 4.50g, 22mm, 6h.

Near Mint State. Very Rare; the finest example offered at auction in the past 20 years. 27,500

From the Long Valley River Collection;
Ex Classical Numismatic Group, Triton XXI, 9 January 2018, lot 827 (hammer: USD 45,000).

Born in AD 237, Marcus Julius Severus Philippus was seven years old when his eponymous father, the emperor Philip I, had him proclaimed Caesar early in AD 244. Although the empire was beset with many troubles, the reign started off with some promise; Philip II accompanied his father on campaigns against the Quadi and Carpi on the Danube frontier in AD 245-247, and when Philip I returned in triumph, his 10-year-old son was elevated to the rank of co-Augustus and together they presided over the extravagant Saecular Games that marked Rome's 1,000th anniversary in AD 248. However, in the following months further turmoil on the frontiers led to a rash of attempted usurpations, the most serious by the general Trajan Decius, who then marched against Rome in mid-AD 249. The elder Philip's army met the usurper near modern Verona that summer, but was easily defeated. Philip himself either died in battle of was assassinated by his soldiers soon after (Michael L. Meckler, Philip the Arab). The fate of Philip II is uncertain; Aurelius Victor (Epitome de Caesaribus xxviii) suggests he was murdered by the Praetorian guard when news of the defeat reached Rome.

Gold coins dating from the reign of the two Philips are exceptionally rare, due to the increasing scarcity of precious metals in the mid-third century. This beautiful aureus displays an exceptionally lifelike portrait of the young Caesar, then about eight or nine years of age.



655. Philip II Æ Sestertius. Rome, AD 246-249. IMP PHILIPPVS AVG, laureate, draped and cuirassed bust right / PAX AETERNA, Pax standing left, holding branch and transverse sceptre; S-C across fields. RIC 268c; C. 25. 19.11g, 29mm, 12h.

Good Extremely Fine; well detailed. 400

From the collection of Z.P., Austria.

The First Roman Emperor Killed in Battle Against a Foreign Enemy









656. Trajan Decius AV Aureus. Rome, AD 249-251. IMP C M Q TRAIANVS DECIVS AVG, laureate and cuirassed bust right / PANNONIAE, the two Pannoniae, veiled and draped, standing facing, their heads turned left and right, each holding standard pointed outwards. RIC 21a; C. 85; Calicó 3295. 4.82g, 20mm, 7h.

Near Mint State; minor edge marks, lustrous metal. Fine style. 10,000

Ex Leu Numismatik AG, Auction 1, 25 October 2017, lot 318.

Trajan Decius was acclaimed emperor by his troops while campaigning in Moesia and Pannonia on behalf of Philip I ‘the Arab’. He had been sent to quell the revolt of the usurper Pacatian, who had been proclaimed emperor himself by his troops but was, ultimately, also killed by them before the intervention of Decius. According to Zosimus, Decius was apparently reluctant and unwilling to take power. However, having taken the purple, Philip now advanced against Decius and the two met in battle near Verona, where Philip’s forces were routed and he himself was killed. Subsequently, Decius’ accession was recognised by the Senate, who conferred on him the name Traianus in reference to his predecessor Trajan, the optimus princeps (‘best ruler’) of the Roman Empire.

Taking the name of Trajan was more than simple vainglory - in the first Dacian War of AD 101-102 Trajan had reduced the Danube region to the status of a client kingdom, later absorbing it into the empire after the second Dacian War in 105-106. The new emperor, who hailed from the very same region, was seen to have already quelled a revolt in the troubled frontier area, and it was hoped he would restore the strength of the State.

This however was not to be. Barbarian incursions into the empire were becoming more frequent and more daring, while internally the empire was weakened and unable to secure its frontiers. In 250-251 a major Gothic incursion crossed the Danube and raided parts of Moesia and Thrace. Decius surprised the Goths as they were laying siege to Nicopolis, and while they at first made to retreat, they doubled back and in turn caught Decius unprepared, dispersing the Roman army and sacking their camp.

Once the Roman army had reformed, Decius again marched to confront the Gothic invaders along with his son Herennius Etruscus and the general Trebonianus Gallus. At the Battle of Abritus in the second week of June 251 on a swampy patch of ground the Roman army initially routed the Goths’ front line, but made the mistake of pursuing their opponents into the swamp where they were ambushed and destroyed under a barrage of missiles. Both Herennius Etruscus and Decius were slain, their bodies never recovered. Decius’ paychests amounting to several tons of gold, along with many weapons, were despoiled by the Goths and have since been discovered hoarded in many locations throughout the historic Gothic territories (The Battle of Abritus, the Imperial Treasury and Aurei in Barbaricum, Numismatic Chronicle 173, 2013, p. 151).

Trajan Decius thus earned for himself the dubious distinction of becoming the first reigning Augustus to be killed in battle by a foreign enemy. Trebonianus Gallus, maligned by Zosimus (1.25), became emperor on Decius’ death, and adopted his predecessor’s younger son, Hostilianus, as joint emperor despite the latter’s young age preventing him from ruling in his own right.

The Second and Finest Known









657. Valerian I AV Binio (‘Double Aureus’). Samosata (?), AD 255-256. IMP C P LIC VALERIANVS AVG, radiate and cuirassed bust to right / MINERVA VICTRIX, Minerva standing to left, holding Victory in right hand and inverted spear with left, shield at her feet, trophy of arms behind. RIC -; Calicó -; Cohen -; MIR -; CNG 106, 799 (same obv. die). 5.39g, 21mm, 6h.

Near Mint State. Unpublished in the standard references; the finest of only two known examples, the CNG specimen being holed. 15,000

From the Long Valley River Collection;
Ex Leu Numismatik AG, Auction 1, 25 October 2017, lot 329.

Reigning during of the most turbulent periods of Roman history, Valerian achieved everlasting notoriety as the first Roman emperor to be captured in battle, a shocking event that had a dramatic impact on the perception of Roman arms in cultures across the Mediterranean.

He rose to power as a capable military commander, who was entrusted to hold Rome when then-emperor Trajan Decius left to fight the Gothic invasion in the Balkans. After Decius was defeated, the first emperor to die in battle against a foreign enemy, Trebonianus Gallus assumed the purple. He too would rely on Valerian for assistance, this time against the rebellion of Aemilianus, commander of the Moesian legions. Before Valerian could come to Gallus’ aid, however, the emperor was murdered by his own troops who had defected to Aemilianus, who later suffered a similar betrayal and death before ever reaching Rome. These legions then declared Valerian as emperor, whose elevation was ratified by the Senate shortly thereafter.

Valerian’s first official act was to appoint his son Gallienus co-emperor, in order that together father and son might tackle the myriad threats both internal and external that were then assailing the empire; the turmoil of the period and the excessive strain placed on the Roman economy is evidenced by the beginning of a massive decline in the Roman monetary system. Valerian would confront the Sassanid Persian threat in the East, and Gallienus would take charge of the West. Valerian at first met with success: Antioch was once again re-taken, and the province of Syria was returned to Roman control. In 259 Valerian reached the ancient city of Edessa, near the modern Turkish-Syrian border. Here an outbreak of plague among the legionaries weakened the Roman forces, and in early 260 Valerian was decisively defeated in the Battle of Edessa.

Shortly after, Valerian would come face to face with the leader who had been troubling emperors for decades – the Sassanid Persian king Shapur I, known as Shapur the Great. The battle was a decisive defeat for the Romans, and Valerian himself was taken captive and deported to Persia alongside what remained of his army. His fate thereafter has been the subject of much speculation. Christian writers (such as Lactantius, De Mortibus Persecutorum), sought to assign a fitting death to one of their most infamous persecutors. Likewise, Romans assuming the worst of their traditional Persian enemies described several versions of Valerians torture, humiliation and eventual grisly death. These included being used as a human mounting block and been skinned and then stuffed with straw (Trebellius Pollio, Life of Valerian; Aurelius Victor, Caesares, 32; Eutropius IX, 6). However, modern scholars have disputed many of these accounts as inconsistent with Persian traditions of treating captured kings, and it is more likely he simply died in captivity as a “living trophy” (Touraj Daryaee, Sasanian Iran).

A Unique Aureus of Gallienus









658. Gallienus AV Aureus. Siscia, AD 262-268. GALLIENVS AVG, laureate head right / MARTI PROPVGNATORI, Mars advancing right wearing crested helmet, cuirass, pteruges and high caligae with ties. RIC -; Calicó -; Göbl -; MIR -: unpublished in the standard references. 3.37g, 17mm, 6h.

Minor marks, otherwise Good Extremely Fine. Apparently unique and unpublished, save for its previous auction appearance. 15,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction VIII, 28 September 2014, lot 1074 (sold for £30,000);
Ex James Howard (1937-2009) Collection.

For reverse legend and type cf. Göbl MIR 36, 1439h i and ff (radiate bust left) and 1439h and1440h (head left, wearing crown of reeds). For an in depth discussion on the mint of Siscia under Gallienus cf. R. Göbl. MIR 36, pp. 118-122; R.A.G Carson, Coins of the Roman Empire, p. 103 and Besly-Bland, The Cunetio Treasure, p. 38.

There is no doubt that the mint at Siscia was first opened by Gallienus in AD 262 with personnel transferred from the mint of Rome. However, the issues of the two mints may generally be distinguished by their different reverse types and the distinctive extended laurel ties of Siscia. Gallienus encouraged a new style of sculpture in Rome, which harked back to the classicism of the 1st century, so that the early expressive bust styles of Siscia are very similar to those at Rome (cf. MIR 36, Rome series 9, pls. 54 and 55) with a forceful expression, aquiline nose and pronounced furrow in the upper lip. This portraiture is clearly intended to present him as an authoritarian and resolute leader capable of restoring order and prosperity in a time of imminent threat to the empire from all around, both barbaric and in the form of pretenders including Ingenuus, Regalianus, Macrianus, Quietus, Aemilianus, Aureolus and Postumus.

Gallienus saw himself during his sole rule as a soldier and poet, who was personally steeped in Greek culture, a philhellenist, like Hadrian, interested in the neo-Platonist philosophy of Plotinus, the last great pagan philosopher.



An Unorthodox Portrait









659. Gallienus AV Heavy Aureus. Rome, AD 265-266. GALLIENVS P F AVG, head of Gallienus to left, with slightly uplifted gaze, wearing wreath of grain leaves / VICTORIA AVG, Gallienus standing facing, head to left, holding globe in right hand and transverse sceptre in left, being crowned with wreath by Victory standing behind, holding palm. RIC 81; C. 1112; Göbl, MIR 692b; Biaggi 1478; Calicó 3614. 6.09g, 21mm, 5h.

Near Mint State. Very Rare; a wonderfully solid and very heavy example (the type was issued on planchets as light as 2.75g) and one of the finest known surviving specimens. 17,500

From the Long Valley River Collection;
Ex Leu Numismatik AG, Auction 2, 11 May 2018, lot 306.

Gallienus was named Caesar at the same time his father Valerian became emperor in AD 253, but within a month he was promoted to the rank of Augustus and co-ruler. The responsibility for the western provinces fell to him the following year as Valerian marched east to campaign against the Sassanid Persians. Gallienus proceeded to take military action to secure the Rhine and Danube frontiers from German attacks; his efforts were successful and earned him the title 'Germanicus Maximus' five times between 255 and 258, though at the cost of his eldest son during a campaign in the Danube region early in 258. This was the beginning of a series of unfortunate events to befall the western emperor.

Valerian was captured by the Sassanid Persian king Shapur I in 260, significantly weakening Gallienus' position and leaving a power vacuum in the east. The first to take advantage was Ingenuus, governor of Pannonia and Moesia, who was proclaimed emperor at Sirmium by the troops under his command but defeated soon after by Gallienus' general Aureolus. Rebellion also broke out on the Danube frontier when Regalianus proclaimed himself emperor, requiring a prompt and successful action on Gallienus' part. A further uprising occurred in 260, when Macrianus and Quietus were proclaimed joint emperors, making Antioch their capital with widespread support in the Eastern provinces. Macrianus marched against Gallienus but was killed by Aureolus in 261, while Quietus was murdered in Emesa where he was taking refuge. The following year saw Gallienus' general Aureolus himself revolt, although he was swiftly convinced to make peace. Whilst the uprisings in the east had been successfully quelled, it had cost Gallienus dearly in the West. By the end of 261, Postumus had taken control of Gaul, Britain and Spain and assumed the title of Augustus, establishing an independent empire that would survive for almost 15 years.

Unable to successfully challenge the Gallic Empire carved out by Postumus, Gallienus spent the following years dealing with minor invasions and rebellions until the Goths and the Heruli launched a large scale incursion into the Balkans in 268. Leaving Aureolus in charge at Milan, Gallienus advanced to counter the invasion, but was unable to prevent the sacking of Athens before finally catching up with and defeating the invaders at Naissus. Taking advantage of the Gothic War, Aureolus defected to Postumus, compelling Gallienus to return to Italy in September 268, where he defeated Aureolus' forces at Pontirolo and laid siege to him in Milan. Before Gallienus could bring matters to a decisive conclusion however, he was murdered in his camp by the commander of his Dalmatian cavalry.



The Second Known Example







660. Saloninus, as Caesar, AV Aureus. Rome, AD 256. SALON VALERIANVS NOB CAES, bare-headed and draped bust to right / SPES PVBLICA, emperor standing to right, holding spear, facing Spes standing to left, holding flower. RIC -; C -; Vagi 2357; Calicó 3693a. 3.07g, 21mm, 12h.

Near Mint State. Exceedingly Rare; the second known example. 50,000

"Nobly born, royally reared, and then killed, not on his own account but on his father's", according to the Historia Augusta (19.1), this son of Gallienus receives vague and inconsistent treatment in the textual evidence but is more richly represented by numismatic sources like this exceptional example.

Saloninus was raised to the rank of Caesar by his father Gallienus in 258 following the death of his older brother Valerian II, who had died under suspicious circumstances while under the guardianship of Ingenuus, who seems to have held an extraordinary command as governor of the Illyrian procinces (Upper and Lower Pannonia and Lower Moesia).

J. Bray (Gallienus: A study in reformist and sexual politics) conjectures that Saloninus's appointment as Caesar, like that of his elder brother, Valerian II, in Illyria, was made at the instigation of Valerian I who was, simultaneously, the senior Emperor (Augustus) and grandfather of the two young Caesars and, as head of the Licinius clan, exercised also the patria potestas[1] over all members of the Imperial family, including his son Gallienus, his co-Emperor (and co-Augustus). Bray suggests that Valerian's motive in making these appointments was securing the succession and establishing a lasting imperial dynasty. Like Valerian II, who had been made the ward of Ingenuus, governor of the Illyrian provinces, Saloninus was put under the protection of the praetorian prefect Silvanus. As Caesar in Gaul, Saloninus had his main seat in Cologne.

Aged only fourteen at the time this aureus was minted, we know that the young Saloninus was sent to Gaul to ensure peace in the provinces under the care of his guardian Sylvanus, while his father worked to quell the revolt of Ingenuus, who had now risen as a usurper (Zosimus 1.38.2). Though inconsistencies litter the written accounts of what happened in Cologne upon the rebellion of the usurper Postumus (the Epitome de Caesaribus 32 claims that it was Valerian II killed at Cologne upon the order of Postumus, whom the army had proclaimed emperor) the numismatic evidence (which helps to date the respective deaths of these brothers) combined with the accounts of Zosimus and the Historia Augusta bear out that this murdered son was in fact Saloninus, who died in AD 260. This latter identification places the execution of Saloninus in what Alfoldi characterised as a year of "catastrophes unexampled in Roman history" (Alfoldi, A. in CAH vol. XII, ed. S.A. Cook, et al. 1965, p.182), the year when multiple usurpers rose up and when Shapur I of Persia captured the emperor Valerian.

In 260 (probably in July) Silvanus ordered Postumus to hand over some booty that Postumus's troops had seized from a German warband which had been on its way home from a successful raid into Gaul. However, Postumus's men took violent exception to this attempt to enforce the rights of the representative of a distant emperor who was manifestly failing in his duty to protect the Gallic provinces. They turned on Saloninus and Silvanus, who had to then flee to Cologne with some loyal troops. It was probably at this time that Postumus was acclaimed emperor by his army. Postumus then besieged Saloninus and Silvanus in Cologne. Betrayed by his army, Saloninus seems to have met his death at the age of just eighteen and incredibly rare gold coinage, like this aureus where only one other example is known to exist, serves to document his short time as Caesar.


SHLOMVHLERIANVSMODCAES


SPESPVBLICA



661. Carausius BI Radiate. London, no mint mark, AD 287-290. IMP CARAVSIVS P F AVG, radiate, draped and cuirassed bust right / ADVENTVS AVG, emperor on horseback to left, with right hand raised and holding sceptre, trampling captive seated left below hoof. RIC 732 (this coin cited); C. 5; Webb 821 (this coin). 4.52g, 20mm, 5h.

Near Extremely Fine; in exceptional condition, well centred and struck. Very Rare. 2,000

This coin cited in P. H. Webb, The Reign and Coinage of Carausius (London, 1908);
This coin cited in H. Mattingly & E. A. Sydenham (ed.'s), The Roman Imperial Coinage, Vol. V, Part II (London, 1933);
Ex Richard Cyril Lockett Collection, Glendining & Co., 6-9 June 1955, lot 175 (part of, with original ticket);
Ex Percy H. Webb Collection.



662. Carausius BI Radiate. Camulodunum, AD 290-293. IMP C M CARAVSIVS P F AVG, radiate, draped and cuirassed bust right / PAX AVG, Pax standing left, holding branch and sceptre; S-C across fields. RIC 481; Webb 535. 4.71g, 24mm, 5h.

Good Extremely Fine. 750

From a private European collection.



663. Allectus Æ 'Quinarius'. Camulodunum, AD 293-296. IMP C ALLECTVS P AVG, radiate and cuirassed bust right / LAETITIA AVG, galley right; QC in exergue. RIC 125; C. 20. 3.29g, 21mm, 6h.

Extremely Fine; a well-struck and detailed portrait of Allectus. Rare. 500

From a private UK collection;
Ex Roma Numismatics Ltd., E-Sale 58, 20 June 2019, lot 1226 (professionally cleaned and conserved since);
Ex Dr. Walter Neussel Collection, No. 2102 (collector's ticket included), Dr. Busso Peus Nachfolger, Auction 420, 1 November 2017, lot 506.



Aurelian Marches to Reclaim the East







664. Aurelian AV Aureus. Rome, AD 272. AVRELIANVS AVG, laureate and cuirassed bust right, with slight drapery on left shoulder / P M TR P COS P P, radiate lion leaping to left, holding thunderbolt in its jaws. RIC 159 (Siscia); Göbl Aurelian, 129An20 (these dies, given as Rome mint), pl. 75 = Vienna 40.413; BN p. 416 and pl. 85, 259; Calicó 4022 (same reverse die); NAC 99, 32 = NGSA 4, 236 (same reverse die). 5.89g, 21mm, 11h.

Near Mint State; well centred and struck on a broad flan. Almost certainly the finest known example of the type, and superior to the only other specimen offered in the past 20 years. 35,000

From the Long Valley River Collection;
Ex Roma Numismatics Ltd., Auction XV, 5 April 2018, lot 616;
Ex private European collection.

Featuring a radiate lion carrying a thunderbolt in its jaws - by AD 272 a familiar design on the Roman imperial coinage, first instituted on the coinage of Caracalla over half a century earlier - this aureus of Aurelian bears the same religio-propagandistic message as the coinages of those other emperors who made use of the type. Caracalla, Philip I, Philip II, and Gallienus all campaigned or conducted war in the East; the lion has ever been from the earliest days a solar symbol and hence representative of the East on account of this being the 'land of the rising sun'. The radiate nature of the lion confirms this through an implied amalgamation with Sol (equated with the Greek deity Helios), the initially minor Roman solar god who came to increasing prominence in third century Roman religion, particularly as a patron of soldiers (Sol Invictus). The thunderbolt meanwhile is a clear reference to Jupiter; this composite image therefore has been interpreted as Roman dominance over the east, and as a sign of the high esteem in which Aurelian held solar worship due to the conflated depiction of these divine attributes of Jupiter and Sol.

This aureus was issued in late 271 or 272 for the purpose of Aurelian's war to reclaim the Eastern provinces of Syria, Palestine, Egypt and large parts of Asia Minor from the separatist Palmyrene Empire ruled by Queen Zenobia and her son Vabalathus. In early 272 Aurelian crossed the Bosphorus and his expeditious prosecution of the war, the defeat of the Palmyrene field army at Immae and Emesa, and a general policy of amnesty towards cities that opened their gates resulted in the swift recovery of the breakaway provinces, such that by the Summer of 272 Zenobia and Vabalathus were besieged at Palmyra, which soon capitulated. Zenobia and the Palmyrene council were put on trial in Emesa; most of the high officials were executed, while the queen and her son were taken to Rome to be marched through the city in Aurelian's triumph, Zenobia bound with golden chains to enhance the spectacle. Palmyra itself, though initially spared by Aurelian, spurned the emperor's clemency and rebelled again in 273; this time no quarter was shown - the citizens were massacred and the city was razed to the ground.

Following the successful conclusion of the campaign, Aurelian further strengthened the position of Sol Invictus as one of the premier deities in the Romano-Greek pantheon by constructing a new temple in the Campus Agrippae at Rome which was dedicated on 25 December AD 274 with lavish decorations, many of which were spoils taken from the sack of Palmyra. Meanwhile the priests of Sol were elevated from simple sacerdotes drawn from the lower ranks of Roman society to pontifices and members of the new college of pontifices instituted by the emperor, of which every pontifex of Sol was a member of the elite senatorial class. This apparent usurpation of Jupiter's pre-eminence within the Romano-Greek pantheon may have been eased by the ancient primacy of solar worship in the Eastern parts of the empire and the pre-existing association between the two deities: Helios had occasionally been conflated in classical literature with Zeus, being either directly referred to as Zeus' eye, or clearly implied to be (see for example Hesiod WD 267).





The Fourth Labour of Hercules







665. Probus AV Aureus. Siscia, AD 278. IMP C M AVR PROBVS P F AVG, laureate bust left, wearing imperial mantle and holding eagle-tipped sceptre / HERCVLI ERYMANTHIO, Hercules standing slightly right, lion-skin and the Erymanthian boar over his shoulder. Cf. RIC 586 & 587 (obv. legend and bust variants on both); Calicó 5146; CNG, Triton III, lot 1168 (same obv. die); NAC 39, lot 169 (same obv. die). 5.97g, 21mm, 12h.

Mint State; previously NGC graded NGC MS★ 5/5 - 4/5. Extremely Rare. 65,000

From the Long Valley River Collection;
Ex Morris Collection, Heritage World Coin Auctions, NYINC Signature Sale 3071, 6 January 2019, lot 32228 (hammer: USD 95,000);
Ex Numismatica Ars Classica, Auction 27, 12 May 2004, lot 485.

This stunning coin depicts one of the famous labours of Hercules on the reverse. Punished for murdering his wife and children in a rage visited on him by Hera queen of the gods, Hercules was tasked with ten labours to redeem himself, meted out by his cousin King Eurystheus, (two of the tasks were disqualified as Hercules was considered to have received too much help). Ultimately, when these tasks were completed he would be rewarded with immortality by the gods. The labour depicted here is the capturing of the Erymanthian boar, the fourth of Hercules' tasks. The boar 'of vast weight' according to Ovid, lived on mount Erymanthos, giving its name to the creature, and wreaked havoc upon nearby farms and villages. Eurystheus requested that the boar be captured alive ensuring the difficulty of the task for Hercules. Apollodorus gives us the closest account of the capture in The Library and also touches on it in his Argonautica, describing how he chased the boar to exhaustion into deep snow from where he was able to trap and chain it. It was Statius who in his Thebaid book VIII described how Hercules lifted the boar 'breathing from the dust' and carried it on 'his left shoulder'. It is this moment that is shown here, the victorious aftermath of overcoming the boar who appears here, on his left shoulder, limp and almost lifeless despite the fact that he is still alive. The traditional lion-skin that Hercules is so often depicted wearing is here clearly visible, the head immediately below the body of the boar. Harkening back to his first labour, the slaying of the Nemean Lion, the almost jugate heads of the animals in this design emphasises Hercules' power over beasts and more broadly the taming of nature by men.

The presence of Hercules on the coins of the Roman Emperors is a trope from as far back as Augustus. He represented the labours the emperor had to endure for his citizens and the eventual deification that would be the reward for this service. Probus however, was never deified unlike many of his predecessors, due to his assassination by his troops. This is recorded in the Historia Augusta as follows: "Now away with those who make ready soldiers for civil strife, who arm the hands of brothers to slay their brothers, who call on sons to wound their fathers, and who deny to Probus the divinity which our emperors have wisely deemed should be immortalised by likenesses, honoured by temples, and celebrated by spectacles in the circus!".




IMP C M AVR PROBVS P F AVG


HERCVLI VICTORI

The Archetypal Soldier-Emperor







666. Probus AV Aureus. Siscia, AD 279. IMP C M AVR PROBVS P F AVG, draped and cuirassed bust left wearing ornate helmet, presenting spear and holding shield decorated with aegis / P M TRI P, Probus standing in car of slow quadriga to right, laureate and togate, holding eagle-tipped sceptre in left hand and extending right hand with open palm; COS III in exergue. RIC -, cf. 579 (for reverse type); C -, cf. 453 (for reverse type); Calicó -, cf. 4177 (for reverse type); NAC 25, lot 231 (same dies). 6.41g, 21mm, 6h.

Near Mint State. Of the greatest rarity; only the second knwon specimen. 40,000

From the Long Valley River Collection;
Ex Helios Numismatik GmbH, Auction 3, 29 April 2009, lot 231.

Raised to power by the army, Marcus Aurelius Probus was a product of the third century crisis that saw a marked shift in the paradigm of imperial leadership. No longer did an emperor emerge from a system of succession, either as son or inherited heir of a sitting emperor, instead emperors were chosen by the military based on factors that included popularity, generosity towards the troops and their ability to produce measurable outcomes.

“As a youth Probus became so famed for his bodily strength that by approval of Valerian he received a tribuneship almost before his beard was grown” (Historia Augusta, 3.1). From this early recognition Probus went from strength to strength, becoming one of the highest placed lieutenants of the Emperor Aurelian and then supreme commander of the East under the Emperor Tacitus. Upon the death of Tacitus, Probus was made emperor by the army of Syria in AD 276, having defeated Florianus who too had attempted to ascend the imperial throne. The senate duly acknowledged the exploits of Probus and conferred upon him the names: Caesar, Augustus, Pontifex Maximus as well as granting him Tribunitian power and Proconsular command.

Yet, the apparent stability granted to Probus by the affirmation of his leadership was not enough to quell the economic and social unrest that continuously threatened peace across the empire. Probus’s rule was marked by the threat of both usurpation and of advances from invaders along the borders. This instability made it all the more important for Probus to deliver, at all times, a composite vision of the emperor ‘victorious’ and we can see this reflected in his coinage. This specimen, of the highest rarity, encapsulates this idea across both its obverse and reverse.

On the reverse Probus stands garbed in ceremonial attire: togate with a laureate crown, he holds an eagle tipped sceptre in one hand and guides a quadriga with calm composure in the other. This composition draws direct parallels with triumphal and consular processions and thereby contributes a formal ritual facet to the image of the emperor victorious. On the obverse, the militant dimension of this image is added. This ‘heroic bust’ portrait, in which the emperor is depicted in a three-quarter view, tempts recollection of earlier numismatic prototypes and thereby of other legendary military leaders as Probus is presented as an emperor poised and ready to strike. The composition also invites us to hone in on some of the finery that he is adorned in, from an ornate helmet topped with a laurel wreath to a shield proudly displaying the head of Medusa set to petrify any incoming enemy.

This image of Probus victorious prevails across his coinage and few issues celebrate any specific events, which presents a challenge to numismatists when trying to establish a chronology in his reign. We can however presume that due to the pairing of TRI P with COS III the coin celebrates the third or fourth renewal of his tribunician power due to the unorthodox (but consistent) links between titles across his coinage.


IMP C M AVR PROBVS P F AVG


P M TR I P
COS III

Ex Collection of a Perfectionist







667. Probus AV Aureus. Lugdunum, Summer AD 281. IMP C M AVR PROBVS AVG, laureate and cuirassed bust left / VICTORIA PROBI AVG, Victory advancing right, holding wreath and palm branch; to right, trophy at base of which are two seated captives. RIC 11; C. 799 (misdescribed); Bastien, Lyon 302c (this coin); Calicó 4221 (same dies). 6.28g, 21mm, 1h.

Fleur De Coin. Extremely Rare; one of only four specimens known and one of only two in private hands. 30,000

This coin published in P. Bastien, et al, Le monnayage de l'atelier de Lyon (Paris, 1972-2003);
From the Long Valley River Collection;
Ex Claude Vaudecrane (1915-2002) Collection, Leu Numismatik AG, Auction 93 (Collection of a Perfectionist), 10 May 2005, lot 108;
Ex Bank Leu AG, Auction 13, 29-30 April 1975, lot 487.

Probus' ascension to the throne in AD 276 occurred at an unstable time for the Roman Empire: three emperors had died over the last year, two of whom were assassinated and the third is rumoured to have been; the security of the empire was threatened by foreign invasion and Florian, the brother of the previous emperor Tacitus, had been declared emperor by the senate and army in the West in opposition to Probus in the East. Probus therefore had a difficult task ahead of him to defeat his rival for the throne and restore order to a destabilised empire.

Probus had employed a Fabian strategy to defeat Florian, avoiding an outright battle and instead relying on skirmishes, the intensity of the summer heat and the discontent this caused among Florian's army to weaken his enemy's position. Florian was soon killed by his own forces, and Probus was confirmed as emperor by the Senate with a minimum of bloodshed.

Despite the calamitous state of the Empire when Probus ascended the throne, he proved himself to be an efficient and productive emperor, defeating numerous foreign enemies and improving some parts of the areas devastated by war through engaging the army during peacetime in building projects such as growing vines in Gaul, Pannonia and Moesia. Though his rule is covered to an extent by ancient historiographers, the stories often do not match up and the picture we receive of Probus' rule is somewhat broad and lacking in detail. However, what the sources agree on are the great military achievements of this emperor and the respect he earned both from the conquered and his own people.

Unfortunately for numismatists, Probus' coinage is more focused on emphasising the emperor's virtus than recording specific achievements, thus making it difficult to establish a chronology or associate types with particular events. This coin, for example, celebrates the emperor's victory over enemies unspecified. Struck in the latter part of his reign, it presents the emperor in a highly stylised and orthodox manner, dispensing with the rounded and more individualistic features of some his early portraits and instead showing a lean, straight-nosed soldier-emperor in military attire. Though this portrait is not so militarised as certain types struck under Probus, which often portray him fully armoured and helmeted, carrying spear and shield at the ready, the origin of this emperor and the nature of his reign is still very much explicit in the combination of a familiar trophy reverse type with the laureate and simply cuirassed bust suggestive of a battle-tested commander.

Despite his virtues, there was little security to be found in wearing the purple during this period. A long series of civil wars had created a penchant for general-emperors, elected by the army and thereby required to repay the soldiers for their support. Further, internal divisions had left Rome vulnerable to foreign enemies with Germanic tribes attacking the upper Rhine and Danube regions and Aurelian's Persian campaign still unresolved. Finally, the threat of usurpation was ever present; over the six years Probus was emperor, he successfully put down three revolts but was ultimately assassinated by his own soldiers in AD 282 and replaced by the commander of the Praetorian Guard, Carus.


IMP C M AVR PROBVS AVG


VICTORIA PROBI AVG

Ex Moretti, Mazzini and Jameson Collections







668. Probus AV Aureus. Rome, AD 281/2. IMP PROBVS P F AVG, laureate and cuirassed three-quarter length bust to left, wearing aegis and holding sceptre with his right hand / VIRTVS AVG, Probus in military dress, seated to left on curule chair, holding sceptre in his left hand and extending his right to receive a globe held in the right hand of Virtus, who stands before him holding a sceptre in his left hand; to right, behind Probus, Victory standing left, holding palm in her left hand and crowning Probus with her right; in the background, a soldier standing facing, holding one standard with a second to his left; wreath in exergue. RIC 146; C. 837; Biaggi 1633 = Calicó 4241 (same reverse die); Mazzini IV, pl. LXI, 837 (thid coin) = Jameson 296a (this coin); Pink p. 47. 6.58g, 21mm, 6h.

Fleur De Coin; irrelevant edge mark. Extremely Rare. 50,000

This coin published in I.G. Mazzini, Monete Imperiali Romane Vol. IV (Milan, 1957);
This coin published in Collection R. Jameson, Monnaies grecques antiques, Vol. II, (Paris, 1913-1932);
From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 91, 23 May 2016, lot 49;
Ex Götz Grabert (1924-2000) Collection, LHS Numismatik AG, Auction 97 (A European Scholar lately deceased), 10 May 2006, lot 78;
Ex Dr. Athos D. Moretti (1907-1993) Collection (sold anonymously), Numismatic Fine Arts Inc., Auction XXII, 1 June 1989, lot 111;
Ex Giuseppe Mazzini (1883-1961) Collection;
Ex Frédéric Robert Jameson (1861-1942) Collection, bought by Jacob Hirsch;
Ex Dr. Eugen Merzbacher Nachf., 15 November 1910, lot 2135, from the collection of either General S.F.H. or the architect Van Muyden.

Difficulties in dating the coinage of Probus have left numismatists with the challenge of relying on stylistic variants in portraiture and iconography to establish a chronology. This undated coin, for example, has been assigned to the later period of Probus' rule due in part to the wreath mint-mark which appears also on aurei with the legend VICTORIOSO SEMPER, suggesting that they were minted after Probus' principal victories (see RIC V II, p. 6). Later coins also depict Probus in a highly stylised manner and both obverse and reverse types have a greater emphasis on his military role, often representing the emperor in military attire bearing arms and wearing a helmet. This aureus was probably struck when Probus was in Rome in 281 as part of an extensive emission of coinage in celebration of his triumph over the Germans and Blemmyae (see Historia Augusta 19); the dating is supported by the coinage for this year, one example representing Probus in a quadriga being crowned by Victory (Cohen 465).

Representing the most important quality for a Roman Emperor and the Empire itself in this period, Virtus is the spirit of manly energy and valour. This intricate reverse type celebrates the virtus of Probus with every aspect of the iconography: the inclusion of both Virtus and Victory and their usual gifts to the emperor of a globe and crown utilises imagery which is otherwise considered sufficient on its own for numismatic use. The further addition of the soldier holding the standard in the background, difficult to fit into the space so that only his head is depicted, can perhaps be interpreted as representative of the Roman army itself. Therefore, the reverse type can be interpreted as Probus surrounded by figures who symbolise firstly his own military might (Virtus), the power of his previous victories (Victory) and the strength of his army (the soldier) – all of which combine to create an image of an indestructible emperor. Despite this image of his virtus, Probus' reign was marked by extensive military struggles.


IMPPRO BVSPFAVG


PIDA VSAVG







669. Carus AV Aureus. Siscia, AD 282-283. IMP C M AVR CARVS P F AVG, laureate, draped and cuirassed bust to right / VICTORIAE AVGG FEL, Victory advancing left, holding open wreath in both hands; shield on base in left field. RIC 98; C. 95 var.; Calicó 4291; Vagi 2471. 5.23g, 19mm, 12h.

Fleur De Coin. Extremely Rare.

27,500

From the Long Valley River Collection;
Ex Imagines Imperatorvm Collection, Áureo & Calicó S.L., Auction 241, 8 February 2012, lot 291 (hammer: EUR 38,000);
Ex Numismatica Ars Classica AG, Auction 24, 5 December 2002, lot 221;
Ex Classical Numismatic Group - Numismatica Ars Classica - Freeman & Sear, Triton IV, 5 December 2000, lot 673.

Carus has the unusual distinction of being the only Roman emperor killed neither by his enemies, nor assassinated by his friends, nor dying of sickness, misadventure, old age or by his own hand. For Carus came to possibly the most unexpected demise, particularly when his death is set in the context of his ruling during the time of the 3rd Century Crisis, when most emperors - with almost alarming consistency – were murdered by their own troops, died in battle or were assassinated by former allies. The Historia Augusta has it that while on campaign against the Sassanians, whom he had all but defeated, he was struck by lightning as he slept in his tent (Vita Cari, viii.5).

Prior to his death, Carus had made a very promising start to his rule, which makes his untimely death seem all the more unfortunate. Having been proclaimed emperor in 282 he immediately embarked on a series of military campaigns to the East, with his son Numerian alongside him, leaving his other son Carinus, to defend Gaul; he had already bestowed the title of Caesar on both his sons almost as soon as becoming emperor himself. He made impressive gains against the Persian Sassanids, succeeding where his immediate predecessor Probus had not and where several emperors before him had suffered embarrassing defeats. He even captured the Sassanian capital, Ctesiphon, capitalising on the weakness of King Bahram II's troops, who were also occupied with campaigns further East.

Rumours of Carus' death spread throughout the Roman troops and, no doubt enflamed by the superstitions of the soldiers, it began to circulate that the emperor's death was a sign of displeasure from the gods and of portents of dark things to come, leading many to believe that the empire should not expand any further for fear of more repercussions. As it transpired they need not have been so fearful, since Carus' son Numerian, like who Hadrian before him, immediately gave up the gains of his predecessor in favour of securing his rule. It was not until the reign of Diocletian, who is widely considered to have ended the 3rd Century Crisis with the establishment of the Tetrarchy, that the Persians were again subdued. Although, had Carus' reign continued it is possible that he may have succeeded in restoring some semblance of stability to the empire a decade sooner than was eventually the case.




IMP C MAVRCA AVSP PHIC


VICTORIAE AVG







670. Carinus AV Aureus. Siscia, AD 282-283. M AVR CARINVS NOB CAES, laureate, draped and cuirassed bust to left, holding spear and shield decorated with figure of emperor on horseback about to spear captive kneeling before horse / ROMAE AETERNAE, Roma seated to left on shield, holding wreath in right hand and sceptre in left. RIC 189; C. 114; Calicó 4356 (this coin); Vagi 2485. 4.99g, 19mm, 7h.

Fleur De Coin. Extremely Rare; only one other example offered at auction in the past 2 decades (in execrable condition). 25,000

This coin published in X. Calicó, Los Aureos Romanos (2002);
From the Long Valley River Collection;
Ex Imagines Imperatorum Collection, Áureo & Calicó S.L., Auction 241, 8 February 2012, lot 297 (hammer: EUR 45,000);
Ex Numismatica Ars Classica AG, Auction 24, 5 December 2002, lot 225;
Ex Numismatica Ars Classica AG, Auction 10, 9 April 1997, lot 685.

Raised to the rank of Caesar in the West in AD 282 under his father Carus, who had been proclaimed emperor after the assassination of the emperor Probus, Carinus immediately set out on campaign against the Germanic Quadi tribes whom he met with some success. Returning to Rome in early 283, he celebrated a triumph and was proclaimed Augustus, and thus began his joint rule with his father. Meanwhile his brother Numerian, also Caesar, was on campaign with their father against the Sassanid Persians in the East. It was here that Carus died in July or August 283, but not before having made significant gains against the Sassanids under Bahram II: he had taken the capital Ctesiphon, crossed the River Tigris and was marching his troops further into Mesopotamia.

Carus' death is most likely attributable to natural causes (an unknown illness, though some sources claim it was a lightning strike), and Numerian succeeded him as Augustus unchallenged. The army however wished to return to the West, and Numerian was unable to do more than acquiesce. As the column proceeded slowly back toward Roman territory Numerian himself was taken ill and died under suspicious circumstances - the general Diocletian was proclaimed emperor by the troops and accepted the purple on a hill outside Nicomedia. Upon hearing the news, Carinus marched his army eastwards and the two met in Moesia at the Battle of the Margus River. Again, accounts differ as to the progress of the battle: some say that Carinus had the upper hand until he was assassinated by a tribune whose wife he had seduced, while others suggest that the battle was a complete victory for Diocletian and that Carinus' army deserted him. Following the victory, both the eastern and western armies recognised Diocletian as sole emperor, and he marched unopposed on Rome.




MAVRCHRINVS NOBCHES


ROMAEHET ERNE

The Farnese Hercules









671. Carinus AV Aureus. Rome, AD 283-285. IMP C M AVR CARINVS AVG, laureate, draped and cuirassed bust to right / VIRTVS AVGG, Hercules standing to right, right hand on hip, left hand resting on club set on pile of stones; lion skin over shoulder. RIC 234; C. -, Calicó 4402. 5.60g, 20mm, 6h.

Mint State. Extremely Rare. 17,500

From the Long Valley River Collection;
Acquired from Fritz Rudolf Künker GmbH & Co. KG;
Ex Phoibos Collection.

The reverse of this stunning aureus typifies the propagandist nature of Roman coinage, and bestows on Carinus the quality of ‘virtus’, which encompassed valour, manliness, excellence, courage, character, and worth - the necessary attributes of a Roman and especially of an emperor. Coupled with the standing figure of Hercules, with his usual attributes of club and lion’s skin, this type references the military victories that Carinus had achieved against the Quadi and suppressing disturbances in Gaul, and likens them to the completion of Hercules’ labours who is depicted here standing resting after the end of his exertions.

The reverse of this coin was modelled on what is now known as the Farnese Hercules, the famed marble statue that was discovered during excavation of the Baths of Caracalla in 1546. Thought to have been copied and enlarged in the third century AD by Glycon from a lost original by Lysippus from the fourth century BC, the sculpture shows Hercules leaning heavily on his club, on which is draped the skin of the Nemean lion. That he has completed his labours is shown in the original sculpture by the Apples of the Hesperides, which he holds behind his back in his right hand. Gaining its name from the Palazzo Farnese in Rome in which it was housed for two hundred years, the statue now resides in the Museo Archeologico Nazional in Naples.



This Coin Cited in Depeyrot









672. Diocletian AV Aureus. Siscia, AD 286. IMP C DIOCLETIANVS P F AVG, laureate, draped and cuirassed bust right / IOVI CONSERVATORI, Jupiter standing facing with head to left, nude but for chlamys on back, holding long sceptre in left hand and thunderbolt in right. RIC 247; C. 149; Depeyrot 1/2 (this coin). 5.37g, 20mm, 12h.

Near Mint State. Extremely Rare; no other examples offered at auction in the past 20 years. 15,000

This coin cited in G. Depeyrot, Les monnaies d'or (Wetteren, 1995-1996);
From the Long Valley River Collection;
Ex Münzen und Medaillen AG Basel, Auction 43, 12 November 1970, lot 437.

It would ultimately be religious legitimisation, not military achievements, that would elevate Diocletian above his predecessors. The quasi-republican ideals of Augustus' 'primus inter pares' system were abandoned for all but the tetrarchs themselves. Diocletian took to wearing a gold crown and jewels, and forbade the use of purple cloth to all but the emperors. His subjects were required to prostrate themselves in his presence (adoratio); the most fortunate were allowed the privilege of kissing the hem of his robe (proskynesis). The reverse of this coin further alludes to the quasi-divine aspects of the new 'dominate' system of government. Around 287 Diocletian assumed the title Iovius, and his colleague Maximian assumed the title Herculius; these grandiose new titles not only reflected the working dynamic between Diocletian and Maximian (while the one acted as supreme strategist, the other enforced imperial will by brute force), but more importantly by taking on divine attributes Diocletian intended to make the person of the emperor inviolate as the gods' representative on earth.

Diocletian's administrative and bureaucratic reforms encompassed far more than the decentralisation of imperial power. Some of his most enduring changes were to the Roman military. Instituting systematic annual conscription for the first time since the days of the Republic, Diocletian increased the overall size of the Roman army by roughly 33%, and more than doubled the number of legions and auxiliary units by creating smaller, more mobile detachments. A massive upgrade of the empire's defensive infrastructure was undertaken across great swathes of the borders including new fortifications and roads. Centralised fabricae were introduced to provide arms and armour for the army on an industrial scale. The most significant change to the Roman military structure was the establishment of large personal escort armies (comitatus praesentales) which typically comprised 20-30,000 elite palatine troops. These highly mobile armies were designed to quickly reinforce the border defences or crush potential usurpers. Indeed, while they proved highly effective during Diocletian's reign, in his retirement he would live to see them misused by his successors, who now each had a substantial comitatus at their disposal to enforce their claims.



To the Victorious Fates









673. Diocletian AV Aureus. Cyzicus, AD 286-287. IMP C C VAL DIOCLETIANVS AVG, laureate, draped, and cuirassed bust right, seen from behind / FATIS VICTRICIBVS, the Parcae standing facing, holding three cornucopiae and two rudders; SC in exergue. RIC 294; C. 58; Depeyrot 5/5; Calicó 4449. 5.36g, 20mm, 6h.

Near Mint State; obv. field somewhat buffed. 10,000

Ex Adolph Hess AG - Bank Leu AG, Auction 24, 16 April 1964, lot 344.

The Parcae (also known as Fata = Fates) often appeared in Roman literature and art as goddesses who represented destiny over mortal life by spinning threads which represented the length and quality of an individual's life. Numismatically, they appear only on very rare coins of Diocletian and Maximian with the legend FATIS VICTRICIBVS, 'to the Victorious Fates', a title also given to other goddesses such as Venus Victrix and Diana Victrix. To add 'victorious' in this context is perhaps the emperor declaring that the overall conqueror of humans is destiny, as represented by the three embodiments of fate. Since the reign of Diocletian was preceded by a period of instability and economic depression, perhaps the use of a novel reverse type depicting victorious Fates could be interpreted as the heralding of a new era of stability and peace and the promise of its continuation.

The Fates' individual names were Clotho, who spun the wool, Lachesis, who measured the thread, and Atropos, who cut it off at the appointed length. They were also known as Nona, Decima and Morta, names which related more to their presence at birth (the first names referencing the month of birth after pregnancy, the third relating to stillbirth). It was perhaps under Diocletian that a temple erected for the worship of the Parcae was dedicated at Rome (see Procopius, Gothic Wars V.25).

The Parcae are often represented as cruel goddesses who care little for the lives they determine: "While the Fatae permit, live happily; life speeds on with hurried step, and with winged days the wheel of the headlong year is turned. The harsh sisters ply their tasks, yet do they not spin backward the threads of life. But men are driven, each one uncertain of his own, to meet the speeding fates; we seek the Stygian waves of our own accord . . . At the appointed time the Parcae come. No one may linger when they command, no one may postpone the allotted day; the urn receives the nations hurried to their doom." (Seneca, Hercules Furens 177ff).

This reverse type has been found on aurei from two mints; Antioch and Cyzicus. Only slight differences separate the mints but the most obvious is the appearance of SC in the exergue for Cyzicus. RIC explain that the attribution is beyond doubt since comparison of the portrait with the antoniniani of this mint demonstrate a distinct similarity which can also be found through studying the portrait styles at this mint for previous emperors. RIC concludes that coins such as the present example "are the final development of a gradually improving style" (RIC V p. 215) at Cyzicus, as demonstrated by this stunning example.



NGC Graded Choice AU★ 5/5 - 5/5









674. Diocletian AV Aureus. Consular issue. Cyzicus, AD 287. DIOCLETIANVS AVGVSTVS, laureate head right / COS III, Diocletian, laureate and in military attire, on horseback to right, raising right hand in salutation and holding sceptre and reins in left. RIC 287; Depeyrot 7/2; Calicó 4445; Biaggi 1702. 5.22g, 20mm, 7h.

Good Extremely Fine. Previously NGC graded Choice AU★ 5/5 - 5/5 (2079063-015). Very Rare. 12,500

Acquired from Editions V. Gadoury, Monaco.

Though not chiefly remembered as a military figure in the same manner as the general-emperor Probus, Diocletian's reign is nonetheless marked for having secured the empire's borders and purged it internally of all threats to his power. Diocletian well understood the dangers presented to the empire by the concentration of supreme power in one individual; the assassinations of Aurelian and Probus had amply demonstrated this in the preceding years. The internal and external threats to the empire were too many for one man to deal with, and thus in 285 Diocletian made his fellow-officer Maximian co-emperor with the rank of Caesar. Maximian would be promoted the following year to Augustus, and shortly thereafter formally divided the empire into a diarchy, giving Maximian responsibility for the western territories. In 287 Maximian and Diocletian assumed the consulship together, the latter for the third time, which he celebrated in his capital of Nicomedia and commemorated with this issue. The diarchy established in 286 would soon be made a tetrarchy, to better distribute the responsibilities and military commands required.





675. Diocletian AV Aureus. Nicomedia, AD 294. DIOCLETIANVS P F AVG, laureate head to right / IOVI CONSERVATORI, Jupiter standing facing, head left, wearing chlamys that falls behind, holding thunderbolt and spear, SMN in exergue. RIC 5a; C. 251; Depeyrot 2/4; Calicó 4494. 5.33g, 19mm, 6h.

Extremely Fine; faint hairline on obv. 5,000

From the inventory of a central European dealer.

The Last Sestertius



676. Maximian Æ Reduced Sestertius. Rome, AD 285. IMP MAXIMIANVS P F AVG, laureate, draped and cuirassed bust to right / HERCVLI PACIFERO, Hercules standing facing, head to left, holding olive branch in raised right hand and club with lion skin in left hand. RIC -, cf. 532 and pl. X, 7 (same rev. die); Gnecchi III, p. 80, 26. 5.71g, 23mm, 7h.

Good Extremely Fine; beautiful dark marble-green patina. Extremely Rare; doubtless one of the finest known. 3,000

From the Long Valley River Collection;
Ex Hess-Divo AG, Auction 324, 23 October 2013; lot 80;
Ex G. L. Cornaggia Collection, Münzen & Medaillen AG Basel, Auction 13, 17-19 June 1954, lot 196;
Ex Colonel Allotte de la Fuÿe Collection, Jules Florange & Louis Ciani, 4-5 March 1925, lot 498 (part of).

When originally introduced in c. 211, the sestertius was a small silver coin valued at 1/4 of a denarius. Around 23 BC Augustus enacted a coinage reform that reintroduced the sporadically-struck sestertius as a large orichalcum (brass) coin. The distinction between brass and bronze was important; brass had been first used as a metal for currency under the reign of Mithradates VI of Pontus as a new (overvalued) financial mechanism for the state (see S. Christodoulou, The Pontic Kingdom Under Mithridates VI [2015] and T. N. Smekalova, The Earliest Application of Brass and Pure Copper in the Hellenistic Coinages of Asia Minor and the Northern Black Sea Coast [2009]) in substitute of silver, which appears to have been scarce. The Roman name for brass, orichalcum, meant gold-copper because of its shiny gold-like appearance when the coins were newly-struck (Pliny the Elder, NH 34.4).

Sestertii continued to be struck until the late 3rd century, although there was a marked deterioration in both the quality of the metal used and the production techniques. Later emperors increasingly relied on melting down older sestertii, a process which led to the zinc component being gradually lost as it boiled off in the higher temperatures needed to melt copper, being replaced instead with cheaper bronze and lead. The blanks themselves also suffered from being more crudely prepared through a mass-production method that left them more irregularly square shaped.

The usurper Postumus (AD 259-268), ruler of the breakaway Gallic Empire was the last to strike sestertii of the kind that would have been familiar to a Roman of the 1st century; by this time debasement of the currency and rampant inflation had already relegated the denarius, once the mainstay of the Roman currency, to the status of a unit of account. The sestertius, even as a denomination of ‘small change’, was also rapidly becoming obsolete. As the purchasing power of the notional denarius plummeted a currency crisis began to manifest itself: by the 260s the main unit of commerce was the antoninianus, which by then contained virtually no silver at all and was mostly bronze. Although these were theoretically worth eight sestertii, the average sestertius still in circulation was worth considerably more for the intrinsic value of the metal it contained. As a result vast numbers of sestertii were either withdrawn by the state to be turned into ‘more valuable’ antoniniani, or were melted by forgers to achieve the same.

Aurelian (AD 270-275) was the last legitimate emperor to strike sestertii for general circulation, on a greatly reduced weight standard. It seems fairly certain that even those issues were primarily commemorative in nature, much as were the silver-washed denarii, long since having outlived their commercial usefulness, also produced around this time. This very late reduced-standard sestertius, lighter even than those of Aurelian, no doubt also fulfilled some particular commemorative or ceremonial role alongside those of Diocletian given their extreme rarity today.







Ex Ladislaus von Hoffmann Collection, Sotheby's 1995







677. Maximian AV Aureus. Rome, AD 286-287. IMP C M AVR VAL MAXIMIANVS AVG, draped bust of Maximian to right, wearing lion skin headdress / IOVI CONSERVAT AVGG, Jupiter standing to left, holding thunderbolt in right hand and sceptre in left. RIC 494 (same dies) = Glendining sale 1929, Nordheim collection, 535 (same dies); C -; Depeyrot 2D/5; Calicó 4698 (this coin). 5.17g, 22mm, 5h.

Mint State. Extremely Rare; in exceptional condition for the issue. 35,000

This coin published in X. Calicó, Los Aureos Romanos (2002);
From the Long Valley River Collection;
Ex 'A European Nobleman' Collection, Numismatica Ars Classica AG, 24, 5 December 2002, lot 241;
Ex Ladislaus von Hoffmann (1927-2014) Collection, Sotheby's, 5 July 1995, lot 174.

Having been proclaimed Augustus in 286 by Diocletian, it is likely that this coin forms part an issue commemorating Maximian's reaching this high office that meant he was now co-emperor alongside Diocletian. More often associated with the coinage of Diocletian, the reverse type of this coin of Maximian portraying Jupiter holding a thunderbolt and sceptre can be seen to be a deliberate allusion to the cohesion and unity of the two Augusti, now ruling jointly, particularly when considered alongside the obverse imagery of Maximian wearing the lion-skin headdress of Hercules, the son of Jupiter. When set in the context of recent events this interpretation seems all the more compelling.

Having appointed Mausaeus Carausius to defend the Channel from attacks by Frankish and Saxon pirates, Carausius showed his gratitude toward Maximian by usurping power and declaring himself Augustus of Britain and northern Gaul. It was therefore now imperative that Maximian also had a title and position of equal status to confront Carausius on equal standing. Diocletian, having just started to bring some semblance of stability back to the empire after decades of turbulence, was determined that civil war should not break out again and by co-opting Maximian as his fellow Augustus he seemingly hoped that the unrest developing in the north of the empire would be quelled and his program of reform could continue uninterrupted.




IMP C M AVR VAL MA × IMIANVS AVG


IOVI CONSER VATORI AVGG

Hercules’ Third Labour







678. Maximian AV Aureus. Rome, AD 287. MAXIMIANVS P F AVG, laureate head to right / VIRTVS AVGG, Hercules standing to right, kneeling with left leg on the rump of the Ceryneian Hind, which he seizes by its golden antlers; vertical club behind, PR in exergue. RIC -; C. 595; Calicó 4736; Depeyrot 6/10; Biaggi 1802. 4.95g, 20mm, 11h.

Fleur De Coin. 20,000

From the Long Valley River Collection;
Ex Leu Numismatik AG, Auction 93, 10 May 2005, lot 120;
Ex Christie’s, 15 June 1971, lot 87.

Around 287 Diocletian assumed the title Iovius, and his colleague Maximian assumed the title Herculius; these grandiose new titles not only reflected the working dynamic between Diocletian and Maximian (while the one acted as supreme strategist, the other enforced imperial will by brute force), but more importantly by taking on divine attributes Diocletian intended to make the person of the emperor inviolate as the gods’ representative on earth.

On the reverse of this aureus Maximian employs an allegorical reference to his own strength and capability as emperor through the depiction of one of Hercules’ Twelve Labours. Hercules is shown here in the critical moment that sees him victorious in his third labour: capturing the Ceryneian hind. This mythical animal took the form of an enormous and swift female deer that snorted fire, larger than a bull with golden antlers like those of a stag, hooves of bronze, and possessed of a dappled hide. To bring it back alive to Eurystheus in Mycenae was the third Labour of Hercules. Its name is speculated to be derived from the river Cerynites “which rises in Arcadia and flows through Achaia into the sea” (Sir James George Frazer, Pseudo-Apollodorus, The Library 2. 5. 3-4). In one version of the story, this fantastical creature was originally one of five such animals happened upon by Artemis at the base of the Parrhasian hill “far away from the banks of the black-pebbled Anaurus” (Callimachus and Lycophron, Hymn III (to Artemis). 98 ff.). Impressed by the beasts, she harnessed four of them to her golden chariot with golden bridles, but let one go, foreknowing that its capture should one day serve as a task for Hercules.

Thus sacred to Artemis, Hercules was ordered by Eurystheus to bring back this golden-horned doe alive. So he chased the deer for a whole year long from Attica to Hyperborea and back again to mount Artemisius, where thus tired out it lay down near the river Ladon where Hercules was able to capture it. There are differing accounts as to how Hercules was able to bring his quarry to heel, but the engraver of this coin, like most artists depicting this Labour chose a traditional version in which he subdues it by the strength of his hands alone. Only after explaining to Artemis and Apollo, “who would have wrested the hind from him” (The Library 2. 5. 3-4) that he had only hurt the sacred hind out of necessity, was he allowed to take it alive to Eurystheus in Mycenae, thus completing his third Labour.

Maximinian’s alignment with the unrelenting stamina and will of Hercules became ever more important to convey as he set out on campaigns to secure but also expand the reaches of the empire. The most pressing threat came from the Moselle-Vosges region where the Burgundian and Alemanni tribes resided. Using scorched-earth tactics, Maximian led his troops in destruction of this area’s assets, quickly subduing them before moving on to defeat the Heruli and Chaibones in a single battle. By the end of 287 Maximian’s army had rid the Rhenish lands of Germanic tribesmen and the area was taken under Roman rule. This divinely inspired progress did not however continue, and by 289 Maximian had failed in his invasion of Britain. The two Augusti could no longer maintain effective control over the empire by themselves, resulting in the elevation of two new Caesars by Diocletian: Constantius to assist in the west and Galerius in the East.





An Allegorical Reference to Carausius







679. Maximian AV Aureus. Rome, AD 293-294. MAXIMIANVS P F AVG, bust of Maximian to right, wearing lion skin headdress / HERCVLI DEBELLAT, Hercules standing to right battling the Lernaean Hydra, holding club in his upraised right hand and preparing to strike the Hydra, one of whose heads he grasps with his left hand, its body wrapped about his leg; PROM in exergue. RIC -; C. -, cf. 254 (Hercules left); Calicó 4661a (same dies); Beaurains 166 (same obv. die); cf. Depeyrot 9/6 (obverse) and 9/7 (reverse, misdescribed). 5.57g, 19mm, 12h.

Near Mint State. An extremely rare variant of an already very rare type; the finer of only two examples offered at auction in the past 20 years, the other being the Vaudecrane (Perfectionist) example. 30,000

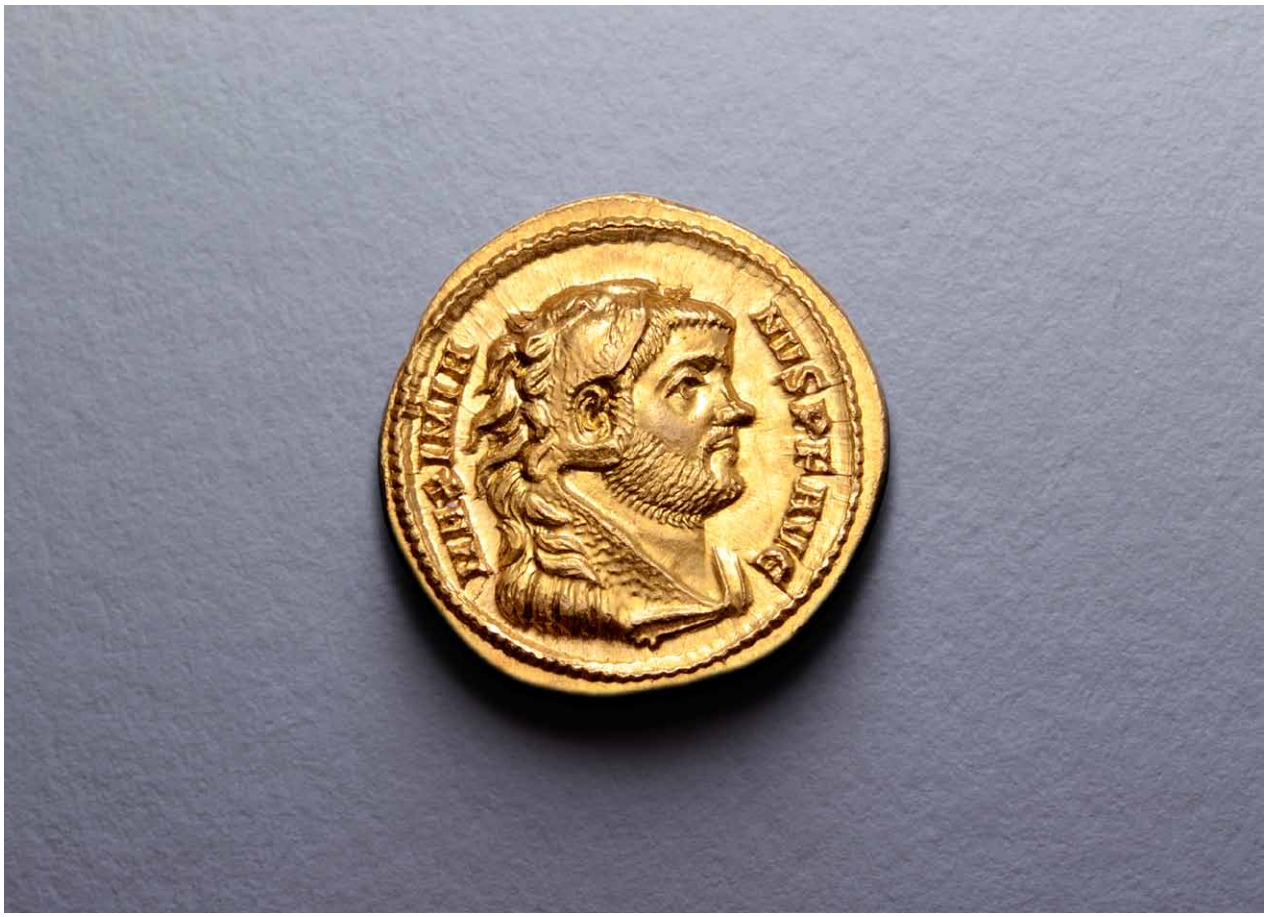
From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 84, 20 May 2015, lot 1169.

This coin was struck as a donative on the occasion of the first consulates of the new Caesars Constantius and Galerius; Diocletian well understood the necessity of sharing power and dividing responsibility for the empire among capable leaders who could defend it from the multitude of enemies, both internal and external, that it faced. Maximian's Caesar, Constantius, was immediately tasked with the recovery of the lands ruled over by the rebel Carausius who had revolted in late 286 or early 287. By the end of 293 all of the usurper's continental possessions had been captured, and Britannia was finally retaken in 296.

The reverse type of this coin may be seen as an allegorical reference to the emperors' constant struggle against the many enemies of Rome, symbolised by the Hydra - and most especially Carausius, who had proven to be such an embarrassment for Maximian after the failed campaign of 289. The particular manner in which Hercules and the hydra are here depicted is extremely similar to the imagery found on the late 4th century BC coinage of Phaistos in Crete. It has been repeatedly suggested that those later designs of Phaistos copy a now lost masterpiece of sculpture or painting, perhaps even a statue group by the great sculptor Lysippos (see Lehmann, 'Statues on Coins', New York 1946; see also Lacroix, 'Les Reproductions de Statues sur les Monnaies Grecques', Liege 1949; see also S. Lattimore, 'Lysippian Sculpture on Greek Coins', California Studies in Classical Antiquity Vol. 5 1972).

Lattimore makes a plausible and convincing argument for the Herakles-Hydra confrontation as depicted on that coinage (and seemingly reproduced on this aureus of Maximian) being copied from a sculpture; in particular he notes that a sculptural prototype is strongly suggested by 'a feature that is rare, possibly unique, in Greek numismatic design: the group of combatants is shown from both sides, not in mirror reversal, but as two profile views of a three-dimensional group' (cf. Svoronos pl. XXIV, 17 and 22, and Wroth pl. XV, 6).






HERCVLI DEBELLATORI
PROVID

Ex Lambros Collection, Hirsch 1910







680. Maximian AV Aureus. Rome, AD 293-294. MAXIMIANVS AVGVSTVS, laureate, draped and cuirassed bust right / HERCVLI VICTORI, Hercules seated facing on rock, head to right, lion's skin on lap, holding club with left hand; bow and quiver resting to right; PR in exergue. RIC -; Depeyrot 5B/5 (same dies); Calicó 4682 (same obverse die). 6.02g, 20mm, 7h.

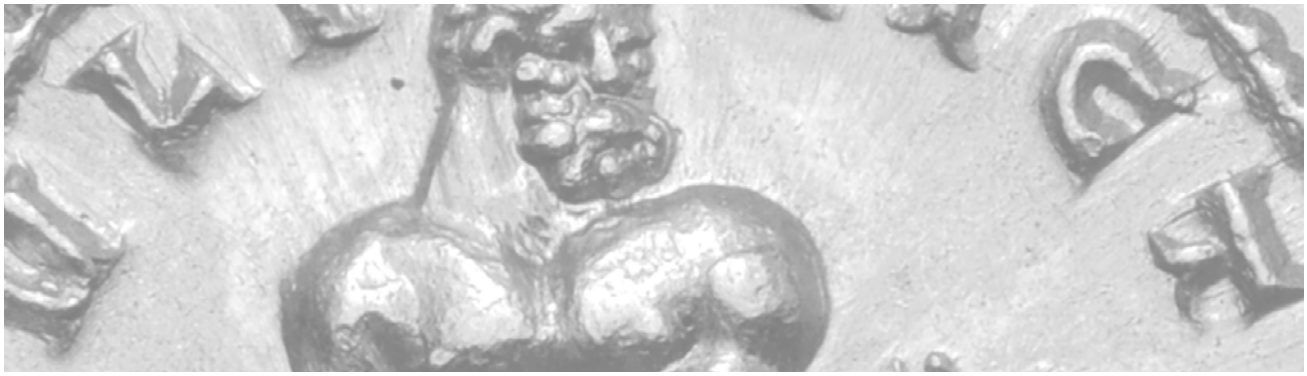
Near Mint State; insignificant trace of double striking on obverse; exceptionally bold reverse. 20,000

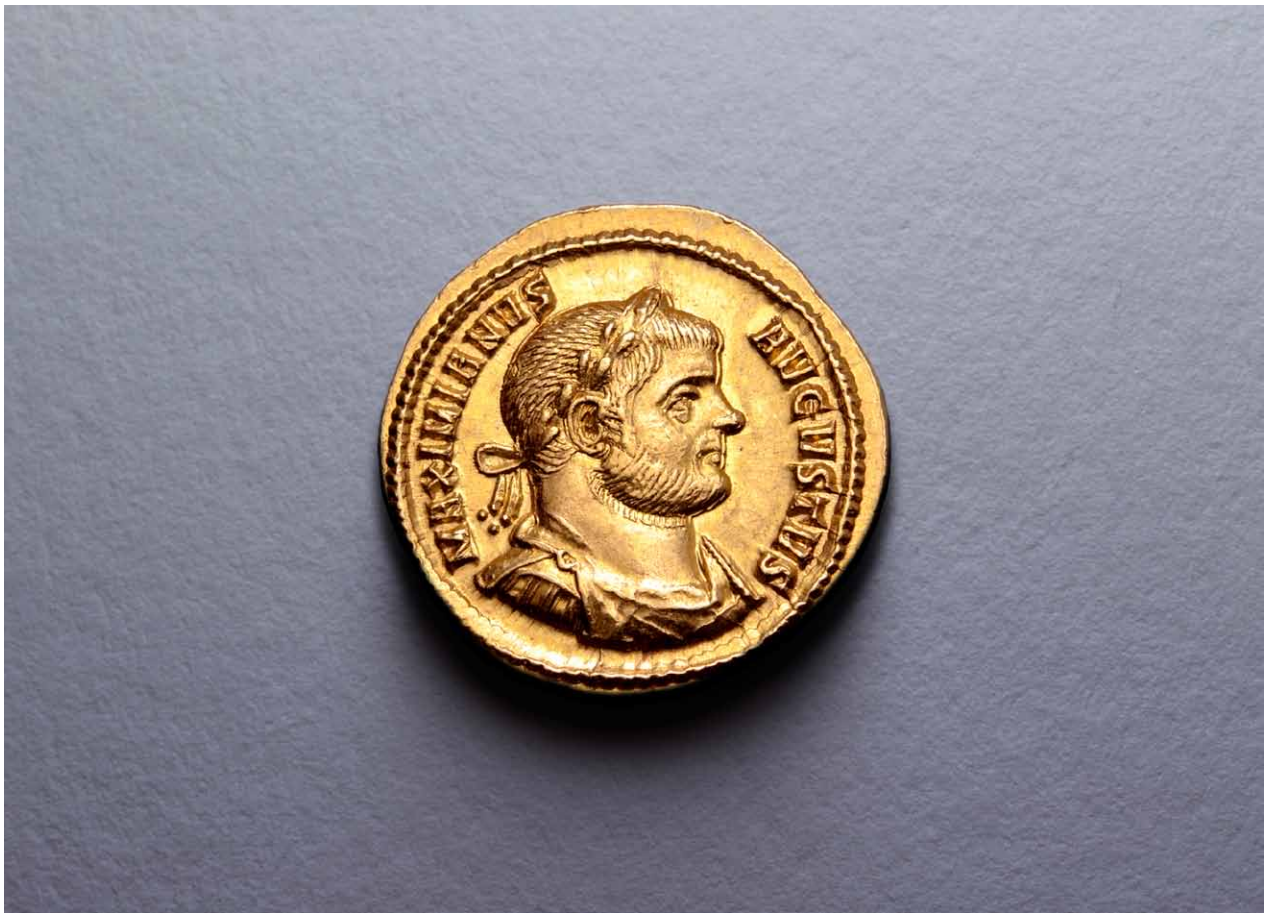
From the Long Valley River Collection;
Ex Jean P. Lambros Collection, Dr. Jacob Hirsch (München), Auction XXIX, 9 November 1910, lot 1347.

Given the title 'Herculius' by Diocletian, Maximianus' role was always that of the military might to Diocletian's strategic planning. Whilst the title reflected the adoption of Hercules as the heavenly father of Maximianus and thus, his familial ties to divinity, it was also representative of his role as junior emperor. Taking the cognomen of 'Jovius', Diocletian assumed familial ties to the more authoritative deity of Jupiter, as the father of Hercules, and so indicated his superiority over Maximianus as the director of imperial policy.

The reverse depiction of Hercules on this stunning aureus displays this imperial theology with the inscription HERCVLI VICTORI ("Hercules the Victor"). Hercules is depicted seated in repose with his attributes: the club, the lion's skin, as well as the bow and quiver set beside him. The representation and accompanying legend evokes the famous victories of the Twelve Labours and serves as an allegorical celebration of Maximianus' own military success. The top-heavy musculature of the seated figure, with head turned and crossed resting arms closely resembles that of the Hellenistic Greek sculpture 'Terme Boxer' excavated in Rome in 1885 and now in the collection of the National Museum of the same city. The colossal masculinity of this sculptural figure of Hercules alludes to the strength of the emperor as 'Herculius'.

Despite the suggestion of superior strength and victory, Maximianus was beginning to falter in his role as a military instrument of the empire. His failed invasion of Britain in 289, against the ever-increasing threat of Carausius, led Diocletian to conclude that their divinely sanctioned diarchy was insufficient to manage the Empire. Constantius was appointed to the office of Caesar in the West and Galerius was granted the same position in the East, establishing a Tetrarchy that would relieve Maximianus of his military responsibilities. This coin was most probably produced in response to the increase in bureaucracy that the appointment of two new Caesars in 293 will have occasioned, as well as the ever present needs of the army protecting the eastern frontier of the Empire.




MAXIMIANVS AVGVSTVS


HERCVLI VICTORI

Tetrarchic Die Engraving at its Finest







681. Maximian AV Aureus. Rome, AD 293-294. MAXIMIANVS P F AVG, laureate head right / HERCVLI DEBELLAT, Hercules standing left, fighting Hydra with club in right hand; PR in exergue. RIC -, for the type cf. Treveri, 9; C. 255 var. (PROM in exergue); Depeyrot 6/13; Calicó 4659a (this coin); Biaggi -; Beaurains -. 5.29g, 18mm, 12h.

Near Mint State. Extremely Rare; one of three known examples, of which only two are in private hands. 22,500

This coin published in X. Calicó, Los Aureos Romanos (2002);
From the Long Valley River Collection;
Ex Gemini LLC, Auction III, 9 January 2007, lot 450;
Ex Claude Vaudecrane (1915-2002) Collection, Leu Numismatik AG, Auction 93 (Collection of a Perfectionist), 10 May 2005, lot 121;
Ex Bank Leu AG, Auction 65, 21-22 May 1996, lot 480.

The reverse of this coin depicts the by now familiar allegorical reference to the challenges that beset the empire in this tumultuous period. Displaying a rendition of Hercules' second of the Twelve Labours set by Eurystheus, the agent of Juno. Hercules was tasked with slaying the ancient serpent-like monster that resided in the lake of Lerna in the Argolid, which guarded an underwater entrance to the underworld.

Upon cutting off each of the Hydra's heads however, Hercules found that two more would grow back in its place, an expression of the hopelessness of such a struggle for any but the hero. Realizing that he could not defeat the Hydra in this way, Hercules called on his nephew Iolaus for help. Iolaus then came upon the idea (possibly inspired by Minerva) of using a firebrand to cauterize the stumps after each decapitation. When Juno saw that Hercules was gaining the upper hand she sent a large crab to distract the hero, but Hercules crushed it underfoot. He cut off the last and strongest of the Hydra's heads with a golden sword given to him by Minerva, and so completed his task. Juno, upset that Hercules had slain the beast she raised to kill him, placed it in the vault of the heavens as the constellation Hydra, and she turned the crab into the constellation Cancer.

The encounter with the Lernean Hydra is not only well attested in epic, but is also the subject of some of the earliest securely identifiable Herakles scenes in Greek art. On two Boiotian fibulae of c. 750-700 BC (BM 3025, Philadelphia 75-35-1), the hydra is attacked by Herakles, at whose feet is the crab sent by Hera. This particular form of the scene would later be replicated on the classical period coinage of Phaistos on Crete (cf. Svoronos 60, pl. XXIV, 20), even including the crab. The silver staters produced there present us with the most detailed numismatic depictions of Hercules' struggle with the Hydra, and it has been extensively argued that the later designs of Phaistos copy a now lost masterpiece of sculpture or painting, perhaps even a statue group by the great sculptor Lysippos (see Lehmann, 'Statues on Coins', New York 1946; see also Lacroix, 'Les Reproductions de Statues sur les Monnaies Grecques', Liege 1949; see also Lattimore, 'Lysippian Sculpture on Greek Coins', California Studies in Classical Antiquity Vol. 5 1972). The present type most likely draws its inspiration from a vase or wall painting once significant to Phaistos that later attracted wider attention, given the considerable similarity in format and posture of the combatants. Though the particular source of inspiration for this type is not known, clear parallels can be seen in surviving Greek art of the late Archaic and early Classical periods, notably on an Attic black figure Lekythos now in the Louvre (CA598) which depicts Hercules and the Hydra in a similar combat pose.







682. Constantius I Æ Nummus. Aquileia, circa AD 305-306. IMP CONSTANTIVS P F AVG, laureate, helmeted and cuirassed bust to left, holding sceptre over right shoulder and ornately decorated shield on left arm / VIRTVS AVGG ET CAESS NN, Emperor riding down barbarian on horseback to right, holding shield in his left hand and about to spear downward at second barbarian kneeling right before him; AQS in exergue. RIC 66a. 10.56g, 28mm, 6h.

Good Extremely Fine. Rare. 350

From a private UK collection.



683. Galerius, as Caesar, AR Argenteus. Ticinum, AD 295. MAXIMIANVS CAESAR, laureate head to right / VICTORIA SARMAT, the four Tetrarchs sacrificing over tripod before arched gateway to circuit of city walls with six raised towers. RIC 17b. 2.81g, 18mm, 6h.

Mint State; attractive cabinet tone. 500

Ex Bertolami Fine Arts - ACR Auctions, Auction 19, 11 November 2015, lot 770 (hammer: EUR 1,700).



684. Galerius, as Caesar, AV Aureus. Nicomedia, AD 294. MAXIMIANVS NOB CAES, laureate head to right / IOVI CONSERVATORI, Jupiter standing facing, head left, wearing chlamys that falls behind, holding thunderbolt and spear, SMN in exergue. RIC 6; C. 122; Depeyrot 2/5; Calicó -. 5.33g, 19mm, 6h.

Good Extremely Fine. Very Rare. 7,500

From the inventory of a central European dealer.


MAXIMI NVS NOBIS
MARCVS CONSEP AVGVSTVS
LICINIVS AVGVSTVS

Ex Collection of a Perfectionist; Arras Hoard of 1922







685. Maximinus II, as Caesar, AV Aureus. Treveri, AD 305-306. MAXIMINVS NOB C, laureate head right / HERCVLI CONSER AVGG ET CAESS NN, Hercules, standing nude to right, his head turned to left, wearing lion's skin over his left shoulder and quiver over his right shoulder; in his left hand he holds a bow, his right rests on his club, set on the ground; TR in exergue. RIC 621; Depeyrot 52, 11B/3P; Bastien and C. Metzger, Le trésor de Beaurains (1977), 144, 420 (this coin); Calicó 5012. 5.32g, 17mm, 6h.

Good Extremely Fine. Extremely Rare, one of only two examples known, both of which come from the Beaurains/Arras Hoard. 37,500

This coin published in P. Bastien & C. Metzger, Le Trésor de Beaurains (Wettern, 1977);
From the Long Valley River Collection;
Ex Claude Vaudecrane (1915-2002) Collection, Leu Numismatik AG, Auction 87 (Collection of a Perfectionist), 6 May 2003, lot 110;
Ex Numismatica Ars Classica AG, Auction 7, 1 March 1994, lot 805;
From the Beaurains (Arras) Hoard of 1922.

This coin was struck to commemorate the foundation of the Second Tetrarchy on 1 May AD 305. Born of Dacian peasant stock to the sister of Galerius, Maximinus rose to high distinction in the army thanks to his uncle's influence as Caesar under Diocletian. In 305, according to Lactantius, Galerius forced Diocletian to abdicate, and through coercion and threats convinced Diocletian to fill the two vacated positions of Caesar with men compliant to his will. Thus, with the abdication of Diocletian and Maximianus, Galerius was raised to Augustus and immediately appointed his nephew Maximinus to the rank of Caesar along with an old friend, Severus. Portrayed by contemporary writers as vulgar, cruel and ignorant, Maximinus II gained eternal notoriety for his persecution of Christians in open defiance of the Edict of Toleration issued by Galerius.

In 313, having imprudently allied himself to Maxentius, the enemy of Constantine and Licinius, Maximinus found himself at war with Licinius, who marched against him and defeated him in a decisive battle at Tirizallum, despite Maximinus' army being a veteran force that outnumbered Licinius by more than two to one. Pursued and besieged by Licinius, he poisoned himself at Tarsus in Cilicia in AD 313, eight years after being named Caesar, and five and a half after assuming the purple. His children were put to death and his wife was thrown into the Orontes at Antioch where by her orders a great number of Christian women had been drowned.

This extremely rare coin shows Maximinus before he had revealed his cruel and tyrannical nature, and gives him the stern countenance of one of the tried military emperors into whose company he was being elevated. The finely engraved, muscular figure of Hercules on the reverse is a further allusion to the militaristic responsibilities of the tetrarchic emperors, being employed here as Hercules 'the Defender', thus both emphasising Maximinus' purpose as a guardian of Rome, and at the same time ennobling him by appointing Hercules to watch over him.





Ex Raffaele Garucci (1812-1885) Collection









686. Licinius I AV Aureus. Serdica, AD 313-314. LICINIVS AVGVSTVS, laureate head right / IOVI CONSERVATORI AVGG, Jupiter standing left, chlamys over left shoulder, holding Victory on globe and sceptre; eagle at feet to left, holding wreath in its beak, N in right field, •SER• in exergue. RIC 3; Depeyrot 11/2; C. 106; Alföldi 243; Calicó 5126a (this coin). 5.15g, 20mm, 11h.

Good Extremely Fine. Very Rare. 15,000

This coin published in X. Calicó, Los Aureos Romanos (2002);
From the Long Valley River Collection;
Ex Auktionshaus H. D. Rauch GmbH, Auction 85, 26 November 2009, lot 931;
Ex Classical Numismatic Group, Auction 24, 9 December 1992, lot 476;
Ex Virgil M. Brand Collection, Sotheby's, 9 September 1983, lot 453;
Ex Raffaele Garucci (1812-1885) Collection, Dr. Jacob Hirsch, Auction XXXIV, 5 May 1914, lot 1553.

The date on which this coin was struck marks the beginning of a severe deterioration in the relations between its obverse subject the emperor Licinius and his co-emperor Constantine. Having originally become emperor during the rule of the Tetrarchy in 308, he and Constantine had redesigned the rule of the empire to fall under the power of just two Augusti in 312. This had been prompted by the other two tetrarchs, Maxentius and Maximinus Daia, forming a covert alliance against them; they were defeated on the field by Constantine and Licinius respectively in 312 and 313. It seems, however, that this period of uncertainty and military rivalry was not concluded by the overhauling of the tetrarchy and was instead a preconfiguring of what was still to come.

There is notable irony in the fact that this coin was minted in Serdica, the very same mint that issued coins of the SOLI COMITI AVGG NN type (RIC 4), which were intended to underline the unity and cohesion of the two emperors, at a time when the empire was once again threatened by a divisive civil war. On the thinnest of pretexts, relating to Licinius allegedly harbouring an individual who had plotted to overthrow Constantine, war broke out and in 314 Licinius was defeated at the battle of Cibalae. He was once again overwhelmed in 315 at the battle of the Campus Ardiensis, after he had attempted to replace Constantine as his co-emperor with Valerius Valens.

There followed a short period of relative peace, which was interrupted in 321 when Constantine routed a band of Sarmatians (against whom Licinius has been pursuing an ongoing campaign since 318) into a region of the empire under Licinius' control, heightening tensions between the two. These tensions reached breaking point when Constantine again pursued enemies into Licinius' territories in 323, resulting in Licinius' declaration that their treaty had been broken and all out war ensued. A series of battles were fought, in which Licinius was emphatically defeated on both land and sea and culminated in Constantine's decisive victory at the Battle of Chrysopolis in 324; thus Constantine assumed sole control of the empire.
The differences between the two combatants were starkly characterised in their choice of symbolism. Whereas Constantine chose to highlight his monotheistic credentials by using the Chi-Rho symbol on his military standards (a style of standard which became its own distinct category, known as a labarum), Licinius instead reinforced his connection to ancient Roman tradition and continued to use 'pagan' motifs on both his coinage, as in this example, and on his military standards. The depiction of Jupiter standing on this coin is typical of Licinius' earlier issues; this imagery evolved into an enthroned format in later issues (as exemplified in the next lot); the overall impact, however, remains the same. His consistent use of traditional Roman iconography, particularly that of Jupiter where is coinage is concerned, can be seen to be as much motivated by his desire to create clear distinctions between himself and his opponent, Constantine, as a reflection of his true religious beliefs.



A Triumph of Roman Die Engraving







687. Licinius I AV Aureus. Nicomedia, AD 321-322. LICINIVS AVG OB D V FILII SVI, bare-headed, draped, and cuirassed bust facing / IOVI CONS LICINI AVG, Jupiter, holding Victory on globe in right hand and sceptre in left, seated facing on high-backed throne set on platform inscribed SIC•X• SIC•XX• in two lines; at feet to left, eagle standing left, head right, holding wreath in beak, SMNΔ in exergue. RIC 41; Depeyrot 31/1; Alföldi 262; Calicó 5094; Hunter -. 5.30g, 22mm, 11h.

Fleur De Coin. Very Rare; in an exceptionally high state of preservation - certainly one of the finest specimens known. 45,000

From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 100, 29 May 2017, lot 631 (hammer: CHF 70,000);
Ex A. Tkalec AG, 24 October 2003, lot 412.

This aureus is immediately striking for its facing portrait, a conceit rarely seen on Roman coins up until this date and not fully adopted until decades later in the 4th Century. Gold issues of Maxentius and Constantine bearing facing portraits, dating to the 310s, are the most obvious candidates for the inspiration behind this example, although some apparent innovation is extant in this aureus. The coins of the later Roman empire and onwards into the Byzantine period that are most associated with facing portraits routinely portray their subjects in a formulaic and generic manner, with little to distinguish between the physiognomical characteristics of the various emperors depicted, whereas this portrait of Licinius intimates at an intention to reflect his genuine appearance; a continuation and development of the images on the coins of Maxentius and Constantine, which were still heavily influenced by tetrarchic ideals of uniformity.

When considered alongside the best known sculptural portrait of Licinius in the Vatican Museums (XL VII 19 (511 B)), there are parallels in Licinius' depiction on this coin. Although the aureus' portrait is inherently more schematic by virtue of its medium, it is possible to see similarities in the wide eyes, positioned slightly too close together, the raised brows and the pronounced lines around his mouth and nose. A marble head in the Kunsthistorisches Museum in Vienna has also been attributed as Licinius in a compelling argument by R. R. R. Smith (The Public Image of Licinius I: Portrait Sculpture and Imperial Ideology in the Early Fourth Century, The Journal of Roman Studies, vol. 87, 1997, pp.170-202), in which he specifically cites its relationship to the numismatic portraits as part of his reasoning behind the attribution (p.188). This further metes out the view that there was an attempt at individuality in the image of Licinius presented here.

While the obverse of this coin illustrates stylistic idiosyncrasy, the symbolism of the reverse iconography is indicative of the unsettled times in which this aureus was issued. In terms of technical skill and artistry, the die cutters have surpassed the quality on the obverse, achieving extraordinary detail in the depiction of Jupiter enthroned, but the semantic context of this image provides an insight into the state of the relationship between Licinius and his co-emperor Constantine in this period.

At surface level this coin, minted seemingly as part of his decennalia issue, can be read as Licinius simply giving thanks for his first ten years of co-rule with Constantine and seeking divine favour for another ten years, however the presence of OB D V (ob diem quinquennalium) in the obverse legend denotes this as marking the fifth year since his son, Licinius II, was pronounced Caesar. The presence of Jupiter, a standard type at Nicomedia, is a reflection of the differing faiths between the two emperors; as Constantine moved closer to monotheism and the Christian God, adopting the Chi-Rho symbol as a regular shield and standard device, Licinius staunchly upheld the supremacy of the traditional Roman pantheon, affiliating himself with Jupiter, who is portrayed as his patron and protector on most of his coinage. It is somewhat ironic that the year of his decennalia in 317 perhaps marked the end of peaceful co-rule with Constantine, and by the time at which this particular coin was issued it would be only a few years before the outbreak of civil war between the two emperors in 323. This conflict played out across several battles and eventually resulted in Licinius' defeat at the Battle of Chrysopolis in 324 where Constantine's army fought under standards emblazoned with the Chi-Rho symbol, opposing Licinius' battle lines which were adorned with images of the gods of the Roman pantheon. Thus did the battlefield aptly mirror the succinct imagery of their respective coinage on a monumental scale.





Thrice Published; Ex MoneyMuseum Zürich Collection









688. Constantine I ‘the Great’ AV Solidus. Treveri, AD 314-15. CONSTANTINVS P F AVG, laureate head right / RESTITVTORI LIBERTATIS, Roma, holding sceptre in left hand, enthroned right, shield at side, handing globus held in right hand to Constantine in military attire, standing left, extending right hand to receive globus and cradling parazonium in left arm; PTR in exergue. RIC 25 var. (rev. legend breaks); cf. Alföldi 428-9 (for type); Depeyrot 20/7; Calicó -; DOC -; Hunter -; Biaggi 1990; Kampmann 18 (this coin) = AdG p. 42 (this coin) = DDTP p. 25 (this coin); NAC 49, lot 468. 4.45g, 19mm, 6h.

Good Extremely Fine. Excessively Rare. 15,000

This coin published at www.moneymuseum.com;
This coin published in U. Kampmann, Menschengesichter. Götter, Herrscher, Ideale - das Antlitz des Menschen im Münzbild (Zürich, 2005);
This coin published in A. Wenzel, D. Pommerening, G. Frick, Atlas des Geldes (Zürich, 2003);
This coin published in U. Kampmann, Drachme, Dirhem, Taler, Pfund - Geld und Währungen in der Geschichte. Von den Anfängen bis zum EURO (Zürich, 2000);
From the Long Valley River Collection;
Ex MoneyMuseum Zürich Collection, Classical Numismatic Group, Triton XVIII, 6 January 2015, lot 1241 (hammer: USD 27,500);
Ex Antiqua Inc. (Steve Rubinger), List VII, 1999/2000, no. 111;
Ex A. Tkalec AG, 23 October 1998, lot 311.

This coin commemorates Constantine’s final defeat of Maxentius in AD 312, by which victory he “restored freedom” to the city of Rome. Constantine had effected a crossing of the Cottian Alps with an army of 40,000 men and auxiliaries to meet Maxentius in battle first at Turin, then Brescia and Verona. These successes were quickly followed by the Battle of the Milvian Bridge where Constantine’s Gallic Army inflicted great slaughter on the forces of Maxentius. Constantine entered Rome on 29 October; he staged a grand adventus and was met by rejoicing crowds. The body of his former opponent was recovered from the Tiber, decapitated and the head paraded around the city. Constantine undertook no revenge against former supporters of Maxentius, though the erstwhile emperor was subjected to a damnatio memoriae against his image that was carried out across the empire. With this victory Constantine brought an end to the Tetrarchic system of government and became sole ruler of the West. The Battle of the Milvian bridge also marked an end to the long tradition of the Praetorian Guard. Having supported Maxentius and fought obstinately, being killed almost to a man, the Guard which had for centuries had the power to make or break emperors was definitively dissolved along with the Imperial Horse Guards (equites singulares). The remaining soldiers were dispersed across the empire, and the Castra Praetoria was dismantled in a grand gesture of sweeping out this corrupt old institution. The old Guard was replaced with elite units termed Scholae Palatinae, who would persist in the service of the Eastern Roman Empire until the late 11th century.

It was at the end of this momentous year that construction began on the Arch of Constantine to celebrate his victories and offer praise to the emperor for both his military and civic contributions. Soon after in 313, Constantine successfully conducted another military campaign against the Franks and the Alemanni in Gaul to secure the Rhine frontier. This solidus was struck circa AD 314-315 in Constantine’s capital of Treveri, where he celebrated his victories in the winter of 314. The city of Treveri was one of the chief mints throughout the reign of Constantine, and aside from two issues at Arles it was the only Gallic mint to strike gold.



Victories Against the Sarmates, Goths and Carpi in 315









689. Constantine I ‘the Great’ AV Solidus. Treveri, early AD 316. CONSTANTINVS P F AVG, laureate head right / VICTORE AVG N, Victory seated to right on cuirass, inscribing X-XX in two lines on shield set on knee; to right, trophy between two captives seated on ground, PTR in exergue. RIC 86; C. 576; Depeyrot 22/6; Alföldi 535. 4.40g, 19mm, 6h.

Fleur De Coin. Very Rare. 12,500

From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 100, 29 May 2017, lot 634.







690. Constantine I ‘the Great’ AV Solidus. Thessalonica, AD 317. CONSTANTINVS P F AVG, laureate head right / VIRTVS EXERCITVS GALL, Mars walking to right, carrying spear and trophy, chlamys over left shoulder; •SM•TS• in exergue. RIC 18; Depeyrot 8/10. 4.65g, 20mm, 5h.

Extremely Fine; rev. left field lightly smoothed. Extremely Rare, Depeyrot notes only one example. 7,500

From the inventory of a UK dealer;
Ex Roma Numismatics Ltd., Auction XVI, 26 September 2018, lot 812.

The reverse of this coin honours the army of Gaul which was responsible for supporting Constantine’s (illegal) elevation to the purple upon the death of his father at Eboracum (York) in AD 306, fought under him against the Frankish and Germanic tribes in several campaigns between 306 and 310, and which ultimately delivered him Rome and sole rule of the West in 312.

The army of Gaul was a battle-hardened and effective force, regularly tested against the barbarian tribes which at this time made frequent incursions into Roman lands. They had also demonstrated a strong sense of loyalty to Constantine in 308 when the former emperor Maximian, then an exile in his realm, attempted to subvert a contingent of the army by declaring that Constantine was dead, taking the purple and pledging a large donative to any who would support him. Maximian failed to win them over and was forced to flee, and then commit suicide.

It was on account of this devoted and veteran army that Constantine was able to win a crushing victory over the numerically superior force of Maxentius at the Battle of the Milvian Bridge. The army of Gaul was drawn up in two lines, according to their customary tactics, but Constantine, perceiving that the opposing force outnumbered him and could envelop his line, suddenly reduced the second line and extended the front of his first to match that of Maxentius. Such manoeuvres in the moment of danger can only be executed without confusion by experienced troops, and commonly prove decisive. Yet because the battle was begun towards the end of the day and was contested with great obstinacy throughout the night there was, in the words of E. Gibbon, “less room for the conduct of the generals than for the courage of the soldiers” (Decline and Fall of the Roman Empire, Vol. 1, Ch. XIV, 150). Maxentius’ units were forced back until he had no choice but to attempt a desperate retreat over the wooden pontoon bridge he had hastily built across the Tiber, the stone one having been destroyed in the course of siege preparations. This bridge collapsed, trapping Maxentius’ soldiers who either surrendered or, like his Praetorian cohorts, were killed to a man. Maxentius himself drowned while trying to swim across the river in desperation for escape.

Thus from the very moment he had defeated Maxentius, gold, silver and bronze coins were struck at Constantine’s former capital and stronghold of Augusta Treverorum (Trier) celebrating the glory and heroism of the Gallic Army (‘GLORIA EXERCITVS GALL’ and ‘VIRTVS EXERCITVS GALL’), with the type later promulgated to other mints.

Ex Bank Leu 13, 1975







691. Constantine I ‘the Great’ AV Solidus. Ticinum, AD 324-325. Head of Constantine to right, wearing plain Hellenistic-style diadem, gaze uplifted / CONSTANTINVS AVG, Victory seated to left on shield, holding Victory on globe in outstretched right hand and cradling cornucopiae with left; SMT in exergue. RIC 179; C. 102; Depeyrot 18/1; Alföldi 42. 4.40g, 19mm, 1h.

Near Mint State; pleasant light reddish toning. Extremely Rare; no other examples offered at auction in the past 2 decades. 20,000

From the Long Valley River Collection;
Ex Aurora Collection, Baldwin’s Auctions Ltd - Dmitry Markov Coins & Medals - M&M Numismatics Ltd, The New York Sale XXXII, 8 January 2014, lot 54 (hammer: USD 35,000);
Ex Numismatica Ars Classica AG, Auction 38, 21 March 2007, lot 233;
Ex Bank Leu AG, Auction 13, 29-30 April 1975, lot 494.

Constantine gazes heavenward on this extremely desirable anepigraphic type, his beautifully engraved portrait larger and more impressive than those of Crispus and the Caesars Constantine and Constantius on parallel coin types (cited in L. Ramskold, Constantine’s Vicennalia and the Death of Crispus, in Miša Rakocija (ed.), Niš and Byzantium Symposium XI, 2013, p.434). The interpretation of Christian theologian Eusebius infuses this obverse type – developed from AD 324 - with a religious dimension: the emperor looks “upwards in the manner of one reaching out to God in prayer”, and is elevated as a divinely inspired ruler in a state of prayer (VC 4.15.1). According to Sutherland and Carson, ‘the less known the ruler, the more explicit was the legend’ (RIC VII, p.27), and the lack of inscription grants even greater prominence to this striking portrait of Constantine, ruling over a united empire by the time of minting. The varied depictions of male family members on obverse busts following the Battle of Chrysopolis makes the unified dynastic series of Constantine and his imperial household wearing matching band-diadems, as on this type, a rare and notable occurrence (RIC 108-13 Nicomedia; RIC VII, p.35). The band-diademed portrait, an innovation in imperial portraiture, was apt in the context of Constantine’s vicennalia celebrations (starting in July AD 325). Such a development also followed in the wake of the decisive victory at Chrysopolis in September AD 324: this ‘holy war’, so termed by C. Odahl (Constantine and the Christian Empire, 2010, p.177), was fought and won on a huge scale, even accounting for exaggeration by Zosimus who numbers Constantine’s army at 120,000 infantry and 10,000 cavalry (Hist. Nova, II.22.1-2).

The prominent use of Victory herself holding in her hand a small Victoriola is certainly a thinly veiled reference to Constantine’s triumph over his rival Licinius in the Civil War of AD 324, and perhaps alludes specifically to the Battles of the Hellespont and Chrysopolis. Eusebius later rejoiced that “with the impious defeated and the gloomy cloud of tyrannic power dispersed, the sun once more shone brightly” (VC, II. 19) and this present type was minted in that celebratory context, heralding the inception of a shining new era.

The following year in 326, Constantine would celebrate his vicennalia, a considerable achievement given the record of short-lived emperors of the late third and early fourth centuries. However what should have been the gleaming pinnacle of his reign to that point ended in turmoil rather than triumph, with the executions of Crispus and Fausta upon Constantine’s orders reflecting disruption within the imperial family (discussed by L. Ramskold, “Constantine’s Vicennalia and the Death of Crispus,” 2013, pp.409ff).





Constantine's Adoption of Christianity



692. Constantine I 'the Great' Æ Nummus. Constantinople, AD 327. CONSTANTINVS MAX AVG, laureate head right / Labarum, with three medallions on vexillum and surmounted by Christogram, piercing serpent below; SPES PVBLIC across fields, A in left field, CONS below. RIC 19; LRBC 978. 3.11g, 18mm, 11h.

Good Extremely Fine. Very Rare. 5,000

From the inventory of a UK dealer.

The reverse of this nummus, remarkable for being Constantine's earliest use of Christian symbolism on his regular coinage, has been the subject of academic discourse for decades. The first numismatic instance of Constantine's use of the Chi-Ro symbol was in a series of medallions struck after his victory at the Battle of the Milvian Bridge in AD 312, where he famously experienced a vision featuring a 'cross of light in the heavens, above the sun' (Eusebius, Life of Constantine, 1:28), the wearing of which would lead his troops to victory. Peter Weiss has convincingly argued that the physical phenomena that was witnessed that day was likely a parhelion, which rather like eclipses may have been responsible for more than one inspirational pre-battle vision throughout history (Weiss, 'The Vision of Constantine' in Journal of Roman Archaeology: 16, 2003). Whatever the wordly cause, Constantine's intentions following this event are what have caused controversy.

According to Weiss, rather than experiencing an immediate revelation Constantine only interpreted this vision as Christian years later, which explains the long delay and very small proportion of coins featuring Christian imagery. Another interpretation of these events argues that Constantine was actually pursuing a deliberately slow strategy, in order to not stir resistance – particularly given the civil wars which already troubled his reign (DesRosiers and Vuong, Religious Competition in the Greco-Roman World, 2016). However, as early as 1962 (even before the publication of the relevant RIC volume) numismatic historian Richard Bruun expressed scepticism that the sign of the Chi-Ro would have been recognised as religious, in his seminal article 'The Christian Signs on the Coins of Constantine'. The wider 'pagan' audience who handled coins of this type would have instead recognised it as a personal badge of the emperor - in this example, it is certainly presented as such in its placement atop the vexillum, where the medallions stand in for portraits of the imperial family.

The meaning of the snake suffers from similar ambiguities surrounding its meaning and reception. Depending on an author's views on the overtness of the other Christian imagery present, the snake can be interpreted either as a 'universal' symbol of evil, a representation of the recently-defeated pagan Licinius I, or a Judeo-Christian image of the demonic.



693. Constantine I 'the Great' AV Multiplum (Medallion) of 1.5 Solidi. Nicomedia, AD 328-329. Rosette-diademed head to right with gaze uplifted / GLORIA CONSTANTINI AVG, emperor standing to left, holding Victory on globe and spear, two bound captives at his feet, upon one of which he rests his foot; S in right field, SMN in exergue. RIC 151; C. 240; Gnecchi 27 (pl. 7, 6); Depeyrot p. 155. 6.84g, 23mm, 12h.

Near Very Fine; some scratches to obv., suspension loop attached. Extremely Rare; only two other examples on CoinArchives. 1,500

From the collection of Z.P., Austria.









The Consecration of Constantinople







694. Constantine I ‘the Great’ AV Multiplum (Medallion) of 1.5 Solidi. Nicomedia, struck on the occasion of the consecration of Constantinopolis shortly after 11 May AD 330. CONSTANTINVS MAX AVG, draped and cuirassed bust facing, head turned to right, wearing diadem of laurel leaves and jewels with large gem on the forehead / ADVENTVS AVG N, Constantine, cloaked and in military attire, on horseback to left, head facing, left hand holding reins, his right raised in a gesture of greeting; he is preceded by Victory advancing to left, head reverted, holding palm and wreath; SMN in exergue. RIC 160; C. 5 var. (SMNΓ); Depeyrot p. 155; Gnecchi 1; Bastien, Donativa 80e, note (13). 6.87g, 25mm, 12h.

Near Mint State. Very Rare; an impressive medallion of fine style and of great historical importance. 75,000

From the Long Valley River Collection;
Ex Numismatica Ars Classica AG, Auction 80, 20 October 2014, lot 257 (hammer: CHF 120,000);
Ex Münzen & Medaillen AG Basel, Auction 92, 22 November 2002, lot 303;
Ex Sotheby’s, 8 July 1996, lot 179;
Ex Giessener Münzhandlung, Auction 42, 11 October 1988, lot 814;
Ex Gallerie des Monnaies - Spink & Son Ltd, 15 February 1977, lot 692.

“The foundation of Constantinople…inaugurated a permanent division between the Eastern and Western, the Greek and the Latin, halves of the empire”, in the words of J. B. Bury, a division which “affected decisively the whole subsequent history of Europe” (Bury, History of the Later Roman Empire, 1923, p.2). By commemorating the period of the new capital’s dedication on 11 May AD 330, therefore, this spectacular medallion honours a critical historical moment. According to Themistius, Constantine the Great started the construction of an impressive new capital in his own name following victory over Licinius in September 324 (Orations, iv, p. 69, 25 (Dindorf)). Fifth and early sixth-century literary authors Zosimus and Sozomenus record that the emperor had initially chosen the ancient site of Troy as the location for his new city, yet A. Alföldi dismisses this alternative tradition and argues that the intended capital had always been Byzantium (Zosimus 2.30.1; Sozomenus 2.3.2ff; Alföldi, ‘On the Foundation of Constantinople’, 1947, p.11). The city was crossed by east and west trade routes and strategically positioned for securing both the northern Danube frontier and the eastern border; according to the 5th century regionary Notitia Urbis Constantinopolitanae, Constantine built this new capital across seven hills, mirroring the old capital of Rome, and promptly divided it into fourteen administrative regions as Augustus had done before at Rome (O. Seeck, Notitia Dignitatum, 1876).

The particular adventus memorialised on the medallic reverse has, however, been variously identified, potentially complicating the context of its mintage in Nicomedia. The emperor seemed to have made visits to Nicomedia in both the early winter of 329 and the summer of 330. Constantine’s former visit to his royal court would have been preceded by periods spent in Trier, Sirmium, Naissus, Serdica and Constantinople and his whereabouts in the winter of 329 are left unaccounted for, allowing for a likely stay at Nicomedia. However, P. Bruun is probably correct to associate the production of gold coins and medallions like this with a later visit, instead, when the emperor visited Thessalonica and Nicomedia after the dedication of Constantinople (Bruun, RIC VII, p.15.) This adventus coin type in general, depicting an emperor on horseback, was adapted from Greek types like the tetradrachms of Philip II which also depicted a waving king on horseback (c. 355-349 BC, Le Rider 167a (076/R137)), and featured on the antoniniani of earlier emperors like Trajan Decius (AD 249-251, RIC 62a).The ceremonial arrival of an emperor was attended by the city’s inhabitants, an aspect alluded to by the emperor’s raised hand on the medal as he greets the assembled masses. The obverse depicts a stunningly rendered portrait of the emperor, wearing a jewel-studded diadem with a large central gem instead of the simple plain diadem band which features on other gold medallions, like an example from the same mint in 325-326 (Roma, Auction 10, 27 September 2015, lot 877; C. -; RIC -). This wonderfully preserved medallion, then, serves to celebrate the great emperor and mark the inception of his eponymous and newly-consecrated capital.







695. Martinian Æ Nummus. Nicomedia, AD 324. D N M MARTINIANO P F AVG, radiate, draped and cuirassed bust right / IOVI CONSERVATORI, Jupiter standing left, holding Victory on globe in right hand and eagle-tipped sceptre in left, captive on ground to right, X-IIΓ above, eagle to left holding wreath in beak; SMNΔ in exergue. RIC 46. 2.46g, 20mm, 11h.

Good Very Fine. Very Rare. 2,500

The Tragic Fate of Crispus







696. Crispus AV Solidus. Nicomedia, AD 324-325. FL IVL CRISPVS NOB CAES, laureate 'heroic' bust left, seen from behind, holding spear and shield to front, balteus over right shoulder / VIRTVS CAESARI N, Crispus on horseback charging to right, shield in left hand, about to spear enemy in posture of supplication before horse, his shield proffered before him; below, a second foeman lies to left on ground line beneath the horse, extending his left arm; SMNP in exergue. RIC 84-85 var. (unlisted officina); C. 164 var. (same); Depeyrot 35/6; Biaggi 2068 (same). 4.45g, 20mm, 6h.

Mint State; in spectacular state of preservation. Previously NGC graded (4632784-004), MS★ 5/5 - 4/5. Extremely Rare; one of apparently just three known examples. 45,000

From the Long Valley River Collection;
Acquired from Heritage World Coin Auctions.

Characterised in contemporary literature as having achieved 'great deeds' and being a 'most courageous Caesar' (Nazarius, Panegyrici Latini 10.3.4) and a ruler most dear to god (Eusebius, Historia Ecclesiastica, 10.9.6), Crispus, first son of Constantine the Great, was seemingly deserving of the heroic manner in which he is portrayed on this solidus. Minted in 324, it is a manifestation of his father's gratitude to Crispus for his assistance in finally defeating Constantine's rival Augustus in the East, Licinius.

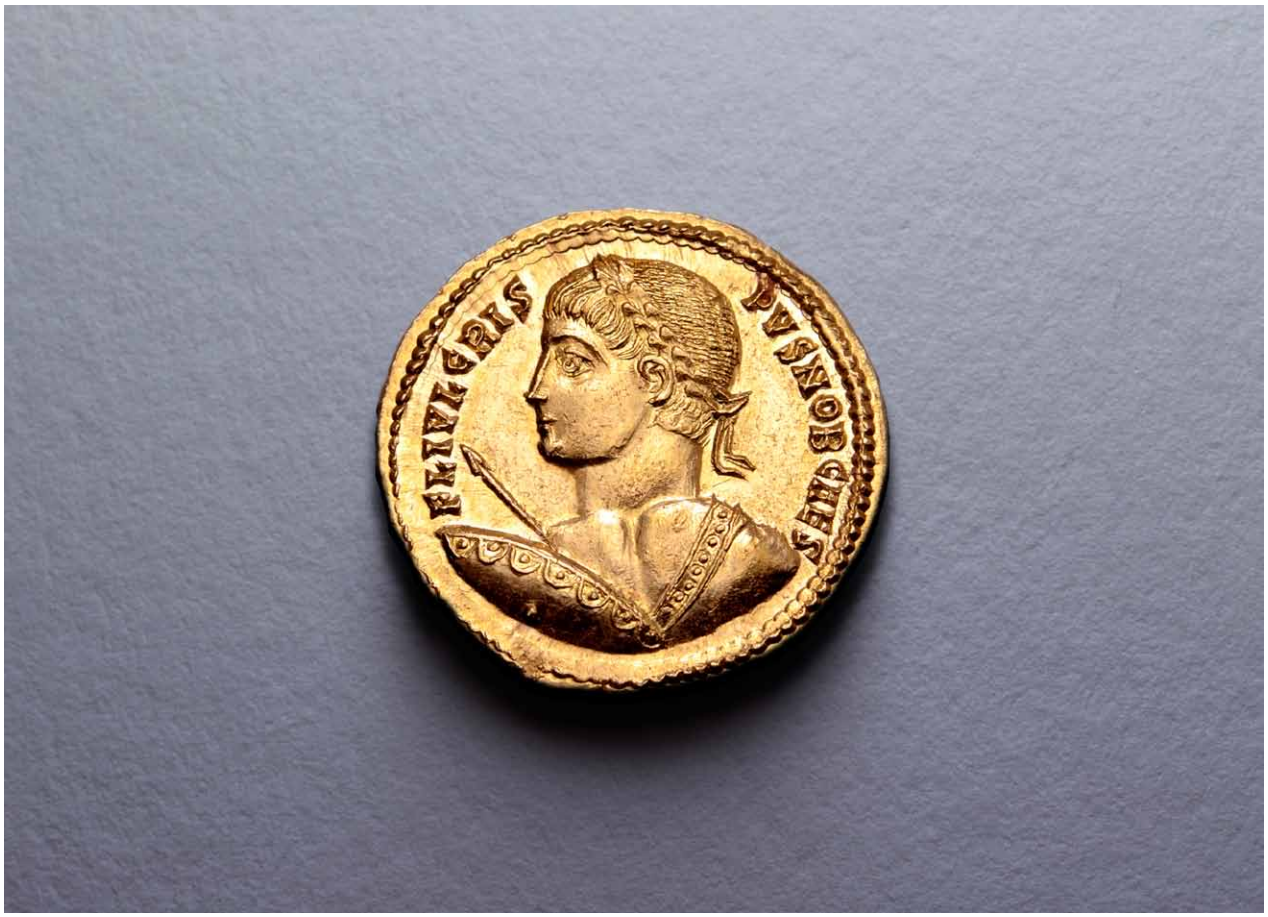
Proclaimed Caesar in 317 and having already established himself as a competent military commander, winning victories over the Franks and the Alamanni in 320 and 323, it was in 324 that Crispus achieved his most impressive military victory to date. Appointed commander of Constantine's fleet, Crispus was despatched to confront Licinius and his subsequent victory at the Battle of the Hellespont proved a resounding endorsement of Crispus' leadership. His involvement in Constantine's later decisive victory over Licinius' forces at the battle of Chrysopolis cemented his favour with his father, who made his gratitude to his eldest son manifest by commissioning various visual representations of his son, including mosaics and statuary. The dating of this coin can, thus, directly relate it to his involvement in the victories in 324. The fact that it was minted in Nicomedia, a city previously under the now-defeated Licinius' rule, seems pertinent and, perhaps, rather ironic in that is demonstrates the continuation of the reverse type CONCORDIA AVGG NN, which had been extensively used under Licinius' and Constantine's joint rule as an indication of their cohesion.

The rarity of the gold coinage of Crispus is testament, however, to a less glorious latter chain of events, as his time in favour was short-lived. In 326 Crispus was executed on his father's orders at the town of Pola, just two years after he had been so publicly lauded by him and his depictions were then subject to damnatio memoriae. The reasons for his execution remain somewhat unclear, and as is so often the case for figures in the ancient world who were subject to damnatio memoriae and misleading propaganda after their death, getting to the truth of events can be challenging.

The most widely accepted ancient version of events, proposed by, amongst others, Zosimus (New History 2.29.2) is that Constantine's wife (Crispus' step-mother) Fausta was infatuated by him and, on his rejection of her advances, she accused him of attempting to seduce her, resulting in her husband's decision to execute him. The parallels with the myth of Phaedra and Hippolytos, son of Theseus, seem inescapable and, undoubtedly, influenced contemporary writers in their portrayal of events. This representation of Constantine's reasoning has also been seen to reflect increasingly Christianising tone of the contemporary and later literature and historiography, as indeed most writers obliquely imply that Crispus was only accused of adultery by Fausta, which is not necessarily commensurate with the harsh punishment meted out and, moreover, the representation of women as wicked and scheming was, of course, not uncommon in Christian writing.

It, nevertheless, does seem likely that Fausta was directly involved in Crispus' end, and her motivation was clearly that her own sons were lower in the line of succession while Crispus was the official heir. With Crispus out of the way, Fausta's eldest son Constantine II would be promoted to next in line. It would, indeed, not be the first instance that can be found of maternal machinations on behalf of sons in the imperial family; both Agrippina the Younger and Livia have been accused of the same. Like Agrippina the Younger, however, Fausta herself came to an unpleasant end, being killed on Constantine's orders (Zosimus, New History, 2.29.2).

It is the damnatio memoriae which has resulted in coins being the only certain representations of Crispus which survive (other portraits in marble and cameo form have been tentatively attributed to him, although none definitively) (Pohlsander, H.A., 'Crispus: Brilliant Career and Tragic End, Historia: Zeitschrift fur Alter Geschichte 33, 1984, pp. 89 - 92) and it would seem that coins minted before the news of his execution had spread were also subject to destruction (Sutherland, C.H.V., Litt, D. & Carson, R.A.G. eds., RIC VII, 1966, p. 593). This coin is, therefore, a rare surviving tribute to a Caesar who achieved so much, only to meet a tragic end at the hands of his father.


FL IVLIVS CONSTANTIVS NOB CAES


VIRTVS CAESARIN
SMNP



697. Constans AV Solidus. Decennnalia issue. Aquileia, AD 340-350. CONSTANS AVGVSTVS, draped and cuirassed bust right, wearing laurel and rosette diadem, all within wreath with jewel at apex / VICTORIAE DD NN AVGG, two Victories face each other, holding between them a shield inscribed VOT X MVLT XX in four lines; SMAQ in exergue. RIC 45; Depeyrot 4/2. 4.67g, 22mm, 6h.

Near Mint State. Rare. 2,000

From the inventory of a German dealer.



698. Constans AV Solidus. Decennalia issue. Treveri, AD 347-348. CONSTANS AVGVSTVS, pearl-diademed, draped and cuirassed bust right / VICTORIAE DD NN AVGG, two Victories standing facing each other, holding shield inscribed VOT X MVLT XX; TR in exergue. RIC 135; Depeyrot 6/3. 4.49g, 22mm, 6h.

Extremely Fine; a couple of minor marks to obv., otherwise highly lustrous, untouched surfaces. 3,000

Privately purchased from Numismatic Fine Arts Inc. prior to 1995.



699. Constantius II AR Siliqua. Nicomedia, AD 340-351. Rosette-diademed head right / VOTIS XX MVLTIS XXX, within wreath with star at apex; SMN in exergue. Apparently unpublished type; cf. RIC 39 (no external legend on rev.) and cf. RIC 42 note for reverse type. 3.22g, 22mm, 12h.

Good Extremely Fine; slight die shift on obv; sharply struck. An apparently unpublished type with no legend around wreath on reverse. 1,500

From a private Belgian collection.

Ex Münzen & Medaillen List 602, 1996



700. Constantius II AV Solidus. Siscia, AD 340-350. CONSTANTIVS AVGVSTVS, pearl-diademed, draped and cuirassed bust right; all within wreath border tied with rosette / VICTORIAE DD NN AVGG, two Victories standing facing each other, supporting wreath inscribed VOT XX MVLT XXX; oSIS• in exergue; all within wreath border tied with rosette. RIC 131; Depeyrot 12/1. 4.47g, 21mm, 6h.

Extremely Fine. Very Rare. 2,500

Ex Münzen & Medaillen Deutschland, Auction 1, 16 September 1997, lot 782;
Ex Münzen & Medaillen AG Basel, List 602, November 1996, no. 134.



701. Constantius II AV Solidus. Antioch, AD 347-350. FL IVL CONSTANTIVS PERP AVG, pearl-diademed, draped and cuirassed bust right / GLORIA REI PVBLICAE, Roma seated facing and Constantinopolis seated half-left, foot on prow, each holding sceptre, supporting shield between them inscribed VOT XX MVLT XXX in four lines; SMANΓ in exergue. RIC 83; Depeyrot 6/3. 4.50g, 22mm, 6h.

Mint State. 1,500

From the inventory of a UK dealer.



702. Constantius II AV Solidus. Antioch, AD 347-355. FL IVL CONSTANTIVS PERP AVG, pearl diademed, draped and cuirassed bust right / GLORIA REIPVBLICAE, Roma seated facing and Constantinopolis seated half-left, foot on prow, each holding sceptre, supporting shield between them inscribed VOT XX MVLT XXX in four lines; SMANA in exergue. RIC 83; Depeyrot 6/3. 4.40g, 21mm, 11h.

Near Mint State; light abrasion in obv. field, slight wave in planchet. 1,500

From the inventory of a UK dealer.



703. Jovian AV Solidus. Sirmium, AD 363-364. D N IOVIANVS P F P AVG, pearl-diademed, draped and cuirassed to right / SECVRITAS REIPVBLICE, Roma enthroned facing with right breast exposed, holding spear in left hand, and Constantinopolis enthroned to left, holding sceptre in hand, right foot on prow, holding between them a shield inscribed VOT V MVLT X; •SIRM(palm frond) in exergue. RIC 115; Depeyrot 25/1 corr. (obv. legend); Biaggi 2226 var. (no pellet in mintmark). 4.47g, 21mm, 6h.

Mint State. Rare. 5,000

From the inventory of a UK dealer.



704. Valens AV Solidus. Constantinople, AD 367. D N VALENS P F AVG, laurel and rosette diademed, draped and cuirassed bust right / RESTITVTOR REIPVBLICAE, emperor standing facing, head right, holding labarum inscribed with Christogram and Victory on globe; *CONS(wreath) in exergue. RIC 25(b); Depeyrot 21/2. 4.43g, 22mm, 12h.

Extremely Fine. Superb portrait, well framed within a full border. Lustrous metal. 2,000

Ex Gorny & Mosch Giessener Münzhandlung, Auction 203, 5 March 2012, lot 446 (hammer price: EUR 2,600);
Ex Hess-Divo AG, Auction 317, 27 October 2010, lot 927.



705. Valens AV Solidus. Treveri, AD 372. D N VALENS P F AVG, rosette diademed, draped and cuirassed bust right / VICTORIA AVGG, Valentinian and Valens enthroned facing, holding globe between them; above, Victory facing with wings spread, palm between; TR•OB• in exergue. RIC 17d corr. (mintmark); Depeyrot 42/2. 4.48g, 22mm, 12h.

Mint State. 2,500

Ex Pierre Bastien Collection, Numismatica Ars Classica, Auction 114, 6 May 2019, lot 922;
Privately purchased from Jean Vinchon Numismatique in 1966.



706. Arcadius AV Solidus. Constantinople, 7th officina, AD 383-388. D N ARCADIVS P F AVG, rosette-diademed, draped and cuirassed bust to right / CONCORDIA AVGGG Z, Constantinopolis seated facing on plain throne, head turned to right, holding sceptre in right hand, left hand supporting shield inscribed VOT V MVL X, right foot on prow; CONOB in exergue. RIC 70c3; Depeyrot 46/3. 4.51g, 21mm, 6h.

Mint State; almost unnoticeable test behind diadem ties, highly lustrous. 1,250

Acquired from Heritage World Coin Auctions.



707. Arcadius AV Solidus. Mediolanum, AD 395-402. D N ARCADIVS P F AVG, pearl-diademed, draped and cuirassed bust right / VICTORIA AVGGG, the emperor standing right, foot on bound captive, holding labarum and victory on globe, M-D across fields, COMOB in exergue. RIC 1205; Depeyrot 16/1. 4.49g, 21mm, 6h.

Mint State. 1,000

From the Long Valley River Collection;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 204, 12 March 2012, lot 888;
Ex Italo Vecchi Ltd, Nvmmorvm Avctiones 1, 1 February 1996, lot 813;
Ex Numismatica Ars Classica AG - Leu Numismatik AG, 26 May 1993, lot 6.



708. Honorius AV Solidus. Mediolanum, AD 394-395. D N HONORIVS P F AVG, pearl-diademed, draped and cuirassed bust right / VICTORIA AVGGG, Emperor standing right, holding labarum and Victory on globe, treading on captive to right; M-D across fields, COMOB in exergue. RIC IX 35c = RIC X 1206a; Depeyrot 16/2. 4.47g, 21mm, 12h.

Fleur De Coin. 1,500

Acquired from Heritage World Coin Auctions.



709. Honorius AV Solidus. Ravenna, AD 395-423. D N HONORIVS P F AVG, pearl-diademed, draped and cuirassed bust right / VICTORIA AVGGG, emperor standing to right, left foot on captive, holding vexillum in right hand and Victory on globe in left. RIC 1321; Depeyrot 7/1. 4.46g, 22mm, 6h.

Mint State. 1,000

Acquired from Heritage World Coin Auctions.

The Man Who Lost Britain



710. Constantine III AV Solidus. Arelate, AD 408-411. D N CONSTANTINVS P F AVG, rosette-diademed, draped and cuirassed bust right / VICTORIA AVGGG, Constantine standing to right in military dress, holding vexillum in right hand, Victory on globe in left, his left foot on captive laying on ground to right; A-R across fields, KONOB in exergue. RIC 1522; Depeyrot 21/1. 4.48g, 21mm, 6h.

Good Extremely Fine. Extremely Rare. 7,500

Ex Numismatica Genevensis SA, Auction 6, 30 November 2010, lot 210 (hammer: CHF 17,000);
Ex UBS Gold & Numismatics, Auction 55, 16 September 2002, lot 2046.

Constantine III is remembered chiefly as the general and usurper who declared himself Western Roman Emperor in 407 while based in Britannia, stripping all troops from the province and thus leaving the province open to Saxon invasion and conquest. Thus was Britannia forever lost to Rome.



711. Constantine III AR Siliqua. Treveri, AD 408-411. D N CONSTANTINVS P F AVG, pearl-diademed, draped and cuirassed bust right / VICTORIA AAVGGG, Roma seated left on cuirass, holding Victory on globe and inverted spear; TRMS in exergue. RIC 1534; Lafaurie 11. 1.38g, 16mm, 6h.

Extremely Fine; minor flan crack 12/6h, sharply struck on an unusually broad flan. Rare. 1,000

Ex Trausnitz Collection, acquired from Münzhandlung Athena GmbH (Munich) prior to 2000, dealer's ticket included.



712. Theodosius II AR Light Miliarense. Constantinople, AD 408-420. D N THEODOSIVS P F AVG, pearl-diademed, draped and cuirassed bust left / GLORIA ROMANORUM, nimbate emperor standing facing, head left, arm raised and holding globe; star in left field, CON in exergue. RIC 370; RSC 20a; DOCLR 306. 4.28g, 22mm, 12h.

Near Mint State; attractive light cabinet tone with an underlying lustre. 1,500

Ex Jack A. Frazer Collection;
Privately purchased from Classical Numismatic Group, 20 December 1999 (inventory #716833).



713. Theodosius II AV Solidus. Thessalonica, AD 424/5-430. D N THEODOSIVS P F AVG, pearl-diademed, helmeted and cuirassed three-quarters facing bust, holding spear over shoulder and shield with horseman motif / GLOR ORVIS TERRAR, Emperor standing facing, holding standard and cross on globe; star in left field, TESOB in exergue. RIC 363; Depeyrot 51/1. 4.45g, 21mm, 6h.

Mint State. Rare. 750

Acquired from Gorny & Mosch Giessener Münzhandlung.



714. Aelia Eudocia (wife of Theodosius II) AV Solidus. Constantinople, AD 423-425. AEL EVDOCIA AVG, pearl-diademed and draped bust right, crowned by manus Dei / VOT XX MVLT XXX I, Victory standing left, holding long cross; star in upper left field, CONOB in exergue. RIC 228 (Theodosius II); Depeyrot 75/2; DOCLR 455. 4.45g, 21mm, 5h.

Near Extremely Fine. Rare. 1,000

From a private German collection.



715. Marcian AV Solidus. Constantinople, AD 450. D N MARCIANVS P F AVG, pearl-diademed, helmeted and cuirassed bust three quarters facing, holding spear and shield / VICTORIA AVGGG Z, Victory standing left, holding long jewelled cross; star in right field, CONOB in exergue. RIC 510; Depeyrot 87/1. 4.49g, 20mm, 6h.

Mint State. 1,250

Acquired from Heritage World Coin Auctions.



716. Leo II and Zeno AV Solidus. Constantinople, AD 474. D N LEO ET ZENO P P AVG, pearl-diademed, helmeted and cuirassed bust facing slightly right, holding spear over shoulder and shield decorated with horseman spearing an enemy / SALVS REIPVBLICAE H, Leo and Zeno seated facing on double throne, each holding mappa in right hand; star and cross above, CONOB in exergue. RIC 803; Depeyrot 98/1; DOC 600. 4.47g, 21mm, 6h.

Good Extremely Fine. Rare. 1,500

From the inventory of a UK dealer.

COINS OF THE MIGRATIONARY PERIOD

A Unique Visigothic Solidus



717. Visigoths, Gaul. Pseudo-Imperial AV Solidus. Uncertain mint (Toulouse or Narbonne?), AD 466-484. D LIBIVS SEVERVS R R ΛVG, draped and cuirassed bust to right with prominent jewelled fibula, wearing diadem of circular jewels in six compartments within double row of pearls ending in prominent jewel / VICTORIΛ ΛVGGG, Libius Severus, wearing crown with pendilia, standing facing in military dress, holding long cross potent in right hand and victoriola on globe in left, crushing man-headed serpent underfoot; R-И across fields, COMOB in exergue. Unpublished in the standard references; for general types cf.: W. Reinhart Die Münzen des tolosanischen Reiches der Westgoten, DJN 1938, pp. 107-35, pls.2-7; Lacam I, type C pi. 88, 1-5 Rome); RIC X, 2705-6, 3753-5 (Gaul); Depeyrot pl. 7, 4 (Toulouse) and p. 10, 52/1; MEC I, 174-6 (Pseudo-imperial); for diadem type cf. Bastien Le buste monétaire de emperurs romain I, p. 165 fig 15. 4.41g, 22mm, 5h.

Good Very Fine. Unique. 8,000

From the inventory of a UK dealer.

The Visigoths crashed into Roman history with the defeat of Valens at Adrianople in AD 378 and the sack of Rome in 410. Under Honorius they had been somewhat tamed and served as foederati in a series of campaigns against the Suevi and Vandals in Spain for which they were rewarded in 417 with the liberty to settle in Aquitania Secunda including the great city of Tolosa (Toulouse) that became their capital and is sometimes referred to as the 'Kingdom of Toulouse'. In 418 the Visigoths elected Theoderic I as their king, whose descendants Thorismund (451-3), Theoderic II (453-66), Euric (466-84), Alaric II (484-507) held the throne until the time of Amalric (507-31) when the kingdom was absorbed by Theoderic into his Ostrogothic kingdom. However, throughout this period the kingdom was firmly under the control of the commanding imperial generals of Gaul Aetius (433-54) and his successors Aegidius (456-65) and Syagrius (465-486) and coins were conventionally issued in gold, silver and bronze in the names of the prevailing Roman emperor.

Regarding this unique issue, the titular emperor is the Lucanian senator Lavius Libius Severus Serpentius, also known as Severus III, while the real power lay in the hands of the Romanized Germanic Magister militum, Ricimer (461-72). However, the arrangement continued as no one as yet could devise any other form of governance. The image and titles of Libius Severus were faithfully reproduced along with Rome mint reverse canons, albeit in a provincial blundered style where the letters assumed elongated serifs, characteristic of Gallic and Hispanic issues.

Notwithstanding the tumultuous events that took place during the reign of Libius Severus himself, Edward Gibbon unkindly wrote: "History was scarcely deigned to notice his birth, his elevation, his character, or his death."



718. Ostrogoths, Theoderic AV Solidus. In the name of Anastasius I. Ravenna, AD 491-518. D N ANASTASIVS P F AVG, pearl-diademed, helmeted and cuirassed bust facing slightly right, holding spear and shield / VICTORIA AVGGG A, Victory standing left, holding long cross; star in right field, COMOB in exergue. Ladich 37; Metlich 8; MIB, pl. 36, 9; MEC 112; BMC Vandals 61. 4.43g, 21mm, 6h.

Extremely Fine. Rare. 1,500

From a private European collection.



719. Ostrogoths, Theodahad Æ Nummus. Rome, circa AD 535. D N THEODAHATVS REX, helmeted bust right, wearing imperial mantle / VICTORIA PRINCIPVM, Victory standing right on prow, holding wreath and palm; S-C across fields. Ladich 24; Metlich 89b; MIB, pl. 39, 56; MEC 141; BMC Vandals 19-23. 9.93g, 27mm, 6h.

Very Fine. Rare. 500

From a private European collection.

Romanus, Mintmaster under Dagobert I









720. Merovingians, Switzerland. Saint-Maurice-d'Agaume AV Tremissis of 7 Siliquae. Moneyer Romanus, AD 600-620. ΛCΛVNO FIT, male head right / ROMANS MO around wreath enclosing cross on stand, V-II across field. Cf. H.-U. Geiger, Die merowingische Münzen in der Schweiz, SNR 58, 1979, 36; cf. Depeyrot II, Type 10-A1, 1; cf. Belfort 20; cf. Prou 1298; cf. HMZ 1-93. 1.14g, 13mm, 12h.

Very Fine. Very Rare and of considerable historical interest. 10,000

From a private German collection.

Acaunum is first mentioned in AD 200 as Acaun[ensis] [quadragesimae] Gal[liarum]. In 1003 the name was changed to Saint-Maurice-d'Agaume which is today located in Canton Valais, Switzerland. The moneyer Romanus is renowned for having been a mint master of Acaunum under the Merovingian King Dagobert I (AD 629-39), famous for being richer than most Merovingian monarchs, as is attested by the assistance he gave to the enthronement of the Visigoth king Sisemund in Spain, for which he was awarded a golden dish weighing some five-hundred Roman pounds. So famous was Dagobert's wealth that the German translation for Walt Disney's rich Uncle Scrooge McDuck is appropriately 'Onkel Dagobert'.

Unique



2x







2x

721. Merovingians, France. Theodeberciacus AV Tremissis. Eonomius moneyer, circa AD 620-640. Garbled Latin legend derived from: 'THEODERCIACO' or similar, around stylized human bust with seven spikes as hair and central eye / Garbled Latin legend derived from: 'EONOMIVS' or similar, around stylized anchor-cross steps. For prototype cf. Depeyrot III, Type 13-1A, p. 33, 8 and pl. 15 = Belfort 4268 (Copenhagen, Danish National Museum collection) 1.22g, 10mm, 6h.

Extremely Fine. Both the prototype and this example are to be considered unique. 1,000

From a private German collection.

The vicus of Theodeberciacus has been identified by Depeyrot as Thiverzay, modern Fontenay-le-Comte in the Vendée department in the Pays de la Loire, ancient Aquitania.



722. Lombards, Beneventum. Sico, as Princeps, AV Tremissis. AD 817-832. SICO - - PRINCЄS, bust of Sico facing with short bead, wearing crown with cross and chlamys, globus cruciger in raised left hand / ARCHANGЄLVS MICHAЄL, cross potent on stand, retrograde C-S across fields. MEC 1104; BMC Vand. p. 177. 6; CNI XVIII, p. 163, 15; MIR 208. 1.31g, 17mm, 5h.

Very Fine. Very Rare. 800

From the inventory of a UK dealer.

COINS OF THE BYZANTINE EMPIRE



723. Anastasius I AV Solidus. Constantinople, AD 498-518. D N ANASTASIVS P P AVG, helmeted and cuirassed bust facing slightly right, holding spear and shield decorated with cavalryman motif / VICTORIA AVGGG Є, Victory standing left, holding long staff surmounted by staurogram; star in left field, CONOB in exergue. MIBE 7; DOC 7e; Sear 5. 4.48g, 21mm, 6h.

Extremely Fine; minor graffiti. 500

Ex Roma Numismatics Ltd., Auction XIV, 21 September 2017, lot 858.



724. Justinian I AV Solidus. Constantinople, AD 527-538. D N IVSTINIANVS P P AVG, helmeted and cuirassed bust facing slightly right, holding spear and shield with horseman motif / VICTORIA AVGGG (uncertain officina), angel standing facing, holding long cross and globus cruciger; star in right field, CONOB in exergue. MIBE 5; DOC 3a; Sear 137. 4.43g, 21mm, 6h.

Good Extremely Fine. Mint lustre. 500

Ex Roma Numismatics Ltd., Auction XI, 7 April 2016, lot 1001.







725. Justinian I AV Solidus. Constantinople, AD 527-538. D N IVSTINIANVS P P AVG, helmeted and cuirassed bust facing, holding spear and shield with horseman motif / VICTORIA AVGGG B, angel standing facing holding long cross in right hand, globus cruciger in left hand; star in right field, CONOB in exergue. MIBE 5; DOC 3b; Sear 137. 4.45g, 21mm, 6h.

Extremely Fine. Mint lustre. 500

Ex Roma Numismatics Ltd., Auction XI, 7 April 2016, lot 1005.





726. Justinian II AV Solidus. First Reign. Constantinople, AD 685-687. D N IЧSƮIANЧS PЄ AVC (sic), facing bust with short beard, wearing crown and chlamys, and holding globus cruciger / VICTO[RIA] AVϛЧ Γ, cross potent on three steps, CONOB in exergue. MIB 4; DOC 4 var. (unlisted officina); Sear 1245. 4.38g, 19mm, 6h.

Mint State; highly lustrous, untouched surfaces, displaying an unusual engraver's error in the obv. legend. 1,000

From the inventory of a US dealer.





727. Justinian II AV Solidus. First reign. Constantinople, AD 685-687. D IЧSƮINIANЧS P F AV, facing bust with short beard, wearing crown topped by cross and circlet, chlamys pinned at right shoulder, globus cruciger in right hand / VICTORIA AVϚ Ч A, cross potent with base set on three steps; CONOB in exergue. MIB 4; DOC 4; Sear 1245. 4.33g, 19mm, 6h.

Near Mint State. 1,000

From the Vitangelo Collection.





728. Justinian II AV Solidus. First reign. Constantinople, AD 692-695. IhS CRISƮOS RЄϛNANƮIЧM, facing bust of Christ Pantokrator / D IЧSƮINIANЧS SЄRЧ ChR[ISƮI] A, Justinian standing facing, holding cross potent on steps in right hand, akakia in left; CONOP in exergue. MIB 8a; DOC 7a.3; Sear 1248. 4.44g, 20mm, 6h.

Mint State. 3,000

From the inventory of a European dealer.



729. Justinian II AV Solidus. First reign. Constantinople, AD 692-695. [I]hS CRISƮOS RЄX RЄçNANƮIЧM, facing bust of Christ Pantokrator / D IЧSƮI[NIANЧS SЄRЧ] ChRISƮI Θ, Justinian standing facing, holding cross potent on steps in right hand, akakia in left; CONOP in exergue. MIB 8a; DOC 7g; Sear 1248. 4.35g, 19mm, 6h.

Mint State. 3,000

From the inventory of a European dealer.



730. Justinian II AV Solidus. First reign. Constantinople, AD 692-695. IhS CRISƮOS RЄX RЄçNANƮIЧM, facing bust of Christ Pantokrator / D IЧSƮINIANЧS SЄRЧ ChRISƮI Θ, Justinian standing facing, holding cross potent on steps in right hand, akakia in left; CONOP in exergue. MIB 8a; DOC 7g; Sear 1248. 4.36g, 20mm, 6h.

Mint State. 3,000

From the inventory of a European dealer.



731. Justinian II AV Solidus. First reign. Constantinople, AD 692-695. IhS CRISƮOS RЄX RЄçNANƮIЧM, facing bust of Christ Pantokrator / [D] IЧSƮINIAN[ЧS SЄRЧ ChRISƮI], Justinian standing facing, holding cross potent on steps in right hand, akakia in left; CONOP in exergue. MIB 8a; DOC 7; Sear 1248. 4.29g, 19mm, 6h.

Near Mint State; lightly clipped, struck from dies of pleasant style, with lustrous and untouched surfaces. 1,000

From the inventory of a US dealer.



732. Justinian II AV Solidus. First reign. Constantinople, AD 692-695. [IhS] CRISƮOS RЄX RЄçNANƮIЧM, facing bust of Christ Pantokrator / [D IЧSƮINIA]NЧS SЄRЧ ChRISƮI B, Justinian standing facing, holding cross potent on steps in right hand, akakia in left; [CONOP] in exergue. MIB 8a; DOC 7b; Sear 1248. 4.35g, 19mm, 6h.

Near Mint State; lightly clipped, with lustrous, untouched surfaces. 1,000

From the inventory of a US dealer.



733. Leontius AV Solidus. Constantinople, AD 695-698. D LЄON PЄ AV, crowned bust facing, wearing loros, holding mappa and globus cruciger / VICTORIA AVϛЧ Γ, cross potent set on three steps; CONOB in exergue. DOC 2; MIB 2; Sear 1331. 4.46g, 18mm, 6h.

Mint State; lustrous, untouched surfaces. An exceptional example. 1,000

From the inventory of a US dealer.



734. Anastasius II Artemius AV Solidus. Constantinople, AD 713-715. ∂ N ARTЄMIЧS ANASTASIЧS MЧL, crowned and draped bust facing, holding globus cruciger in right hand, akakia in left / VICTOR[IA] AVϛЧ A, cross potent set on three steps; CONOB in exergue. Füeg 2.A; DOC 2a; MIB 2; Sear 1463. 4.44g, 20mm, 6h.

Mint State; areas of flat strike, highly lustrous, untouched surfaces. 2,500

From the inventory of a German dealer;
Ex Trausnitz Collection, acquired in 1989.



735. Leo III ‘the Isaurian’, with Constantine V, AV Solidus. Constantinople, AD 724-731. ∂ NO LЄON P A MЧL, crowned bust of Leo facing, wearing chlamys, holding globus cruciger and akakia / ∂ N CONSƬANƬINЧS M’, crowned bust of Constantine facing, wearing chlamys, holding globus cruciger and akakia. Füeg 5.A.1; DOC 5; Sear 1504. 4.43g, 20mm, 6h.

Good Extremely Fine. 500

From the inventory of a Swiss dealer.



736. Leo III ‘the Isaurian’, with Constantine V, AV Solidus. Constantinople, AD 733-735. C NO LЄO[N P A] MЧL A, crowned and draped bust of Leo facing, holding globus cruciger and akakia / C N CONSƬANƬINЧ[...], crowned and draped bust of Constantine facing, holding globus cruciger and akakia. Füeg 7.A; DOC 7; Sear 1504. 4.41g, 21mm, 7h.

Extremely Fine; areas of flatness. 500

From the collection of an antiquarian, Bavaria c. 1960s-1990s.



737. Leo III ‘the Isaurian’, with Constantine V, AV Solidus. Constantinople, AD 745-750. N C LЄON P A MЧL, crowned and draped bust of Leo facing, holding cross potent and akakia / Γ CONSTANTINЧ ΘC, crowned and draped bust of Constantine facing, holding cross potent and akakia. Füeg 3.A.4; DOC 1f; Sear 1550. 4.47g, 20mm, 6h.

Near Mint State; traces of double-striking. 500

From a private Swiss collection.



738. Leo III ‘the Isaurian’, with Constantine V, AV Solidus. Constantinople, AD 745-750. C LЄON P A MЧL, crowned and draped bust of Leo facing, holding cross potent and akakia / CONSTANTINЧ S, crowned and draped bust of Constantine facing, holding cross potent and akakia. Füeg 3.A.9; DOC 3; Sear 1550. 4.47g, 22mm, 6h.

Good Extremely Fine; softly struck. 500

From a private Swiss collection.



739. Leo III ‘the Isaurian’, with Constantine V, AV Solidus. Constantinople, AD 745-750. C LЄON P A MЧL, crowned and draped bust of Leo facing, holding cross potent and akakia / N CONSTANTINЧ, crowned and draped bust of Constantine facing, holding cross potent and akakia. Füeg 3.C.2; DOC 1; Sear 1550. 4.48g, 21mm, 12h.

Mint State. 500

From a private Swiss collection.



740. Leo III ‘the Isaurian’, with Constantine V, AV Solidus. Constantinople, AD 745-750. C LЄON P A MЧL•, crowned and draped bust of Leo facing, holding cross potent and akakia / N CONSTANTINЧ, crowned and draped bust of Constantine facing, holding cross potent and akakia. Füeg 3.D.4; DOC 1; Sear 1550. 4.43g, 20mm, 6h.

Near Mint State; highly lustrous surfaces. 500

From the collection of an antiquarian, Bavaria c. 1960s-1990s.



741. Constantine V Copronymus, with Leo IV and Leo III, AV Solidus. Constantinople, AD 750-756. COhSTAhTIhOS S LЄOh O hЄOS, crowned facing busts of Constantine V and Leo IV, each wearing chlamys; cross above, pellet between / C LЄON P A M θ, crowned facing bust of Leo III wearing loros, holding cross potent in right hand. Füeg 4.A.3; DOC 2c; Sear 1551. 4.48g, 20mm, 6h.

Near Mint State. 750

From a private Swiss collection.



742. Constantine V Copronymus, with Leo IV and Leo III, AV Solidus. Constantinople, AD 750-756. COhSTAhTIhOS S LЄOh O hЄOS, crowned facing busts of Constantine V and Leo IV, each wearing chlamys; cross above, pellet between / C LЄON P A MЧL θ, crowned facing bust of Leo III wearing loros, holding cross potent in right hand. Füeg 4.A.5; DOC 2c.4; Sear 1551. 4.48g, 20mm, 6h.

Extremely Fine. 500

From a private Swiss collection.



743. Constantine V Copronymus, with Leo IV and Leo III, AV Solidus. Constantinople, AD 756-764. COhSTAhTIhOS S LЄOh O hЄOS, crowned facing busts of Constantine V and Leo IV, each wearing chlamys; cross above, pellet between / C LЄON P A MЧL θ, crowned facing bust of Leo III wearing loros, holding cross potent in right hand. Füeg 5.A.1; DOC 2c.4; Sear 1551. 4.44g, 20mm, 7h.

Good Extremely Fine. 500

From a private Swiss collection.



744. Constantine V Copronymus, with Leo IV and Leo III, AV Solidus. Constantinople, AD 764-773. COhSTAhTIhOS S LЄOh O hЄO', crowned facing busts of Constantine V and Leo IV, each wearing chlamys; cross above, pellet between / C LЄON P A MЧL Φ, crowned facing bust of Leo III wearing loros, holding cross potent in right hand. Füeg 6.B.5; DOC 2; Sear 1551. 4.43g, 20mm, 6h.

Extremely Fine. 500

From a private Swiss collection.



745. Leo IV the Khazar, with Constantine VI, Leo III, and Constantine V, AV Solidus. Constantinople, AD 776-778. LЄOh VS S ЄϚϚOh COhSTAhTIhO[S O hЄOS], crowned facing busts of Leo IV and Constantine VI, each wearing chlamys; cross above, pellet between / LЄOh PAP' COhSTAhTIhOS PATHR Θ, crowned facing busts of Leo III and Constantine V, each wearing loros; cross above, pellet in between. Füeg 1; DOC 1a.1; Sear 1583. 4.33g, 21mm, 6h.

Good Extremely Fine. 500

From a private Swiss collection.



746. Constantine VI, with Leo III, Constantine V, and Leo IV, AV Solidus. Constantinople, AD 780-787. LЄOh VS S ЄϚϚOh COhSTAhTIhOS O hЄO~, Leo IV and Constantine VI enthroned facing, each wearing crown and chlamys; cross above / LЄOh PAP COh]STAhTIhOS PATHR, crowned facing busts of Leo III and Constantine V, each wearing loros; cross above, pellet between. Füeg 1A.2; DOC 2.1 (Leo IV); Sear 1584 (Leo IV). 4.39g, 21mm, 6h.

Good Extremely Fine. 500

From a private Swiss collection.



747. Constantine VI and Irene, with Leo III, Constantine V, and Leo IV, AV Solidus. Constantinople, AD 792-793. SVh IRI[h AVT' MITR'], crowned facing busts of Constantine IV, draped and holding globus cruciger, and Irene, wearing loros and holding globus cruciger and cruciform sceptre; cross above, • between / COhSTATIhOS C' B' Δ' (sic), Constantine V, Leo III, and Leo IV seated facing, each crowned and draped. DOC 1; Sear 1593. 4.22g, 21mm, 6h.

Extremely Fine. Rare. 1,000

From a private Swiss collection.



748. Irene and Constantine VI AV Solidus. Constantinople, AD 793-797. IRIhH AΓOVSTI, crowned facing bust of Irene, wearing loros, holding globus cruciger in right hand, cruciform sceptre in left / COhSTAhTINOS bAS' Θ, crowned and draped facing bust of Constantine, wearing chlamys, holding globus cruciger and akakia. Füeg 5.A; DOC 3a; Sear 1594. 4.38g, 21mm, 6h.

Mint State. Very Rare. 4,500

From a private Swiss collection.



749. Irene and Constantine VI AV Solidus. Constantinople, AD 793-797. IRIhH AΓOVSƮI, crowned facing bust of Irene, wearing loros, holding globus cruciger in right hand, cruciform sceptre in left / COhSƮ[AhƮI]NOS bAS' Θ, crowned and draped facing bust of Constantine, wearing chlamys, holding globus cruciger and akakia. Füeg 5A; DOC 3a; Sear 1594. 4.46g, 20mm, 6h.

Near Mint State. Very Rare. 3,000

From a private Swiss collection.



750. Irene AV Solidus. Constantinople, AD 797-802. ЄIRIhH bASILISSH, crowned facing bust of Irene, wearing loros, holding globus cruciger in right hand, cruciform sceptre in left / •ЄIPIhH bASILISSH Θ, crowned facing bust of Irene, wearing loros, holding globus cruciger and cruciform sceptre. Füeg 1.C.1; DOC 1a.1; Sear 1599. 4.40g, 22mm, 6h.

Mint State. Rare. 3,000

From a private Swiss collection.

Struck after AD 797, when Irene had had her son Constantine VI deposed and murdered, this solidus depicts Irene on both the obverse and reverse, and marks a distinct shift from the types of her predecessors. Gone is the cross-on-steps reverse type, or figures of deceased members of the dynasty, to be replaced by two facing busts of Irene. Here we have Irene proclaiming herself Empress and sole ruler in the most public way possible. However, after just five years on the throne she herself was deposed and replaced by her Minister of Finance, Nicephorus, and thus ended the first period in the history of the empire during which the throne was occupied by a woman exercising power in her own right.

Beginning during the time she ruled as regent for her son, Irene severely depleted the state treasuries with her policy of reducing taxation and making generous gifts to buy popularity, leaving the empire weak and unable to offer effective resistance to foreign aggressors. Having had to accept terms from the Arab Caliphs both in 792 and 798 in order to protect the fragile security, and being harried by the Bulgarians simultaneously, Irene was powerless to stop the formation of a new empire in the west under Charlemagne, who in AD 800 was crowned in Rome by Pope Leo III as Holy Roman Emperor due to his belief that the Imperial position was vacant, as it could not be filled by a woman.



751. Nicephorus I, with Stauracius, AV Solidus. Constantinople, AD 803-811. ЋICIFOROS bASILЄ', crowned facing bust of Nicephorus, wearing chlamys, holding cross potent in right hand and akakia in left / SƮAVRACIS ∂ЄSPO' Θ, crowned facing bust of Stauracius, wearing chlamys, holding cross potent in right hand and akakia in left. Füeg 2.A.1; DOC 2b.3; Sear 1604. 4.46g, 20mm, 6h.

Mint State. 1,000

From a private Swiss collection.

Naples Mint



752. Theophilus, with Michael II and Constantine, AV Solidus. Naples, AD 831-842. ΘЄOFILOƧ bAƧILIIЄΘ, bust of Theophilus facing, wearing crown and chlamys and holding globus cruciger and akakia / MIXAHLƧ CONSƮANƮIN, bust of Michael II or Constantine facing, wearing crown with cross and chlamys, holding cross potent and akakia. BCI 870; cf. DOC 33a.3; Sear 1683. 3.91g, 20mm, 6h.

Good Very Fine. Extremely Rare. 5,000

From the inventory of a UK dealer.



753. Nicephorus II Phocas AV Histamenon Nomisma. Constantinople, AD 967-969. ✠ IҺS XPS RЄX RЄςNANTIƗM, bust of Christ facing, wearing nimbus crown and holding book of Gospels / ✠ ΘЄOTOC' b' HΘ' ҺICHF, ∂ЄSP, half-length facing busts of the Virgin, nimbate, wearing stola and maphorium, and Nicephorus, wearing crown and loros, holding patriarchal cross between them; M-Θ either side of the Virgin. Füeg 3.C.2; DOC 4.4; Sear 1778. 4.38g, 21mm, 6h.

Good Extremely Fine. 400

From the inventory of a European dealer.



754. Basil II Bulgaroktonos, with Constantine VIII, AV Histamenon Nomisma. Constantinople, AD 1019-1025. ✠ IҺS XIS RЄX RЄGNANTIҺM, bust of Christ facing, wearing nimbus with crescents in upper quarters, pallium, and colobium, raising right hand in benediction, codex in left hand / ✠ bASIL C COҺSTAҺ TIb R, crowned half-length busts of Basil, wearing loros and being crowned from above by manus Dei, and Constantine, wearing jewelled chlamys, holding long cross between them. Füeg 6D; DOC 6a; Sear 1800. 4.42g, 24mm, 6h.

Extremely Fine. 1,000

From the inventory of a German dealer.



755. Basil II Bulgaroktonos, with Constantine VIII, AV Histamenon Nomisma. Constantinople, AD 1019-1025. ✢ IhS XIS RЄX RЄGNANTIhM, bust of Christ facing, wearing nimbus with crescents in upper quarters, pallium, and colobium, raising right hand in benediction, codex in left hand / ✢ bASIL C COhSTAh TIb R, crowned half-length busts of Basil, wearing loros and being crowned from above by manus Dei, and Constantine, wearing jewelled chlamys, holding long cross between them. Füeg 6D; DOC 6a; Sear 1800. 4.41g, 25mm, 6h.

Mint State. 1,000

From the inventory of a German dealer.



756. Romanus III Argyrus AV Histamenon Nomisma. Constantinople, AD 1028-1034. ✢ IhS XIS RЄX RЄçNANTIhM, Christ enthroned facing, wearing nimbus crown, pallium and colobium, and holding book of Gospels / •CЄ bOH• RШMAhM, the Virgin on right, and Romanus, bearded to left, both standing facing; the Virgin nimbate wears pallium and maphorium, and with her right hand crowns the emperor, who wears saccos and loros, and holds globus cruciger in left hand; MΘ between their heads. Füeg 1.D.5.z; DOC 1d.2,6; Sear 1819. 4.26g, 23mm, 6h.

Extremely Fine. 600

From the collection of Z.P., Austria.



757. Constantine IX Monomachus AV Histamenon Nomisma. Constantinople, AD 1049-1053. ✢ IhS XIS RЄX RЄGNANTIhM, bust of Christ facing, wearing crown, pallium and colobium, crescent in upper quarters of nimbus, raising right hand in benediction and holding book of Gospels in left hand / ✢ CШhS AƮh bASILЄЧS RM, bearded bust facing, wearing crown and loros, and holding long cross and globe surmounted by pelleted cross. Füeg 3.A.6/6; DOC 3, see 3.6 for closest reverse legend form; Sear 1830. 4.40g, 28mm, 6h.

Mint State. 500

From the collection of Z.P., Austria.



758. Isaac I Comnenus AV Tetarteron Nomisma. Constantinople, AD 1057-1059. ✢ IhS XIS RЄX RЄϚNANTIhM, facing bust of Christ Pantokrator; behind, cross within nimbus crown / ✢ ICAAKIOC BACIΛЄVC PM, Isaac standing facing, wearing crown with pendilia, medium beard, armour, and cloak, and holding scabbard and globus cruciger. Füeg 3x; DOC 3; Sear 1845. 3.93g, 18mm, 6h.

Extremely Fine. Rare. 1,200

From the Vitangelo Collection.



759. Constantine X Ducas AV Histamenon Nomisma. Constantinople, AD 1059-1067. ✢ IhS IXS RЄX RЄϚNANThIM, Christ seated facing on throne with upright arms, wearing nimbus cruciger, pallium and colobium, raising right hand in benediction, and holding book of Gospels in left; double border / ✢ KϴN RAC Λ O ΔOVKAC, Constantine, bearded, standing facing on footstool, wearing crown with pendilia, saccos and loros, and holding labarum with pellet on shaft and globus cruciger; double border. Füeg 1.B.1; DOC 1b; Sear 1847. 4.44g, 25mm, 6h.

Good Extremely Fine. 400

From the inventory of a European dealer.



760. Andronicus I Comnenos pale EL Aspron Trachy Nomisma. Constantinople, AD 1183-1885. ✢ KЄR [HΘЄI], nimbate Virgin standing facing on dias, spreading arms to raise cloak behind, head of Christ on chest; MP-Θ[V] across upper fields / ANΔPNI[K Ϭ ΔЄCΠOTH] (sic), emperor standing facing to left, holding labarum on long shaft with pellet near base and anexikakia, nimbate Christ facing to right, placing hand on emperors head and holding gospels; IC above between figures, XC to upper right field. DOC 2b var. (obv. legend); Sear 1984 var. (same). 3.74g, 29mm, 6h.

Good Extremely Fine; flan crack at 7h/11h. 1,500

From the inventory of a UK dealer.

‘The Last Ancient Coin’







761. Constantine XI Palaeologus AR Stavraton. Constantinople, Siege of Constantinople, AD 1453. Bust of Christ facing, wearing nimbus cruciger and holding book of Gospels, IC and B to left and right / KWNCTANTINOC ΔECΠOTHC O ΠAΛEOΛOΓ in the outer circle, ΘV XAPITH BACIΛEΩC POMEON in the inner circle, crowned bust of Constantine facing, wearing maniakon. Bendall, Revue Numismatique 1991, ‘The Coinage of Constantine XI’, pp. 135-142, pl. XV, 93 (this coin). 6.78g, 23mm, 12h.

Good Extremely Fine; attractive cabinet tone. Extremely Rare and of great historical importance. 25,000

This coin published in S. Bendall, The Coinage of Constantine XI, in Revue Numismatique (Paris, 1991);
From the Long Valley River Collection;
Privately purchased from Harlan J. Berk Ltd., 16 July 1990;
From the Constantine XI Hoard, buried in 1453 just before or after the fall of Constantinople, reportedly unearthed in or near Istanbul, c. 1989.

The reign of Constantine XI is primarily remembered for marking the end of the so-called ‘Byzantine’ Empire, the remainder of the Eastern Roman Empire that had stood for a thousand years after the fall of Rome and the West.

Constantine XI succeeded his brother John VIII Palaiologos on 6 January 1449, and had reigned for only two years when the Ottoman Sultan Murad II died, being followed by his zealous nineteen year old son Mehmed II, who was obsessed with the conquest of Constantinople. A diplomatic miscalculation on the part of Constantine was seized upon by Mehmed as a convenient casus belli, and preparations for war commenced. In the winter of 1451/2 Mehmed cut off Constantinople from the Black sea by establishing a fortification on the European side of the Bosporus which together with the existing fort on the Asian side, gave the Turks complete control of the strait. Specifically, it prevented help from Genoese colonies on the Black Sea coast from reaching Constantinople. Realising that a siege was imminent, Constantine prepared his defence of the city.

Despite appealing to the Pope and Western princes for aid in the defence of the city, little help came. France and England were weakened by the Hundred Years War, Spain was in the final stages of the Reconquista, the German states were wracked by infighting and Hungary and Poland had suffered a crushing defeat at Varna which they had not recovered from. In the end only a few soldiers from the northern Italian city states arrived, together with some adventurers and independent companies. Any hope of help from Constantine’s brothers in Morea was dashed by an Ottoman invasion of the peninsula intended to pin down their troops.

In the winter of 1452 Mehmed arrived with his army at Constantinople, and the siege of the city began. Greatly depopulated over the years, Constantinople was now a city of just 50,000 inhabitants, with an army of only 7,000 to defend them. Arrayed against Constantine was a force at least ten times larger than his, with state of the art artillery provided by the gunsmith Orban. After a siege of fifty-three days and determined fighting, the city fell. When all hope had faded, according to Michael Critobulus (writing later in Mehmed’s service) Constantine tore off his imperial regalia so as to let nothing distinguish him from any other soldier and led his remaining men in a last charge, perishing in the fighting.

Struck during the siege of Constantinople, the present coin is illustrative of how far the empire had fallen. Its fabric is crude, struck on recycled silver from church altar vessels (attested to by contemporary and eyewitness reports, including those of Leonard, Archbishop of Chios and Nicolo Barbaro) in order to pay the soldiers, ditch diggers and builders engaged in the defence of the city, and the quality of the artistry no better than the worst barbaric imitative issues of the migration period, yet the historical importance of these extremely rare coins cannot be overstated. 29 May 1453 is often cited as end of the late Middle Ages of the post-classical era, and the start of the early-modern period. The siege coinage of Constantine XI can thus rightly considered to be the last ‘ancient’ coins.







ISLAMIC COINS

ABBASIDS

An Extremely Rare Dinar from The Holy City of Mecca






762. Abbasids, al-Mu'tazz billah (AH 251-255 / AD 866-869) AV Dinar. Makka (Mecca) mint, AH 252 = AD 867. First part of kalima in three lines across field; "this dinar was struck in Mecca in the year 2 and 50 and 200" in inner margin; Qur'an XXX, 4-5 in outer margin / Continuation of kalima and "al-Mu'tazz billah, Commander of the Faithful" in five lines across field, Allah above; Qur'an IX, 33 around. Cf. for the type, Album 235.1; Bernardi 162Ef (only 2 ex. reported); SICA 4, -. 4.29g, 21mm, 9h.

Near Very Fine; scratches on the reverse surface. Extremely Rare. 15,000

From a private US collection.

The mint in the Holy city of Mecca operated sporadically over the years, few issues were produced and even fewer have survived for us today. This determines the extreme rarity of this piece and its enormous historical importance. There appears to be only one other specimen sold at auction in the last 15 years, cf. Baldwin's auction 19, lot 93 = Baldwin's auction 22, lot 3159 (sold for £60,000) = New York Sale 40, lot 1412.





763. Abbasids, Al-Nasir li-din Allah (AH 575-622 / AD 1180-1225) AV Heavy Dinar. Madinat al-Salam mint, AH 609 = AD 1212. "Al-Imam", kalima and "al-Nasir li-din Allah, commander of the faithful" in five lines across field; mint and date formula in inner margin; Qur'an XXX, 3-4 in outer margin / Continuation of kalima and "salla Allah alaihi" in four lines across field; Qur'an IX, 33 in outer margin. Album 268; ICV 469; SICA 4, 1230. 11.28g, 31mm, 11h.

Very Fine; planchet slightly bent with scrape on obv. Rare heavy denomination. 375

From the Professor Shir Mohammad Collection;
Ex Roma Numismatics Ltd., Auction XVIII, 29 September 2019, lot 1319 (sold for £500 but not paid).

AFSHARIDS



764. Afsharids, Shah Rukh (1st reign, AH 1161-1163 / AD 1748-1750) AR Double Rupee. Type C. Mashhad mint, AH 1161 = AD 1748. Benediction formula, mint and date in six lines / al-sultan Shahrukh in three lines within a medallion. Album 2773; KM 38. 22.94g, 32mm, 9h.

Good Very Fine. 200

From the Professor Shir Mohammad Collection.

BAHRI MAMLUKS



765. Bahri Mamluks, Rukn al-Din Baybars (AH 658-676 / AD 1266-1277) AV Heavy Dinar. Mint and date off flan. Kalima and part of Qur'an IX, 33 in five lines across field; [mint and date formula] around / Name and titles in four lines across field; heraldic lion left below. Album 880. 7.36g, 23mm, 12h.

Near Very Fine; holed and repaired with marginal flat striking. 200

From the Professor Shir Mohammad Collection;
Ex Roma Numismatics Ltd., Auction XVIII, 29 September 2019, lot 1319 (sold for £460 but not paid).

INDIA



766. India, Mughal Empire. Jalal al-Din Muhammad Akbar (AH 963-1014 / AD 1556-1605) AV Mohur. Agra mint, AH 971 = AD 1563. Kalima with interlace within wavy pentagon; four khalifas names around / Name and titles of Akbar in four lines; Hijri date in field. KM 105.2; Liddle Type G-3. 10.85g, 26mm, 4h.

Good Very Fine. Rare. 700

From the Professor Shir Mohammad Collection.



767. India, Mughal Empire. Jalal al-Din Muhammad Akbar (AH 963-1014 / AD 1556-1605) AV Mohur. Lahore mint, AH 983 = AD 1576. Kalima with interlace within wavy pentagon; four khalifas names around / Name and titles of Akbar in four lines; Hijri date in field. KM 106.4; Liddle Type G-5. 10.84g, 22mm, 4h.

Extremely Fine. Rare. 750

From the Professor Shir Mohammad Collection.



768. India, Mughal Empire. Aurangzeb Alamgir (AH 1068-1118 / AD 1658-1707) AV Mohur. Islamabad mint, dually dated RY 30 and AH 1098 = AD 1698. “Mihr munir” couplet with name and titles, hijri date above / Julus formula with mint epithet, regnal year in field. KM 315.21. 10.94g, 22mm, 6h.

Near Extremely Fine. 550

From the Professor Shir Mohammad Collection.

Under the reign of Aurangzeb Alamgir the Mughal Empire reached its largest extent.



769. India, Mughal Empire. Aurangzeb Alamgir (AH 1068-1118 / AD 1658-1707) AV Mohur. Burhanpur mint, dually dated RY 45 and AH 1112 = AD 1700. “Mihr munir” couplet with name and titles, hijri date above / Julus formula with mint epithet, regnal year in field. KM 315.16. 11.00g, 23mm, 12h.

Good Very Fine. 500

From the Professor Shir Mohammad Collection.



770. India, Mughal Empire. Aurangzeb Alamgir (AH 1068-1118 / AD 1658-1707) AV Mohur. Shahjahanabad mint, dually dated RY 49 and AH 1116 = AD 1705. “Mihr munir”couplet with name and titles, hijri date above / Julus formula with mint epithet, regnal year below. KM 315.42. 10.87g, 23mm, 9h.

Good Very Fine; slight wave to flan. Scarce. 500

From the Professor Shir Mohammad Collection.



771. India, Mughal Empire. Aurangzeb Alamgir (AH 1068-1118 / AD 1658-1707) AV Mohur. Akbarabad mint, dually dated RY 48 and AH 1117 = AD 1706. “Mihr munir”couplet with name and titles, hijri date above / Julus formula with mint epithet, regnal year below. KM 315.52. 10.91g, 25mm, 1h.

Near Extremely Fine. Scarce. 500

From the Professor Shir Mohammad Collection.



772. India, Sultanate of Bengal. Ghiyath al-din ‘Iwad (AH 609/610-624 / AD 1213-1227) AR Tanka. In the name of the Delhi sultan Shams al-din Iltutmish. Uncertain mint, 24 Sha’ban AH 622 = AD 1225. Kalima, citing the caliph al-Nasir as “amir al-mu’minin” in four lines across field; date formula around / Name and titles of Delhi sultan Shams al-din Iltutmish in five lines across field. G&G, B38. 10.77g, 32mm, 11h.

Very Fine with some areas of flat striking. Very Rare. 300

From the Professor Shir Mohammad Collection.



773. India, Yadavas of Devagiri Singhana (c. AD 1200-1247) AV Padmatanka. Central lotus blossom, two śri, conch, legend in Devanagari above standard left, each in incuse / Blank. Cf. Mitchiner, South I, 287. 3.81g, 17mm.

Good Very Fine. 200

From the Professor Shir Mohammad Collection.

SAFAVIDS

An Unpublished Silver 30 Shahi of Sulayman II



774. Safavids, Sulayman II (AH 1163 / AD 1750) AR 30 Shahi. Type A. Mashhad mint (but mint off flan), AH 1163 = AD 1750. Kalima and ’Ali walī Allah in five lines; in outer margin the names of the twelve Shi’ite imams all in Arabic / “The shah who dispenses justice, Sulayman the second, by the grace of God struck the coins of prosperity, struck in Mashhad” in six lines in Persian, date in lower left field. Album -; Farahbakhsh -; Rabino -; cf. Album 2699 and Heritage auction 06.01.2013, lot 21770 (AV double Mohur with the same distribution). 34.58g, 33mm,10h.

Good Very Fine. Unpublished and of the greatest rarity, probably struck as a presentation issue by the same dies used for striking the double Mohurs. 500

From the Professor Shir Mohammad Collection;
Privately purchased in Lahore, 4 February 1992.

This previously unknown coin is added to the exiguous production of Sulayman II. This type is known in gold (Double Mohur) as there was a small hoard of about 20-25 examples that came on the market in about the 1970s but is previously unknown in silver. As reported by Steven Album on Zeno.ru (#256638): “The 30 shahi denomination, which is five times the weight of the 6-shahi denomination originally introduced by Nadir Shah, retained at 6.91g. That would make the 30 shahi weight at 34.56g, which is almost exactly the weight of this large piece. It will be added as type A-T2700 in the 4th edition of the Checklist”.

MEDIEVAL AND WORLD COINS

AFRICA



775. Africa, British Colonial. Imperial British East Africa Company (Mombasa) AR 2 Annas. Heaton (Birmingham) mint, 1890. IMPERIAL BRITISH EAST AFRICA COMPANY, crowned radiant sun, mintmark below; LIGHT AND LIBERTY inscribed on banner below / MOMBASA, wreath enclosing denomination; date below. KM 2.

NGC graded MS66 (#2775267-027). 240

From the Oscar Collection of World Coins (USA).

ANGLO-GALLIC



776. Anglo-Gallic. Edward the Black Prince, as Prince of Aquitaine (1362-1372) AV Pavillon d'or - Noble guyennois. First issue. La Rochelle mint, struck from circa 1362-1363. ЄD ⁑ PO ⁑ GNS ⁑ RЄG ANGL ⁑ PNS ⁑ AQVIT, Edward standing facing within ornate Gothic portico, holding sword; two leopards couchant at feet, four ostrich quills around / ✢ DNƨ ⁑ AIVTO ⁑ Z ⁑ PTECTO ⁑ MЄ ⁑ Z ⁑ IIPO ⁑ ƨPAIT ⁑ COR MЄVM ⁑ R, arched cross fleurée, with bars ending in acorns and oak leaves, cinquefoil at centre, and leopards and lis alternating in angles; all within arched and angled ornate octolobe, trefoils in spandrels. SCBC 8123; Berseford-Jones, Anglo-Gallic -/174; AGC 157A, 6/o; Elias 151; Schneider 44 var. (obv. legend stops); Grierson, Coins of Medieval Europe 333; Friedberg 5. 5.34g, 32mm, 5h.

Good Extremely Fine. Rare, and in superb condition for the type. 5,000

From the Long Valley River Collection;
Ex Richard A. Jourdan Collection of Medieval European Coins;
Privately purchased from Charles H. Wolfe III ($7,500).



777. Anglo-Gallic. Henry VI of England (1422-1453) AV Salut d'or. Saint-Lô mint, second issue, struck from 6 September 1423. ⚜ hЄ∫RICVS : DЄI : GRA : FRACORVM : Z : AGLIЄ : RЄX, the Virgin Mary standing behind the arms of France facing the Archangel Gabriel standing behind the quartered arms of France and England, handing her a scroll bearing AVЄ beneath the light of God / ⚜ XPC ∗ VIИCIT ∗ XPC ∗ RЄGИAT ∗ XPC' ∗ IMPЄRAT, Latin cross above h within tressure of arches, lis at point of each arc; a lis and leopard to either side. SCBC 8164; Schneider 119; Elias 271; Duplessy 443; Friedberg 18. 3.49g, 27mm, 11h.

About Extremely Fine. 1,000

From a private UK collection.

ANGLO-SAXON


2x




2x

778. Anglo-Saxon, Transitional/Pre-Primary Phase Pale AV Thrymsa. 'Vanimundus' series, circa AD 670-680. Type B. SOИ AVϚ, bust to right, wearing stylised diadem, holding sceptre over shoulder / ✠ ..VNIVNⲙ… (or similar), cross pattée within double beaded inner circle. Metcalf 84; SCBC 772. 1.17g, 12mm, 3h.

Near Extremely Fine. Very Rare. 1,000

From a private UK collection;
Ex Dix Noonan Webb Ltd, Auction 154, 3 December 2018, lot 404.







779. Anglo-Saxon, Kings of Mercia. Coenwulf (796-821) AR Penny. Canterbury mint, circa AD 810-820. Deormod, moneyer. ✢ COENVVLF REX ⲙ, diademed bust right / ✢ DIORⲙOD ⲙONETΛ, central cross made of two sets of parallel lines tapering at each end, pellet in centre, triangles in angles. SCBC 916 (different moneyer to example image); North 347; Naismith C39.1. 1.28g, 21mm.

Extremely Fine; flan slightly waved; small scratched to obv. beautiful dark toning. Extremely Rare. 1,500

Acquired from A.H. Baldwin & Sons Ltd (£3,500).

ARMENIA







780. Armenia, Cilician Armenia. Levon I (1198/9-1219) BI Denier. Sis mint, struck for use in Antioch, 1198-1219. ✠ LЄO DЄI GRATIA, cross pattée / ✠ RЄX ARMЄИIOR, crowned head facing. AC 281; CCA 9; MAC 33; CCS 133a. 0.94g, 18mm, 9h.

Very Fine. Very Rare. 2,000

From the inventory of a UK dealer.

This coin embodies one of the most tumultuous periods in medieval history, after the formation of the Crusader states. Minted at Sis but intended for Antioch, it represents the high ambitions of Levon I, first king of Armenia, whose long-established aim was to wrest control of the city away from its Frankish rulers and strengthen his control of the north-eastern Mediterranean coast.

In 1193, Levon imprisoned the Latin king of Antioch, Bohemond III after inviting him to negotiations at the fortress of Baghras. After taking Bohemond's wife and child as political prisoners, and sending them to the Armenian capital of Sis, Levon I secured Bohemond's surrender of Antioch in exchange for his freedom. Whilst the city initially yielded to Levon's troops, resistance soon broke out, led by prominent members of the clergy. Forming a commune, the citizens of Antioch openly recognized Bohemond's eldest son, Raymond, as the rightful regent and called for aid from another of his sons, Bohemond I of Tripoli, and his ally Henry I of Jerusalem. The next spring, these allies arrived in Antioch and forced a settlement from Levon I, which included a marriage between Raymond and Levon's niece Alice. The child of the marriage would inherit the principality of Antioch on the death of Bohemond III.

Meanwhile, Levon I strengthened his own position by allying the Armenian Church with Rome. This secured the Pope's approval for Levon's claim to be recognised as the king of an independent Armenia. However, the conflict over Antioch continued. Alice's bridegroom died not long after their marriage, and Bohemond of Tripoli continued to press his claim after the death of his father. The emir of Aleppo, a close ally, effectively blocked Levon I's attempts to enter the city for several years and forced him to divert troops to defend the borders of Cilicia. Armenian forces were able to briefly seize control for a few days, during an internal revolt in 1208, but were otherwise unsuccessful.

Ultimately, the question of Antioch was resolved because of Bohemond IV's own unpopularity. He was rarely present in the city, which allowed Levon to cultivate support for Alice's child Raymond-Roupen among the disaffected nobility and citizens. Bohemond IV was eventually deposed in 1216, and Raymond-Roupen was installed in his place. However, even this long-awaited victory was relatively short-lived. He abandoned the city in 1219 and fled to Levon's court in Cilicia, where the king refused to forgive him and publicly released his barons from their pledges to Raymond-Roupen – instead naming his daughter Isabella as his heir.



781. Armenia, Cilician Armenia. Levon I (1198/9-1219) BI Denier. Crusader type. Sis mint, 1199-1226. “Levon King of the Armenians” in Armenian script, crowned bust facing / “struck in the city of Sis” in Armenian script, cross pattée with pellet in two quadrants. Nercessian 280 = CCA 12a; cf. Numismatic Ars Classica Auction 56, 8 October 2010, lot 1018 (same dies). 0.72g, 16mm.

Good Very Fine. Extremely Rare. 3,000

From the inventory of a European dealer.

Apparently the Second Known Example



782. Armenia, Cilician Armenia. Gosdantin I (1298-1299) AR Double Tram. 1298-1299. +ԿՈՍՏԱՆԴԻԱՆՈՍ ԹԱԳՈՐ ՀԱՅՈՑ (‘Gosdantin King of the Armenians’ in Armenian) Gosdantin, bearded and crowned, on horseback to right, his head facing, holding the reins with his left hand and a sword in his right; below, three pellets / +ԿԱՐՈՂՈՒԹԻՒՆ ԱՅ Ե ԹԱԿԱՒՐՈՐ (‘by the will of God he is King’ in Armenian) Gosdantin, bearded and crowned, standing facing in a long elaborate tunic, holding sword in his right hand and short Latin cross in his left; between his feet, two pellets; to lower left, three pellets. Leu 3, lot 362 (same dies); cf. AC 415 (single tram and number of pellets); CCA -. L. A. Saryan: An unpublished silver double tram of Gosdantin I (1298-1299), King of Armenia, in: AJN 12 (2000), pp. 195-204 and pl. 26 var. (no pellets). 5.74g, 27mm, 10h.

Good Very Fine; scratches to obv. and rev. Extremely Rare, apparently only the second known example of the type after that sold at Leu in 2018 (sold for 26,000 CHF). 5,000

From the inventory of a European dealer.

AUSTRALIA



783. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1871. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small incuse W.W. on neck truncation; 1871 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.97g, 22mm, 6h.

Extremely Fine. 400



784. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1872. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1872 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.97g, 22mm, 6h.

Extremely Fine. 400



785. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1873. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation, 1873 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.97g, 22mm, 6h.

Extremely Fine. 400



786. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1877. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1877 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.96g, 22mm, 6h.

Extremely Fine. 400



787. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1877. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation, 1877 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.95g, 22mm, 6h.

Extremely Fine. 400



788. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1877. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation, 1877 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.98g, 22mm, 6h.

Extremely Fine. 400



789. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1877. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1877 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.95g, 22mm, 6h.

Extremely Fine. 400



790. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1878. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1878 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.96g, 22mm, 6h.

Near Extremely Fine. 400



791. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1878. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1878 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.95g, 22mm, 6h.

Extremely Fine; scattered minor surface marks to obv. 400



792. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1878. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1878 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.96g, 22mm, 6h.

Extremely Fine. 400



793. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1878. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1878 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.96g, 22mm, 6h.

Extremely Fine. 400



794. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1879. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1879 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.96g, 22mm, 6h.

Extremely Fine. 400



795. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1879. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1879 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.98g, 22mm, 6h.

Extremely Fine. 400



796. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1879. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1879 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.94g, 22mm, 6h.

Extremely Fine. 400



797. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1880. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1880 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.96g, 22mm, 6h.

Extremely Fine. 400



798. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1880. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation, 1880 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.95g, 22mm, 6h.

Extremely Fine. 400



799. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1881. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation, 1881 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.97g, 22mm, 6h.

Good Extremely Fine. 400



800. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1881. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1881 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.95g, 22mm, 6h.

Good Extremely Fine. 400



801. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1881. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation, 1881 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.94g, 22mm, 6h.

Good Extremely Fine. 400



802. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1882. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1882 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.96g, 22mm, 6h.

Extremely Fine. 400



803. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1884. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation, 1884 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.97g, 22mm, 6h.

Extremely Fine. 400



804. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1884. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation, 1884 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.95g, 22mm, 6h.

Extremely Fine. 400



805. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1885. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation, 1885 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.96g, 22mm, 6h.

Extremely Fine. 400



806. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1886. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1886 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.97g, 22mm, 6h.

Extremely Fine. 400



807. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1886. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation, 1886 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.98g, 22mm, 6h.

Good Extremely Fine; scattered surface marks to obv. 400



808. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1886. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1886 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.98g, 22mm, 6h.

Extremely Fine. 400



809. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1886. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1886 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.98g, 22mm, 6h.

Extremely Fine. 400



810

811

810. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1887. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1887 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.94g, 22mm, 6h.

Extremely Fine; small nicks to edge and scattered surface marks to obv. 400

811. Australia, British Colonial. Victoria (1837-1901) AV Sovereign. Sydney mint, 1887. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small W.W. on neck truncation; 1887 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath, mintmark S under ties; thistle, rose, and shamrock below. Friedberg 11; SCBC 3855; KM 6. 7.96g, 22mm, 6h.

Good Extremely Fine; some minor surface marks. 400

AUSTRIA



812. Austria, Hapsburg Empire. Franz II (1792-1835) AR Kronenthaler. Milan mint, 1793. FRANCISC • II • D • G • R • I • S • A • GER • HIE • HVN • BOH • REX •, laureate head right; mintmark below / ARCH • AVST • DVX • BVRG • LOTH • BRAB • COM • FLAN •, Burgundian cross with firesteel; three crowns around, Order of the Golden Fleece below. Edge inscription: LEGE ET FIDE. Herinek 488; Davenport 1390; J. 134b; CNI 8; MIR 472/2. 29.50g, 41mm, 12h.

Good Extremely Fine; attractive light cabinet tone. 500

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.



813. Austria, Austro-Hungarian Empire. Franz Joseph I (1848-1916) AR Medal (Double Guilder). Vienna mint, 1885. Struck to commemorate the 2nd Lower Austria federal shooting competition in Innsbruck. Design and strike by A. Busson and A. Scharff. ❀ MAXIMILIAN ⚭ ROEM ⚭ KAISER ⚭ ERZH ⚭ Z ⚭ OE ⚭ G ⚭ V ⚭ TIROL, 1/2 length bust of Emperor Maximilian I, wearing hunting outfit and carrying cross-bow over shoulder; small BUSSON and A. SCHARFF to either side / ❀ ZWEITES ⚭ OESTERR ⚭ BVNDESSCHIESSEN ⚭ INNSBRVCK ⚭ 1885, crowned eagle with spread wings, head left, wreath behind head. Edge inscription: A within circle hallmark. Hauser, J. Die Münzen und Medaillen der Haupt- und Residenzstadt München, (Munich, 1905), #5129; Peltzer 1879. 22.26g, 36mm, 12h.

Good Extremely Fine. 750

Acquired from Heidelberger Münzhandlung Herbert Grün eK.

One of Only 4 Auctioned in the Past 20 Years







814. Austria, Austro-Hungarian Empire. Franz Joseph I (1848-1916) AV Medal (4 Ducats). Vienna mint(?), 1888. Struck to commemorate the emperor's 40th jubilee and 5th Lower Austria federal shooting competition in Vienna. Design by F. Leisek. FRANZ JOSEPH I. KAISER V. OESTERREICH ETC., bare-headed and draped bust right wearing imperial chain and medals; F. LEISEK under nearest shoulder / KAISER JUBILÄUMS-U•V•N•Ö• LANDESCHIESSEN 1848/88, *WIENER SCHÜTZENVEREIN*, crowned double headed eagle with Vienna crest on chest. Hauser, J. Die Münzen und Medaillen der Haupt- und Residenzstadt München, (Munich, 1905), #5146; Peltzer 1938. 13.92g, 36mm, 12h.

Mint State; slight wave, minor edge marks, otherwise remarkable proof-like condition with mirror-lustre. Extremely Rare; one of only 4 examples offered at auction in the past 20 years. 30,000

Acquired from Heidelberger Münzhandlung Herbert Grün eK.

The fourth longest reigning monarch in European history, and longest reigning Emperor of Austria (1848–1916) and King of Hungary (1867–1916) by far, Franz Joseph I presided over the closing years of the mighty Habsburg Empire, before its dissolution in November 1918. The medal depicts the expertly carved bust of a ruler known for his tight grip on imperial power: Franz Joseph's personal control over his realms instituted a period termed 'neo-absolutism' which preceded the division of his empire into the "imperial and royal Dual Monarchy" of equal lands, Austria and Hungary (1867).

"What you have suffered as a man, O Lord/Your people have suffered with you…", wrote poet Ferdinand von Saar, alluding to the personal tragedies which plagued the emperor's later years ("Unserem Kaiser," in Kaiserblatt, p.4). 1867 saw the execution of his brother, Emperor Maximilian of Mexico, while in the years following the production of this medal, his son Rudolf took his own life (1889), his wife Empress Elizabeth was stabbed by an Italian anarchist during his jubilee (1898) and finally his nephew, the Archduke Franz Ferdinand, was shot (1914), precipitating the start of the First World War. These personal losses generated great sympathy for the ill-fated ruler.

The fifth Lower Austria federal shooting competition, which occasioned the production of this splendid medal, exemplified the type of association prevalent in towns of the imperial realm at this time. Municipal shooting unions were formed, whose members were generally members of the elite, gathering to compete in distinguished shooting contests every year. These important fixtures of social life were commemorated with valuable rewards for participants and winners, including wrist watches, tea sets and medals like this extremely rare example. During a federal shooting competition in Brno held four years after this medal was produced, the emperor himself stayed for the duration of the competition; to celebrate Franz Joseph's visit and the conclusion of the contest, various medals in gold, silver, bronze and brass, were awarded to the winning participants, like a 25 Ducats gold medal (Hauser 730; Unger 2834).

This lustrous medal also commemorates one in a series of extravagant and large-scale jubilees, celebrations which gave expression to the official imperial motto, "viribus unitis" (with united powers). Earlier dynastic occasions were more modest, like the silver wedding anniversary of 1879 which was sponsored by the liberal municipal government of Vienna, rather than by the court itself (M. Brandow-Faller, 'Folk Art on Parade: Modernism, Primitivism and Nationalism at the 1908 Kaiserhuldigungsfestzug', 2017, p.100). Yet such events grew in scale: D. Holmes and F. Krobb even credit Habsburg festivities with being an enduring reference point in modern Austrian celebrations (Holmes and Krobb, 'Scrutinizing Festkultur: The Culture and Politics of Celebration in Austria', 2017, p.20). The Golden Jubilee of 1898, for instance, used grand ceremonial fixtures like the Corpus Christi procession in Vienna to evoke a sense of dynastic unity with a sanctified Habsburg rule. This helped to smooth over the real and divisive atmosphere of the recent Badeni political crisis, which had seen the prime minister forced to resign amidst nationalist hostilities (J. Shedel, 'Emperor, Church, and People: Religion and Dynastic Loyalty during the Golden Jubilee of Franz Joseph', 1990, pp.77-79). The 50th jubilee festivities ended up being disrupted by the assassination of the empress, but they were outshone by the 60th jubilee (1908): in the Kaiserhuldigungsfestzug (Imperial Jubilee Parade), 12,000 performers representing the different peoples of the realm enacted historical events and ethnographic customs (Brandow-Faller, 2017, p.98). Though critics like Karl Kraus characterised the celebrations as a "Triumphzug der Kriecherei" (triumphal parade of sycophancy; 'Der Festzug', Die Fackel, 10.157 (5 June 1908), p. 1), these elaborate spectacles had a deep impression on many observers, making manifest the expansive power of the ruler depicted on this medal.


FRANZ JOSEPH I. KAISER V. OESTERREICH ETC.
F. LEISEK


KAISER JUBILÄUMS-U·V·N·Ö·LANDESCHIESSEN 18 48/88
WIENER SCHÜTZENVEREIN



815. Austria, Austro-Hungarian Empire. Franz Joseph I (1848-1916) AR Medal (Double Guilder). Vienna mint(?), 1888. Struck to commemorate the emperor's 40th jubilee and 5th Lower Austria federal shooting competition in Vienna. Design by F. Leisek. FRANZ JOSEPH I. KAISER V. OESTERREICH ETC., bare-headed and draped bust right wearing imperial chain and medals; F.LEISEK under nearest shoulder / KAISER JUBILÄUMS-U•V•N•Ö•LANDESCHIESSEN 1848/88, *WIENER SCHÜTZENVEREIN*, crowned double headed eagle with coat-of-arms of Vienna on chest. Hauser, J. Die Münzen und Medaillen der Haupt- und Residenzstadt München, (Munich, 1905), #5146; Peltzer 1937. 22.22g, 36mm, 12h.

Mint State; attractive iridescent cabinet tone. 1,750

Acquired from Heidelberger Münzhandlung Herbert Grün eK.

An Impressive Medal of 12 Gold Ducats



816. Austria, Vienna AV Medal (12 Ducats). Designs by Anton Wideman (also Wiedmannm, Wiedemann). Struck 1769-1778. SALVATOR MUNDI, nimbate and draped bust of Christ to right / SUB UMBRA ALARUM TUARUM, view of the city of Vienna, crowned Imperial eagle above, holding sword, sceptre and globus cruciger; MUNUS R P VIENNENS within a cartouche between shields bearing the devices of Austria and Vienna. Cf. A. Wideman, Unger pl. III, 21; for engraver cf. Forrer VIII, p. 274. 41.86g, 42mm, 12h.

Good Extremely Fine; minor edge bump. Extremely Rare. 6,000

From the Vitangelo Collection.

KINGDOM OF BOHEMIA



817. Kingdom of Bohemia, Duchy of Krumau. Johann Christian (1641-1710) and Johann Seyfried (1644-1713) AR Thaler. 1658. ❀ IOAN • CHRIST • ET • IOAN • SEYF • S • R • IMP • PR • C : GRADIS, half-length draped busts of Johann Christian and Johann Seyfried facing each other; ornament enclosing date below / DVC : CRVM : ET • PRINC • AB • EGGENBERG • FRATRES, crowned coat-of-arms. KM 45; Davenport 3395; Mayer 89. 29.09g, 43mm, 12h.

Good Very Fine; beautiful old cabinet tone. 1,000

From the inventory of a European dealer.

BOLIVIA



818. Bolivia, Republic. Simón Bolívar AV 8 Scudos. Potosí mint, 1837LM. LIBRE POR LA CONSTITUCION•, bust to right, wearing military uniform, BOLIVAR below / •REPUBLICA BOLIVIANA•, the Cerro Rico of Potosí, radiant sun above llama standing right to left, sheaf of grain to right, above crescent of six stars; mintmark, denomination, date and assayer mark below. KM 99; Friedberg 21. 27.02g, 36mm, 6h.

Near Extremely Fine; scattered marks. Rare. 1,800

From a private European collection.

BRAZIL



819. Brazil, Portuguese Colonial. Maria I and Pedro III (1777-1786) AV 6400 Reis. Rio de Janeiro mint, 1781. MARIA • I • ET • PETRUS • III • D • G • PORT • ET • ALG • REGES, jugate laureate and draped busts to right / Crowned ornate coat-of-arms. Gomes 30.10; KM 199.2. 14.26g, 31mm, 12h.

Near Extremely Fine. 750

From the Vitangelo Collection.



820. Brazil, Portuguese Colonial. Maria I (1786-1805) AV 6400 Reis. Rio de Janeiro mint, 1787. MARIA • I • D • G • PORT • ET • ALG •REGINA •, veiled and draped bust to right / Crowned ornate coat-of-arms. Gomes 29.02; KM 218.1. 14.15g, 32mm, 12h.

Extremely Fine; traces of mounting. Rare. 750

From the Vitangelo Collection.

CAROLINGIAN KINGDOM



821. Carolingians, Louis the Pious (813-840) AR Denier. Sens mint, AD 819-822. ✠ HLVDOVVICVS IMP, cross pattée / SENO-NES in two lines; • between, trefoil to right. Depeyrot 922; MEC 783; MG 376. 1.52g, 20mm, 2h.

Extremely Fine; beautiful old cabinet tone. 1,000

From the inventory of a European dealer;
Ex Gerhard Hirsch Nachfolger, Auction 184, 24 November 1994, lot 1071;
Ex A.-W. Collection.

CHILE



822. Chile, Republic AV 8 Escudos. Santiago, 1838 So IJ. ✢ REPUBLICA DE CHILE • S˚(mintmark) ✢, coat-of-arms of Chile supported by condor and huemul, both crowned; date below / ✢ IGUALDAD ANTE LA LEI • 8E • I • J ✢, Hand of Justice resting on Constitution, radiant light from above; 21Q^{s} above. Friedberg 37; KM 93. 26.93g, 38mm, 6h.

Near Extremely Fine; interesting tiny planchet flaw at 11h obv. (as made). 1,750

CHINA



823. China, Empire. Fengtien Province AR 7 Mace 2 Candareens (Dollar). Qing Dynasty, dated RY 24 of Guāngxù = 1898. Inscription in Manchu script around FUNG-TIEN PROVINCE / Flying Imperial dragon facing, coiled around fireball and surrounded by stylized clouds; inscription around. L Kann 244; KM-Y 87.

NGC graded AU, Cleaned (#3937488-001). 2,000

From a private German collection.

COLOMBIA



824. Colombia, Spanish Colonial. Charles IV (1788-1808) AV 8 Escudos. Nuevo Reino (Santa Fé de Bogotá) mint, 1804 NR JJ. CAROL • IIII • D • G • HISP • ET IND • R •, armoured and draped bust right, date below / • IN • UTROQ • FELIX • AUSPICE • DEO •, crowned coat-of-arms, denomination across fields, all within chain of the Order of the Golden Fleece; mintmark and assayer's mark below. KM 62.2; Friedberg 51. 26.93g, 36mm, 12h.

Good Very Fine; scattered marks. Scarce. 1,500

From a private European collection.



825. Colombia, Republic of Nueva Granada AV 16 Pesos. Popayan mint, 1846. Assayer UE. REPUBLICA DE LA NUEVA GRANADA., draped bust of Liberty to left, wearing diadem inscribed LIBERTAD; date below / DIEZ I SEIS PESOS. POPAYAN.U.E., coat-of-arms, rosette below. KM 94.2; Friedberg 75. 26.93g, 35mm, 6h.

Very Fine; scattered marks. Very Rare. 1,500

From a private European collection.

FRANCE



826. France, Duchy of Brittany. François I (1442-1450) AV Cavalier d'or. Rennes mint, struck circa 1142-1450. ✠ ⁑ FRAꞃCISCVS ⁑ DEI ⁑ GRA ⁑ BRITOꞃV ⁑ DVX ⁑ R ∗, armoured duke on horseback galloping to right with shield and sword raised / ✠ ∗ DEVS ⁑ Iꞃ ⁑ ADIVTORIV ⁑ ꟽEVꟽ ⁑ Iꞃ ⁑ TAꞃDE ∗ R ∗, cross tréflée with ermine in angles, all within an angled polylobe. Duplessy 318; Friedberg 95. 3.20g, 27mm, 3h.

Good Extremely Fine; beautiful deep red toning, previously NGC graded AU55. 2,250

From the Long Valley River Collection;
Ex CGB Numismatique, Mail Bid Sale 22, 17 March 2005, lot 60 (hammer: EUR 2, 642).



827. France, Duchy of Lorraine. Charles II (1390-1431) AR Gros. Nancy, 1390-1420. KAROLVS ∗ DVX ∗ LOThOR', crowned duke standing facing, wearing armour, resting sword on right shoulder and supporting shield with left hand / ꟽOꞃETA ∗ FCA' ∗ Iꞃ ∗ ꞃAꞃCEY, cross pattée, eagle standing facing, head left, with open wings in first and third quarters, K in second and fourth quarters. De Saulcy IX, 11; Robert Coll. 1349; Monnier Coll. 197. 1.52g, 25mm, 12h.

Good Extremely Fine; excellent detail, lightly toned with golden iridescence. Rare. 1,000

Acquired from Jean Elsen & ses Fils S.A.



828. France, Free Imperial City of Metz AV Florin. Undated, struck circa 14th-15th centuries. • S'. STЄPhAꞃVS PROThoꟽAR'., Saint Étienne standing left, holding palm frond / ✠ C * FLORЄꞃVS C * CIVITATIS C * ꟽЄTЄꞃSIS C *, coat-of-arms within polylobe with inward-facing lis. Boudeau 1657; Friedberg 164. 3.47g, 23mm, 8h.

Good Extremely Fine; previously NGC graded XF45. 1,000

From the Long Valley River Collection;
Ex Terner Collection, acquired by Private Treaty.



829. France, Bishopric of Metz. Thierry V Bayer de Boppart (1365-1384) AR Gros. 1365-1384. ThEODC' * EPS' * ꟽETE' *, bishop in episcopal regalia standing facing, raising right hand in benediction, and holding crozier in left / ✠ BHDICTV' ◦ SIT : ꞃOꟽЄ' ◦ DHI' ◦ ꞃRI ◦ IhV' ◦ XPI' ◦, cross pattée, GROSVS ꟽETE'S' around in inner circle. Robert 1; Boudeau 1641; Roberts -; De Wit 541. 3.29g, 26mm, 7h.

Extremely Fine; attractive deep old cabinet tone. 500

Acquired from Classical Numismatic Group, old collector's ticket included.

Exceptional for the Issue







830. France, Kingdom. Philippe IV le Bel (the Fair, 1285-1314) AV Denier d'or à masse. Paris mint, first emission, struck from 10 January 1296. ✢ PhILIPPVS ⁝ DЄI ⁝ GRA ⁝ FRANChORVM ⁝ REX, Philippe enthroned facing on lion head throne, holding lis-tipped sceptre in right hand and lis in left; all within tressure of nine arches, each arch ending in lis; annulets in spandrels / ✢ XP'C ⁝ VINCIT ⁝ XP'C ⁝ RЄGNAT ⁝ XP'C ⁝ IMPЄRAT, cross feuillue and fleuronnée, quatrefoil within quadrilobe at centre, lis in quarters; all within angled quadrilobe, angles ending in trefoils. Grierson, Coins of Medieval Europe, p. 115 and C15; Duplessy 208; Ciani 196; Lafaurie 212; Friedberg 254. 7.03g, 31.5mm, 11h.

Good Extremely Fine. Rare; exceptional condition for the issue and struck on a very broad planchet. 15,000

From the Long Valley River Collection;
Ex Richard A. Jourdan Collection of Medieval European Coins;
Ex Jean Vinchon Numismatique, 30 May 2017, lot 2 (hammer: EUR 30,000).

Philippe the Fair was only the second French Emperor to introduce gold denominations into the monetary system en mass, the first being his grandfather Louis IX. Given the multiple fronts on which France was at war during his reign the motivation for a new gold issue is not hard to discern. In 1294 a territorial war began with England, which would continue for 10 years, putting a huge strain on the French purse. Philippe was also fighting against the Roman Papacy during this period, a legacy from previous European rulers (see note on lot 979), as well as smaller battles with neighbours all intended to expand his territory. The economic situation brought about by these many costly operations is reflected in the coinage of his reign. This d'or à masse was sometimes referred to as a 'hard Royal' due to the copper alloy that was added to the coin to bring it up to weight. The denomination was supposed to be a double florin and therefore had to be double in weight to a florin or a petite Royal assis; however the treasuries of the kingdom did not have the requisite bullion to create such a coin in pure gold for the scale of mass distribution required and therefore the coin was debased with copper and was only 22 karats as opposed to 24.

One of the many ways in which Philippe acquired the necessary monies to fund his campaigns was to borrow from the Knights Templar. Originally a Catholic military order, the group had evolved to also offer an early form of international banking service during this period and Philippe became deeply in debt to the organisation. Leveraging the popular distrust felt for the Templars due to their mysterious and secretive initiation ceremonies, and using this as an excuse, Philippe engineered the destruction of the Knights Templar as a way of freeing himself from his debts. At dawn on Friday 13 October 1307 (a date often considered to be the origin of the superstition pertaining to Friday 13th being 'unlucky for some') the king arrested, tortured and burned at the stake many members of the order and drove the remaining Templars out of France.



831. France, Kingdom. Louis X le Hutin (the Quarrelsome, 1314-1316) AV Agnel d'or. Struck from 6 May 1315. ✠ AGN' D'I QVI TOLL' PCCA MṼDI MISERERE ꟾOB', nimbate Agnus Dei standing to left, head to right, cruciform fleurdelisée staff with pennant flying in background; LVD'REX below / ✠ XP'C ◦ VIꟾCIT ◦ XP'C ◦ RЄGИAT ◦ XP'C ◦ IИPЄRAT, cross quadrilobée, feuillue et fleuronnée; all within quadrilobe fleuronnée with lis in each spandrel. Duplessy 234; Lafaurie 240; Friedberg 259. 4.13g, 25mm, 10h.

Near Mint State. Very Rare. 7,500

From the Long Valley River Collection;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 227, 11 March 2013, lot 2438;
Ex Pierre Crinon, 16 June 2011, lot 112.

Ex M&M Basel 95, 2004



832. France, Kingdom. Charles IV le Bel (the Fair, 1322-1328) AV Agnel d'or. Struck from 5 January 1322. ✠ AGꟾ DI' QVI TOLL' PCCA MVDI MISЄRЄRЄ ꟾOB', nimbate Agnus Dei standing to left, head to right, cruciform staff with pennant flying in background; KL' RЄX below / ✠ XP'C ◦ VIꟾCIT ◦ XP'C ◦ RЄGNAT ◦ XP'C ◦ IMPЄRAT, cross quadrilobée, feuillue et fleuronnée; all within quadrilobe fleuronnée with lis in each spandrel. Duplessy 239; Ciani 251; Lafaurie 243; Friedberg 243. 4.08g, 23mm, 7h.

Good Extremely Fine; previously NGC graded MS63. Very Rare. 4,000

From the Long Valley River Collection;
Ex Münzen & Medaillen AG Basel, Auction 95, 4 October 2004, lot 230 (hammer: CHF 5,000).



833. France, Kingdom. Charles IV le Bel (the Fair, 1322-1328) AV Royal d'or. Paris mint, struck from 16 February 1326. ◦ KOL ◦ RЄX ◦ ◦ FRA' ◦ COR' ◦, Charles standing facing within Gothic archway, holding lis-tipped sceptre in right hand and pointing to it with left / ✠ XP'C ◦ VIꟾCIT ◦ XP'C ◦ RЄGИAT ◦ XP'C ◦ IMPЄRAT, cross quadrilobée, feuillue, and fleurdelisée, pellet in quadrilobe at centre; all within quadrilobe with each arc ending in trefoil, crown in spandrels. Cf. Grierson, Coins of Medieval Europe 331 (for type); Duplessy 240; Ciani 252; Friedberg 261. 4.15g, 26mm, 9h.

Near Mint State; in outstanding condition for the type. 4,000

From the Long Valley River Collection;
Ex Classical Numismatic Group, Triton XVII, 7 January 2014, lot 996.

Rare in High Grade



834. France, Kingdom. Philippe VI de Valois (1328-1350) AV Royal d'or. Struck from 2 May 1328. ◦ Ph'S ◦ RЄX ◦ ◦ FRA' ◦ COR' ◦, Philippe standing facing under Gothic dais, holding sceptre / ✠ XP'C ◦ VIꓤCIT ◦ XP'C ◦ RЄGИAT ◦ XP'C ◦ IMPЄRAT, ornate cross fleurée with pellet in quatrefoil at centre and leaves in quarters; all within quadrilobe with each arc ending in trefoil, crown in spandrels. Duplessy 247; Ciani 269; Friedberg 271. 4.19g, 27mm, 3h.

Extremely Fine. Rare in such good condition. 2,500

From the Long Valley River Collection;
Ex Classical Numismatic Group, Triton XIV, 4 January 2011, lot 1303.



835. France, Kingdom. Philippe VI de Valois (1328-1350) AV Écu d'or à la chaise. First emission, struck from 1 January 1337. ✠ PHILLIPPVS ⁜ DЄI ˣ ˣ GRA ˣ FRANCORVM ⁜ RЄX, Philippe seated facing on Gothic throne, holding sword, left hand resting on coat-of-arms to right; all within tressure of arches / ✠ ◦ XP'C ◦ VIꓤCIT : XP'C : RЄGNAT : XP'C : INPЄRAT, ornate cross fleurée with voided quatrefoil at centre; all within quadrilobe with arches ending in trefoils, leaf in each spandrel. Duplessy 249; Ciani 282; Friedberg 270. 4.51g, 29mm, 7h.

Near Mint State; in superb condition for the issue. 2,500

From the Long Valley River Collection;
Acquired from Jean Vinchon Numismatique & Phidias.

Ex Maison Palombo SA, 2006



836. France, Kingdom. Philippe VI de Valois (1328-1350) AV Lion d'or. Struck from 31 October 1338. Ph' ⁝ DЄI ⁝ GRA ◦ ◦ FRANC ⁝ RЄX ◦, Philippe seated facing within Gothic portico, holding lis-tipped sceptre in each hand; at feet, lion couchant to left, head facing / ✠ ⁝ XP'C ⁝ VINCIT ⁝ XP'C ⁝ RЄGNAT ⁝ XP'C ⁝ IMPЄRAT, cross quadrilobée, feuillue, and fleurdelisée; quadrilobe in centre of cross; all within quadrilobe, arcs ending in trefoils; crown in each spandrel. Duplessy 250; Ciani 290; Friedberg 265. 4.86g, 30mm, 6h.

Good Extremely Fine (NGC graded MS 63). Rare. 10,000

From the Long Valley River Collection;
Ex Maison Palombo SA, 6 May 2006, lot 189 (hammer: EUR 12,000).

A Magnificent Example of a Prestigious Issue



837. France, Kingdom. Philippe VI de Valois (1328-1350) AV Pavillon d'or. Struck from 8 June 1339. ⚜ PhILIPPVS ⁝ DEI GRA ⁝ FRANChORVM ⁝ REX, Philippe, holding lis-tipped sceptre, seated facing on throne decorated with lions; all within draped pavilion decorated with lis / ✠ ◦ XP'C ⁝ VINCIT ⁝ XP'C ⁝ RЄGNAT ⁝ XP'C ⁝ IMPЄRAT, arched cross fleurée over voided short arched cross, with voided quatrefoil at each limb; quatrefoil at centre; all within quadrilobe with inward-facing lis in each angle, crown in each spandrel. Duplessy 251; Ciani 270; Friedberg 266. 5.09g, 31mm, 5h.

Mint State; a magnificent example of this prestigious type. Rare. 10,000

From the Long Valley River Collection;
Acquired from Jean Vinchon Numismatique & Phidias.

A Superb Example of the Type



838. France, Kingdom. Philippe VI de Valois (1328-1350) AV Pavillon d'or. Struck from 8 June 1339. ⚜ PhILIPPVS ⁝ DEI GRA ⁝ FRANChORVM ⁝ REX, Philippe, holding lis-tipped sceptre, seated facing on throne decorated with lions; all within draped pavilion decorated with lis / ✠ ◦ XP'C ⁝ VINCIT ⁝ XP'C ⁝ RЄGNAT ⁝ XP'C ⁝ IMPЄRAT, arched cross fleurée over voided short arched cross, with voided quatrefoil at each limb; quatrefoil at center; all within quadrilobe with inward-facing lis in each angle, crown in each spandrel. Duplessy 251; Ciani 270; Friedberg 266. 5.09g, 31mm, 5h.

Mint State; a superb example of the type. Rare. 8,000

Acquired from Sovereign Rarities Ltd.

The Finest Known







839. France, Kingdom. Philippe VI de Valois (1328-1350) AV Couronne d'or. Struck from 29 January 1340. ✠ ˣ Ph' ˣ DI ˣ GRA ˣ REX ˣ FRANC ˣ, royal crown fleurdelisée ornamented with trefoils, pellet-in-annulets and angled quadrilobes; set with a field of six lis / ✠ ◦ XP'C ⁝ VINCIT ⁝ XP'C ⁝ RЄGNAT ⁝ XP'C ⁝ IMPЄRAT, cross feuillue and glandée with voided quatrefoil at centre; all within polylobe, crowns and lis in angles, trefoils in spandrels. Duplessy 252; Ciani 271; Friedberg 275. 5.43g, 33mm, 10h.

Mint State; previously PCGS graded MS64. Extremely Rare, and the finest known example. 40,000

From the Long Valley River Collection;
Ex MDC Monnaies de Collection sarl, Auction 3, 1 December 2017, lot 372 (hammer: EUR 52,000).

"In its simplicity, this coin is one of the masterpieces of numismatics for the Gothic period", was the assessment of M. Dhenin, and since the type was only issued for three months, this coin stands as the finest known specimen of one of the rarest French late medieval types ('La couronne de France d'après les monnaies', in: La Monnaie mirair des Rois, exposition à la Monnaie de Paris, 1978, pp. 205-229). As a couronne d'or, this coin is the foremost example of the most valuable gold denomination of the French kingdom to date. Whereas other coinage produced around this time, like the gold Lion d'or of 1338, depicted the monarch enthroned within a Gothic portico (Duplessy 250; Ciani 290; Friedberg 265), here it is the royal crown, not the king's image, which receives such magnificent artistic treatment. The reverse type is consistent with previous gold denominations, whereas this exquisite object represented on the obverse marked a numismatic development: it displayed the Crown of Charlemagne, which first adorned the head of King Charles the Bald (843-877). Under Philippe II (1180-1223), the heraldic symbol of the fleur-de-lis was added to the original jewelled design and the crown was worn by French monarchs right up to the last king before the French Revolution, Louis XVI, 435 years after this coin was minted.

The iconography of this design is significant in affirming Philippe's legitimate claim to the French throne. The production of this issue should be understood within a turbulent historical context: it can be characterised as a response to the proclamation of Edward III as King of France (January 26, 1340). Heralded as the first Valois king when his cousin Charles IV died without an heir in 1328, Philippe 'the Fortunate' seemed initially to be on good terms with Edward III of England, the alternative heir to the French throne. However, tensions arose over claims to the Duchy of Aquitaine and a series of diplomatic disputes precipitated the outbreak of the Hundred Years' War in 1337. "Let it now be known that at whatever hour you approach, you will find us ready to meet you in the field, with God's help, which thing we desire above all else for the common good of Christendom", read the fighting words of Edward in a letter to Philippe, and indeed the English proved to be ready in the early years of the war (Calendar of Patent Rolles (1345-48), 516-517, dated August 1346). Philippe's initial successes were eclipsed by colossal naval defeat at Sluys in the year this coin was minted, and later at the Battle of Crécy in 1346. The death toll reached as many as 3.5 million deaths by the time of the eventual French victory in the Hundred Years' War in 1453 (Matthew White, National Geographic, 2020). When viewed within this wartime climate and amidst conflicts over succession, this coin and its regalia assume great historical significance, matching its obvious numismatic and artistic merit.





Ex M&M Basel 95, 2004



840. France, Kingdom. Philippe VI de Valois (1328-1350) AV Chaise d'or. Struck from 17 July 1346. ✣ PhILLIPPVS ‡ DЄI ‡ GRACIA ‡ FRANCORVM ‡ RЄX, Philippe seated facing on ornate Gothic throne, lis-tipped sceptre in right hand and Main de Justice in left; all within tressure of arches; trefoil in each spandrel / ✣ ⁝ XP'C ⁝ VIꟻCIT ⁝ XP'C ⁝ RЄGNAT ⁝ XP'C ⁝ IMPЄRAT ⁝, arched cross feuillue et fleurdelisée over voided short arched cross, with voided quatrefoil at each limb; quatrefoil at centre; all within quadrilobe with inward-facing lis in each angle, crown in each spandrel. Duplessy 258; Ciani 290; Lafaurie 261; Friedberg 269. 4.68g, 30mm, 6h.

Mint State. 5,000

From the Long Valley River Collection;
Ex Münzen & Medaillen AG Basel, Auction 95, 4 October 2004, lot 238.

This coin was previously graded by M&M Basel as "Superbe/FDC", and noted as being "d'une fraîcheur de frappe remarquable" (a remarkably sharp strike).

Ex Dr. R Hesselgesser Collection



841. France, Kingdom. Jean II le Bon (the Good, 1350-1364) AV Mouton d'or. Paris, struck from 17 January 1355. ✣ AGꟻ ◦ DЄI ◦ QVI ◦ TOLL ◦ PCCA ◦ MV'DI ◦ MISЄRЄRЄ ◦ ꟻOB, nimbate Agnus Dei standing to left, head to right, cruciform fleurdelisée staff with pennant flying in background; IOh' RЄX below; all within tressure of arches / ✣ XP'C ‡ VIИCIT ‡ XP'C ‡ RЄGИAT ‡ XP'C ‡ IMPЄRAT, cross tréflée and feuillue, cinquefoil within angled quadrilobe at centre; lis in quarters; all within angled quadrilobe; lis in spandrels flanking angles. Duplessy 291; Ciani 354; Lafaurie 294; Friedberg 280. 4.71g, 31mm, 2h.

Mint State; previously NGC graded MS63, a magnificent example of the type. 3,500

From the Long Valley River Collection;
Ex Dr. Robert Hesselgesser Collection, Ira & Larry Goldberg Coins & Collectibles, Auction 36, 28 May 2006, lot 869.



842. France, Kingdom. Jean II le Bon (the Good, 1350-1364) AV Royal d'or. Paris mint, 2nd emission, struck from 15 April 1359. ✣ IOh'ЄS DЄI · GRA FRANCORV : RЄX, Jean standing facing under Gothic dais, holding sceptre / ✣ XP'C : VIꟻCIT : XP'C : RЄGꟻAT : XP'C : IMPЄRAT, ornate cross fleurée with central rosette; lis in angles; all within tressure of arches. Duplessy 293A; Ciani 359; Friedberg 279. 3.46g, 26mm, 7h.

Good Extremely Fine. Rare. 1,500

Acquired from Jean Vinchon Numismatique & Phidias.



843. France, Kingdom. Jean II le Bon (the Good, 1350-1364) AV Franc à cheval. Paris mint, struck from 5 January 1360. ✠ IOhANЄS : DЄI : GRACIA : FRANCORV : RЄX, Jean, crowned and in full armour, holding sword and riding to left on caparisoned horse / ✠ XPC * VIꓵCIT * XPC * RЄGNAT * XPC * IMPЄRAT, cross tréflée and feuillue; • within quadrilobed at centre; all within quadrilobe, trefoil fleurée at end of each arc; trilobe in each spandrel. Duplessy 294; Ciani 361; Lafaurie 297; Friedberg 279. 3.75g, 26mm, 10h.

Good Very Fine. 1,500

Acquired from Jean Vinchon Numismatique & Phidias.

Grierson (Coins of Medieval Europe, 1991) notes that the Franc à cheval was a new type introduced for Jean II in 1360, “having as its type the king charging into battle on a richly caparisoned horse. The name was applied to the coin because it was by its use in paying his ransom the king [captured by the English at the Battle of Poitiers] became free (franc).”



844. France, Kingdom. Charles V le Sage (the Wise, 1364-1380) AV Franc à pied. Paris mint, struck from 20 April 1365. KAROLVS ·✧· DI ·✧· GR FRИCORV ·✧· RЄX, king standing facing within Gothic arch; semé of seven lis to left and right, holding sword with annulet pommel and Main de Justice / ✠ XP’C * VIꓵCIT * XP’C * RЄGИAT * XP’C * IMPЄRAT, cross tréflée, pellet within angled quadrilobed at centre, cantoned with lis in first and fourth quarters, crown in second and third; all within angled quadrilobed, lis in spandrels. Grierson, Coins of Medieval Europe 331; Duplessy 360; Ciani 457; Friedberg 284. 3.81g, 28mm, 1h.

Good Extremely Fine; previously NGC graded MS63. 1,750

Acquired from Sovereign Rarities Ltd.



845. France, Kingdom. Charles V le Sage (the Wise, 1364-1380) AV Franc à pied. Paris mint, struck from 20 April 1365. KAROLVS ˣ DI ˣ GR FRAꓵCORV ˣ RЄX, Charles standing facing within Gothic arch, holding sword with annulet pommel and Main de Justice; semé of seven lis to left and right / ✠ XP’C * VIИCIT * XP’C * RЄGИAT * XP’C * IMPЄRAT, cross tréflée with pellet within angled quadrilobe at centre, lis in first and fourth quarters, crown in second and third; all within angled quadrilobe, lis in spandrels. Grierson, Coins of Medieval Europe 331; Duplessy 360; Ciani 457; Friedberg 284. 3.80g, 28.5mm, 12h.

Extremely Fine; attractive style for the issue and struck on a broad planchet. 1,000

From the Long Valley River Collection;
Ex Richard A. Jourdan Collection of Medieval European Coins;
Privately purchased from Gordon Andreas Singer (Greenbelt, Maryland).



846. France, Kingdom. Charles VI le Bien-Aimé/le Fol (the Well-Beloved/the Mad, 1380-1422) AV Écu d'or. Montpellier mint, 1st emission, struck from 11 March 1385. ✠ KAROLVS ‡ DЄI ‡ GRACIA ‡ FRAⱢCORVM ‡ RЄX, crowned coat-of-arms / (four-crescent-cross) XPC' * VINCIT * XPC' * RЄGNAT * XPC' * IMPЄRAT *, cross fleurdelisée and feuillue, star in centre; all within quadrilobe with lis at end of each arc, crown in each spandrel. Duplessy 369; Ciani 487; Friedberg 291. 4.02g, 30mm, 3h.

Good Extremely Fine. Rare. 750

Acquired from Jean Vinchon Numismatique & Phidias.

Saint Pourçain sur Sioule Mint



847. France, Kingdom. Charles VI le Bien-Aimé/le Fol (the Well-Beloved/the Mad, 1380-1422) AV Écu d'or à la couronne. Saint Pourçain sur Sioule mint, 2nd emission, struck from 28 February 1388. ✠ KAROLVS ‡ DЄI ‡ GRACIA ‡ FRAⱢCORVM ‡ RЄX, crowned coat-of-arms / ✠ XPC * VINCIT * XPC * RЄGNAT * XPC * IMPЄRAT, cross fleurdelisée and feuillue, star in centre; all within quadrilobe with lis at end of each arc, crown in each spandrel. Duplessy 369A; Ciani 487; Friedberg 291. 3.74g, 28mm, 1h.

Good Extremely Fine; previously NGC graded MS63 (#4929641-011), exceptional condition for the issue. Very Rare. 1,500

Acquired from Jean Vinchon Numismatique & Phidias.



848. France, Kingdom. Charles VI le Bien-Aimé/le Fol (the Well-Beloved/the Mad, 1380-1422) AV Écu d'or à la couronne. Saint Pourçain sur Sioule mint, 2nd emission, struck from 28 February 1388. ✠ KAROLVS ‡ DЄI ‡ GRACIA ‡ FRAⱢCORVM ‡ RЄX, crowned coat-of-arms of France / ✠ XPC * VINCIT * XPC * RЄGNAT * XPC * IMPЄRAT, cross fleurdelisée and feuillue, star in centre; all within quadrilobe with lis at end of each arc, crown in each spandrel. Duplessy 369A; Ciani 487; Friedberg 291. 4.02g, 30mm, 3h.

Good Extremely Fine; exceptional condition for the issue. Very Rare. 1,000

From the Long Valley River Collection;
Acquired from Jean Vinchon Numismatique & Phidias.



849. France, Kingdom. Charles VI le Bien-Aimé/le Fol (the Well-Beloved/the Mad, 1380-1422) AV Écu d'or à la couronne. St Quentin mint, 2nd emission, struck from 28 February 1388. ✠ KAROLVS ⁑ DЄI ⁑ GRACIA ⁑ FRAꓷCORVM ⁑ RЄX, crowned coat-of-arms of France / ✠ XPC * VIꓷCIT * XPC * RЄGꓷAT * XPC * IMPЄRAT, cross fleurdelisée and feuillue, star in centre; all within quadrilobe with lis at end of each arc, crowns in spandrels. Duplessy 369A; Ciani 487; Friedberg 291. 4.01g, 29mm, 8h.

Good Extremely Fine. 1,000

Acquired from Heritage World Coin Auctions.



850. France, Kingdom. Charles VI le Bien-Aimé/le Fol (the Well-Beloved/the Mad, 1380-1422) AV Écu d'or à la couronne. Troyes mint, 3rd emission, struck from 11 September 1389. ✠ KAROLVS ⁑ DЄI ⁑ GRACIA ⁑ FRAꓷCORVM ⁑ RЄX, crowned coat-of-arms of France / ✠ XPC * VIИCIT * XPC * RЄGNAT * XPC * IMPЄRAT, cross fleurdelisée and feuillue, star in centre; all within quadrilobe with lis at end of each arc, crowns in spandrels. Duplessy 369B; Ciani 487; Friedberg 291. 4.01g, 29mm, 8h.

Good Extremely Fine; light reddish tone. Rare, and arguably the finest example present on CoinArchives. 1,000

From the Long Valley River Collection;
Ex Richard A. Jourdan Collection of Medieval European Coins;
Privately purchased from Charles H. Wolfe III, 1999 (USD 1400);
Privately purchased from Mark M. Salton (1914-2006) for $40, c.1950s, original dealer's ticket included with 'fdc' grade.



851. France, Kingdom. Charles VI le Bien-Aimé/le Fol (the Well-Beloved/the Mad, 1380-1422) AV Écu d'or. Paris mint, 1st emission, struck from 11 September 1389. ✠ KAROLVS ⁑ DЄI ⁑ GRACIA ⁑ FRAꓷCORVM ⁑ RЄX, crowned coat-of-arms / ✠ XPC' * VIИCIT * XPC' * RЄGИAT * XPC' * IИPЄRAT *, cross fleurdelisée and feuillue, star in centre; all within quadrilobe with lis at end of each arc, crown in spandrels. Cf. Grierson, Coins of Medieval Europe 332 (for type); Duplessy 369; Ciani 484; Friedberg 291. 4.02g, 30mm, 3h.

Good Extremely Fine. 750

Acquired from Jean Vinchon Numismatique & Phidias.



852. France, Kingdom. Charles VI le Bien-Aimé/le Fol (the Well-Beloved/the Mad, 1380-1422) AV Agnel d'or. Angers mint, 2nd emission, struck from 21 October 1417. ✠ AGꓤ' : DЄI : QVI TOL'L : PЄCAT : MVDI : MIS'Є : NOBIS, nimbate Agnus Dei standing to left, head upturned to right, wearing long cross fleurée with pennant flying in background; k◦F RX below; pellet beneath 7th letter / ✠ XPC * VINCIT * XPC' * RЄGNAT * XPC * IMPЄRAT, cross fleurée with star in angled quadrilobe at centre and lis in each quarter; all within double linear angled quadrilobe; lis in each spandrel pellet beneath 7th letter. Duplessy 372; Lafaurie 380; Friedberg 290. 3.51g, 25mm, 7h.

Good Extremely Fine. 1,350

Acquired from Jean Vinchon Numismatique & Phidias.



853. France, Kingdom. Charles VII le Victorieux (the Victorious, 1422-1461) AV Écu d'or à la couronne. First Period coinage, struck from 21 January 1423. ✠ KAROLVS : DЄI : GRACIA : FRAꓤCORVM : RЄX, crowned coat-of-arms of France / ✠ XPC : VINCIT : XPC : RЄGNAT : XPC : IИPЄRAT, cross fleurée with star at centre; all within double linear quadrilobe, each arc ending in lis, crown in spandrels. Friedberg 306; Duplessy 453; Ciani 614. 3.92g, 28mm, 10h.

Near Mint State. 1,000

From the Long Valley River Collection;
Ex Stack's Bowers Galleries (& Ponterio), January 2018 NYINC Auction, 11 January 2018, lot 22481.



854. France, Kingdom. Louis XI le Prudent (the Prudent, 1461-1483) AV Écu d'or au soleil. Tours mint, struck from 2 November 1475. ♛ LVDOVICVS ⚷ DЄI ⚷ GRA ⚷ FRANCORVM ⚷ RЄX ⚷ ♜, crowned coat-of-arms, sunburst above; pellet below 6th letter / ♛ XPS ⚷ VIꓤCIT ⚷ XPS ⚷ RЄGꓤAT ⚷ ЄT ⚷ IMPЄRAT ⚷ ♜, cross fleurdelisée with pellet in quadrilobe at centre; pellet below 6th letter. Duplessy 544; Ciani 745; Lafaurie 529; Friedberg 312. 3.46g, 26mm, 6h.

Extremely Fine. Very Rare. 850

Acquired from Jean Vinchon Numismatique & Phidias.



855. France, Kingdom. Charles VIII l'Affable (the Affable, 1483-1498) AV Écu d'or au Soleil. Saint Lô mint, struck from 11 September 1483. ♛ KAROLVS : DЄI : GRA : FRAՈCORVM : RЄX |, crowned coat-of-arms surmounted by a sun, pellet at 19th character / ♛ XPS : VIՈCIT : XPS : RЄGՈAT : XPS : IMPERAT |, cross fleurdelisée. Duplessy 575; Ciani 790; Friedberg 318. 3.48g, 27mm, 3h.

Near Mint State; in excellent state of preservation for the issue. 500

From the Long Valley River Collection;
Acquired from Jean Vinchon Numismatique & Phidias.

Ex Münzen und Medaillen AG Basel, 2004



856. France, Kingdom. Louis XII le Père du Peuple (the Father of the People, 1498-1515) AV Écu d'or aux porcs-épics. Poitiers mint, struck from 19 November 1507. ✠ LV∂OVICVS : ∂EI : GRACIA : FRANCORV : REX, crowned coat-of-arms of France with porcupine supporters; pellet below 8th letter / ✠ XPS : VINCIT : XPS : RЄGNAT XPS : IMPERAT, cross achée cantoned with porcupine and L in opposing quarters. Grierson, Coins of Medieval Europe 425; Duplessy 655; Ciani 909; Friedberg 325. 3.42g, 27mm, 6h.

Extremely Fine; very well struck and well preserved for the issue. 2,500

From the Long Valley River Collection;
Ex Münzen und Medaillen AG Basel, Auction 95, 4 October 2004, lot 255.

An Extremely Rare Issue



857. France, Kingdom. Louis XII le Père du Peuple (the father of the people, 1498-1514) AV Écu d'or au soleil. Gênes mint, struck April 1507-1512. ✠ LVD : DЄI : GRACIA : FRANCOR : RЄX : Z : IANVE : D :, crowned coat-of-arms, sunburst above; pellet below 3rd letter / ✠ : XPS : VINCIT : XPS : RЄGNAT : XPS: IMPЄRAT : A : C :, cross fleurdelisée with pellet in quadrilobe at centre; pellet below 4th letter. Duplessy 750; Friedberg 405. 3.37g, 25mm, 7h.

Good Extremely Fine. Extremely Rare; only seven other examples on CoinArchives. 1,250

From the Long Valley River Collection;
Acquired from Jean Vinchon Numismatique & Phidias.



858. France, Kingdom. François I le Restaurateur des Lettres (the Restorer of Letters, 1515-1547) AV Écu d'or. Bayonne mint, 5th type 3rd emission, struck from 21 July 1519. ✣ D : (anchor) : FRANCISCVS : DEI : G : FRANCORVM : REX, crowned coat-of-arms of France, sunburst above / :✣: D : (anchor) : XPS : VINCIT : XPS : REGNAT : XPS : IMPER, Cross fleurdelisée with pellet within quatrefoil at centre; cantoned with F in second and fourth quarters, lis in first and third. Duplessy 775; Friedberg 345. 3.45g, 25mm, 10h.

Good Extremely Fine; previously NGC graded MS62, exceptional condition for the type. 1,250

Acquired from Sovereign Rarities Ltd.

An Extremely Rare Grenoble Issue



859. France, Kingdom. François I le Restaurateur des Lettres (the Restorer of Letters, 1515-1547) AV Écu d'or au soleil du Dauphiné. Grenoble mint, 5th type 3rd emission, struck 1528. Étienne Nachon, moneyer. ✢ FRANCISCVS ◦ DEI ◦ GRA ◦ FRACORVM ◦ REX ❀ N, coat-of-arms of the Dauphin of France; sunburst above / ❀ XPS • VINCIT • XPS • REGNAT ◦ XPS • IMPERAT • N •, cross fleurdelisée with pellet in centre, cantoned with a dolphin and a crowned F. Duplessy 786; Friedberg 355. 3.34g, 27mm, 3h.

Near Mint State. Extremely Rare; only three other examples present on CoinArchives. 2,500

From the Long Valley River Collection;
Acquired from Jean Vinchon Numismatique & Phidias.

This type was produced only at Grenoble by moneyers Étienne Nachon and Pierre Vincent.



860. France, Kingdom. François I le Restaurateur des Lettres (the Restorer of Letters, 1515-1547) AV Écu d'or au soleil du Dauphiné. Crémieu mint, 4th type 3rd emission, struck 1528. ⚜ ✢ FRANCISCVS : DEI : GRACIA : FRANC : REX, coat-of-arms of the Dauphin of France; sunburst above / ⚜ ✢ XPS : VINCIT : XPS : REGNAT : XPS : IMPERAT, cross fleurdelisée with pellet in quatrilobe at centre, cantoned with crowns in two quarters. Duplessy 785; Friedberg 353. 3.43g, 26mm, 9h.

Good Extremely Fine. Rare. 1,500

Acquired from Jean Vinchon Numismatique & Phidias.



861. France, Kingdom. François I le Restaurateur des Lettres (the Restorer of Letters, 1515-1547) AV Écu d'or au soleil du Dauphiné. Grenoble mint, 2nd type 1st emission, struck 1528. Étienne Nachon, moneyer. ✢ FRANCISCVS : DEI : GRA : FRACOR : REX ◦ E ❀, coat-of-arms of the Dauphin of France; sunburst above / ✢ XPS : VINCIT : XPS : REGNAT : XPS : IMPERAT ❀, cross fleurdelisée with sunburst in quadrilobe at centre, cantoned with crowned F in two quarters. Duplessy 783; Friedberg 355. 3.43g, 26mm, 9h.

Near Mint State; in superb condition for the issue. 1,250

From the Long Valley River Collection;
Acquired from Jean Vinchon Numismatique & Phidias.



862. France, Kingdom. François I le Restaurateur des Lettres (the Restorer of Letters, 1515-1547) AV Écu d'or au soleil. Toulouse mint, 12th type, struck from 14 January 1540. ✢ FRANCISCVS : DEI : G : FRANCORVM : REX (escallop), crowned coat-of-arms of France; sunburst above, M below, pellet below 5th letter / ✢ XPS : VINCIT : XPS : REGNAT : XPS : IMPERAT (escallop), cross fleurdelisée with pellet in quadrilobe at centre, cantoned with alternate lis and F; M below, pellet below 5th letter. Duplessy 882; Friedberg 336. 3.41g, 26mm, 3h.

Extremely Fine. 750

An Extremely Rare Croisette Issue



863. France, Kingdom. François I le Restaurateur des Lettres (the Restorer of Letters, 1515-1547) AV Écu d'or à la Croisette. Paris mint, 1st type, struck from 19 March 1541. (sunburst) FRANCISCVS : DEI : GRA : FRANCORVM : REX, crowned coat-of-arms of France; A below, pellet below 18th letter / ✢ XPS : VINCIT : XPS : REGNAT : XPS : IMPERAT, Greek cross within tressure of twelve arches, each ending in lis; pellet below 18th letter. Duplessy 889; Ciani 1091; Friedberg 351. 3.45g, 25mm, 10h.

Good Extremely Fine; superb condition for the type. Extremely Rare; one of approximately a dozen examples offered at auction in the past 20 years. 1,000

From the Long Valley River Collection;
Acquired from Jean Vinchon Numismatique & Phidias.



864. France, Kingdom. Louis XVI (1774-92) AV Louis d'Or. Paris mint, 1782 A. Designs by Pierre-Simon-Benjamin Duvivier. LUD•XVI•D•G•FR• ET NAV • REX, bare head to left, wearing embroidered coat; DUVIV on bust truncation, mintmark below / • CHRS • REGN • VINC • IMPER, crowned shields bearing arms of France and Navarre; mintmark and date above, mintmark below. Friedberg 471; KM 567.1; Gadoury 359; Duplessy 1704. 8.11g, 24mm, 6h.

Extremely Fine; lustrous. 2,000

From a private UK collection.

GERMAN STATES



865. German States, Duchy of Anhalt-Dessau. Friedrich I (1871-190) AV 20 Marks. Berlin mint, 1896 A. FRIEDRICH HERZOG VON ANHALT, bust to left; A below / DEUTSCHES REICH, crowned imperial eagle, date to right, * 20 MARK * below. KM 26; Friedberg 3749.

NGC graded AU55. Scarce. 1,200

From a private European collection.



866. German States, Free City of Augsburg. Ferdinand III (Holy Roman Emperor, 1637-1657) AR Thaler. 1642. IMP : CÆS : FERD : III • P • F • GER : HVN : BOH : REX •, laureate, draped and armoured bust to right, wearing Order of the Golden Fleece / AVGVSTA • VIN-DELICORVM, cityscape of Augsburg, with pine cone (symbol of Augsburg) at centre, within circular border with ornaments enclosing date; winged cherub above. KM 77; Forster 292; Davenport 5039. 28.67g, 43mm, 12h.

Mint State; deep old cabinet tone. 750

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.



867. German States, Grand Duchy of Baden. Leopold I (1830-1852) AV Dukat. 1841. LEOPOLD GROSHERZOG VON BADEN, bare head right / EIN DUCAT AUS RHEINGOLD ZU 22 K. 6 G., crowned shield of arms within wreath; *1841* below. KM 208; Friedberg 152; Jaeger 52a. 3.67g, 20mm, 12h.

Mint State. 3,000

Acquired from Dr. Busso Peus Nachfolger.



868. German States, Margraviate of Baden. Karl Friedrich (1806-1811) AR Thaler. 1799 H S. CAROLUS FRID • D : G • MARCHIO BAD • & H •, head to right / Crowned coat-of-arms; date across upper fields, X • EINE FEINE MARCK below. KM 129; Davenport 1935; Wielandt 726. 14.00g, 33mm, 12h.

Extremely Fine. 750

From the inventory of a European dealer;
Ex Morton & Eden Ltd., Auction 101, 27 June 2019, lot 597.



869. German States, Kingdom of Bavaria. Ludwig I (1825-1848) AR 2 Thaler - 3.5 Gulden. Commemorative issue, 1841. Designs by C. Voigt. LUDWIG I KŒNIG VON BAYERN, bare head to right; C • VOIGT below / STANDBILD JEAN PAUL FRIEDRICH RICHTER´S ERRICHTET ZU BAYREUTH, statue of Jean Paul Friedrich standing facing on pedestal; date to right. Edge inscription: * * DREY - EINHALB GULDEN * * VII E • F • M. KM 810; Davenport 586; AKS 102; Jaeger 70. 37.07g, 38mm, 12h.

Mint State; some minor hairlines, mirror-like fields with hints of golden iridescent highlights. 500

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.



870. German States, Kingdom of Bavaria. Ludwig II (1864-1886) AV Medallic Dukat. Munich mint, undated. Design by Carl Friedrich Voigt. LUDWIG II KŒNIG V. BAYERN, bust to right; C.V. below truncation / Crown within laurel wreath. KM -; Witt. 3003. 3.51g, 20mm, 12h.

Mint State; proof-like. Rare; unlisted in Krause Mischler. 1,250

From a private European collection.



871. German States, Kingdom of Bavaria. Ludwig III (1913-1918) AV 20 Marks. Munich mint, 1914 D. • LUDWIG • III • KOENIG • VON • BAYERN •, bust to left; small D below / DEUTSCHES REICH, crowned imperial German eagle; date to right, * 20 MARKS * below. KM 1009; Friedberg 3772. 8.00g, 22mm, 12h.

Near Mint State. Very Rare. 3,000

From a private European collection.

This type is very rare, having never been officially released. Ludwig III succeeded his insane cousin Otto in 1913. This is the last gold twenty marks from Bavaria.



872. German States, Brandenberg-Franken (Markgrafschaft). Friedrich der Ältere (the Elder) and Sigismund (1486-1495) AV Goldgulden. Schwabach mint, undated, circa 1486-1495. FRID ⚷ Z ⚷ SIGISM' MARCh ⚷ BRAD, St. Johann standing facing, head lowered right, holding Gospel book surmounted by Agnus Dei standing left with head to right / ✠ MONETA ⚷ NOVA ⚷ AVR' ⚷ SWOBACh', cross fleurée in saltire with coats-of-arms of Brandenburg, Pommern, Nürnberg and Zollern in angles. Friedberg 305; von Schrötter 363. 3.29g, 23mm, 12h.

Extremely Fine. 650

Acquired from Sincona AG.

Among the Finest Known



873. German States, Brandenburg-Franken (Markgrafschaft). Friedrich II der Ältere (the Elder, 1495-1515) AV Goldgulden. Schwabach mint, dated 1499. FRIDRICH : D : G ℳARCh BRAᑎ', Saint John the Baptist standing facing, head lowered to right, holding Gospels surmounted by Agnus Dei standing to left, head right; between feet, head of dog to right / + ℳOᑎЄ ᑎOVA AVR' SWOBACh' IΩ99, cross fleurée in saltire, with coat-of-arms in each angle. Levinson I-401; De Mey, Or 441; Friedberg 306. 3.27g, 22mm, 9h.

Near Mint State; in exemplary condition for the issue and among the finest known specimens. Rare. 2,000

From the Long Valley River Collection;
Ex Jack A. Frazer Collection;
Ex stock of Victor England (original dealer's ticket included).



874. German States, Brunswick-Lüneburg-Calenberg. Georg Wilhelm (1648-1665) AR Thaler. 1663 HS. PIETATE • ET • IUSTITIA • ANNO •, wild man standing facing, gripping a tree to left with both hands; date and mintmark to upper left / GEORG • WILHELM• HERTZOG • ZU • BR • U • L, helmeted coat-of-arms. KM 57.1; Davenport 6528. 29.04g, 45mm, 9h.

Good Very Fine. 500

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.



875



876

875. German States, Brunswick-Lüneburg-Calenberg-Hannover. Ernst August (1679-1698) AR 2/3 Thaler. 1694 HB. ERN • AUG • D • G • D • B • & L • S • R • I • EL • EP • OS, draped and armoured bust to right; mintmark below / SOLA BONA QUAE HONESTA •, horse prancing to left; FEIN SILB, date and value in exergue. KM A17; Davenport 397. 13.10g, 36mm, 12h.

Extremely Fine. 250

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.

876. German States, Brunswick-Lüneburg-Calenberg-Hannover. George II (1727-1760) AR Thaler. 1745 CPS. GEORG • II • D •G • M • BRIT • F & H • REX • F • D • BR & L • DVX • S • R • L • A • TH & E •, crowned coat-of-arms / Horse prancing left; NEC ASPERA TERRENT above, date and exergue below. KM 194; Davenport 2086; Welter 2560. 29.49g, 40mm, 6h.

Good Very Fine. 750

From the inventory of a European dealer;
Ex Dorotheum GmbH & Co KG, November 2016 Coin Auction, 16 November 2016, lot 352;
Ex E. J. Haeberlin Collection.



877. German States, Free imperial city of Frankfurt. Maximilian I (Holy Roman Emperor, 1493-1519) AV Goldgulden. 1496. ꟽO' • ꟼO' ◦ FRΛꟼCF ◦, St. John the Baptist standing facing, holding gospel surmounted by Agnus Dei reclining to right, head left; date to upper left, coat-of-arms below / ✠ ꟽΛXIꟽILIΛꟼVS ◦ ROꟽΛ' ◦ RЄX, imperial orb within polylobe. Friedberg 941; Levinson I-343. 3.22g, 23mm, 2h.

Good Very Fine; minor flan cracks. 750

From the inventory of a European dealer;
Ex Morton & Eden Ltd, Auction 101, 27 June 2019, lot 650.

The Election of Charles VII as Holy Roman Emperor



878. German States, Free Imperial City of Frankfurt. Charles VII (1726-1745) AR Medal. 1742, commemorative issue on the election of Charles VII as Holy Roman Emperor. Designs by Peter Paul Werner. CAROLVS VII • D • G • ROM • IMP • SEMP • AVG •, laureate, draped and cuirassed bust right; PPW under closest shoulder / ATAVIS EDITVS IMPERATORIBVS, crowned double-headed eagle on a pedestal, crowned shield on chest inscribed CARL VII, statues of Charlemagne to left, standing on pedestal inscribed CARMA, and Ludwig of Bavaria to right, standing on pedestal inscribed LUD. BA., both holding sceptre and globus cruciger; ELECTED. 24. IAN. 1742, in two lines in exergue. J Förschner 264. 29.20g, 44mm, 12h.

Good Extremely Fine; beautiful old cabinet tone, with wonderful detail on reverse. 1,500

Acquired from Dr. Busso Peus Nachfolger.

An Extremely Rare 1762 Dukat



879. German States, Free Imperial City of Frankfurt AV Dukat. 1762. FORTISSIMA * NOMEN DOMINI TURRIS, crowned eagle of Frankfurt with head left, I:O.T below / * DUCATUS REIPUBLICÆ FRANCOFURTENSIS 1762, ornate cross with stars at terminals and ornaments in spandrels. KM 222; Friedberg 1011; J&F 818. 3.43g, 21mm.

Mint State; rich deep red toning. Extremely Rare; apparently one of just 4 examples offered at auction in the past 2 decades. 5,000

Acquired from Dr. Busso Peus Nachfolger.



880. German States, Free Imperial City of Frankfurt AV Dukat. 1853. FRANKFURT FREIE STADT, crowned eagle of Frankfurt with head left / 23 2/3 KARAT * 67 EINE MARK around oak wreath containing denomination and date in three lines. KM 352; Friedberg 1027. 3.48g, 20mm, 12h.

Mint State; brilliant, proof-like fields. Rare; only 1,121 pieces minted for this year. 1,750

Acquired from Dr. Busso Peus Nachfolger.



881. German States, Free Imperial City of Frankfurt AR 2 Gulden. 1854. FREIE STADT FRANKFURT, crowned eagle of Frankfurt with head left, ornament below / Denomination and date in three lines within oak wreath. KM 333; AKS 5. 21.20g, 36mm, 12h.

Mint State; beautiful cabinet tone. Rare. 500

Acquired from Dr. Busso Peus Nachfolger.

A Very Rare Variant



882. German States, Free Imperial City of Frankfurt AR Vereinsthaler. 1857. FREIE STADT FRANKFURT., bust of Francofurtia right, wearing ornate cloak and oak wreath; Eschenheimer Tower and two other rooftops behind right shoulder, Cathedral tower behind left / ✣ EIN VEREINSTHALER ✣ XXX EIN PFUND FEIN ✣, crowned imperial eagle facing, head left, with wings spread, date below. Edge inscription: STARK ┼ IM ┼ RECHT ┼∗┼. KM 354; Kahnt 166; Thun 141. 18.57g, 33mm, 12h.

Near Mint State; untouched, mirror-like surfaces, light iridescent toning. Very Rare variant, only 1,350 minted. 2,750

Ex Heidelberger Münzhandlung Herbert Grün e.K., Auction 68, 13 May 2016, lot 149.



883. German States, Free Imperial City of Frankfurt AR Vereinsthaler. 1857. FREIE STADT FRANKFURT., bust of Francofurtia to right, wearing ornate cloak and oak wreath; Eschenheimer Tower behind right shoulder, Cathedral tower behind left / ✣ EIN VEREINSTHALER ✣ XXX EIN PFUND FEIN ✣, crowned imperial eagle facing, head left, with wings spread, date below. Edge inscription: STARK ┼ IM ┼ RECHT ┼∗┼. KM 355; Kahnt 165; Thun 140. 18.51g, 33mm, 12h.

Near Mint State; wonderful iridescent cabinet tone. 2,000

Acquired from Dr. Busso Peus Nachfolger.



884. German States, Free Imperial City of Frankfurt AR Vereinsthaler. 1863. ✣ FÜRSTENTAG ZU FRANKFURT AM MAIN IM AUGUST 1863, town scene with statue in the foreground, horse and carriage and townsfolk before three buildings in background / ✣ FREIE STADT FRANKFURT ✣ EIN GEDENKTHALER, crowned eagle of Frankfurt with head left. Edge inscription: STARK ┼ IM ┼ RECHT ┼∗┼. KM 372; AKS 45. 18.49g, 33mm, 12h.

Mint State; attractive light cabinet tone. 500

Acquired from Dr. Busso Peus Nachfolger.



885. German States, Free Imperial City of Frankfurt AR Vereinsthaler. 1863. ✣ FÜRSTENTAG ZU FRANKFURT AM MAIN IM AUGUST 1863, town scene with statue in the foreground, horse and carriage and townsfolk before three buildings in background / ✣ FREIE STADT FRANKFURT ✣ EIN GEDENKTHALER, crowned eagle of Frankfurt with head left. Edge inscription: STARK ┼ IM ┼ RECHT ┼∗┼. KM 372; AKS 45. 18.50g, 33mm, 12h.

Good Extremely Fine; finely detailed. 500

Acquired from Dr. Busso Peus Nachfolger.



886. German States, Free Imperial City of Frankfurt AR 2 Vereinsthaler. 1866. FREIE STADT FRANKFURT, bust of Francofurtia to right, wearing ornate cloak and oak wreath / ✣ ZWEI VEREINSTHALER . XV EIN PFUND FEIN ✣, crowned imperial eagle facing, head left, with wings spread, date below. Edge inscription: STARK ┼∗┼ IM ┼∗┼ RECHT ┼∗┼. Kahnt 183; Thun 145. 37.08g, 41mm, 12h.

Good Extremely Fine. 300

Acquired from Sincona AG.



887. German States, Bishopric of Fulda. Adalbert von Harstall (1788-1802) AR Thaler. 1795 VH. ADALBERTUS D • G • EPIS : ET ABB : FULD : S • R • I • PR :, helmeted coat-of-arms; mintmark below / PRO DEO ET PATRIA • and date in four lines; all within wreath; X EINE F • MARCK in three lines in exergue. KM 151; Davenport 2265; Buchonia 3. 28.13g, 40mm, 12h.

Good Extremely Fine; attractive light cabinet tone with an underlying mint lustre. 500

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.



888. German States, Bishopric of Fulda. Adalbert von Harstall (1788-1802) AR Thaler. 1795 VH. ADALBERTUS D • G • EPIS : ET ABB : FULD : S • R • I • PR :, helmeted coat-of-arms; mintmark below / PRO DEO ET PATRIA • and date in four lines; all within wreath; X EINE F • MARCK in three lines in exergue. KM 151; Davenport 2265; Buchonia 3. 28.00g, 40mm, 12h.

Extremely Fine; beautiful old cabinet tone. 400

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.



889. German States, Free Hanseatic city of Hamburg. Leopold I (1657-1705) AR Thaler. 1694 IR. MONETA NOVA CIVITATIS HAMBURGENSIS, city arms within circular border with ornaments enclosing date, winged cherub above / LEOPOLDVS • D : G: ROMA : IMP : SEM : AUG :, crowned double-headed imperial eagle. KM 315; Davenport 5374; Gaedechens 523. 29.19g, 45mm, 12h.

Extremely Fine; some minor scratches in rev. fields, attractive old cabinet tone. Scarce; a one year type. 500

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.



890. German States, County of Henneberg-Ilmenau AR Thaler. Under joint Saxon rule, Ilmenau mint, 1699 BA. ❀ FURSTL : SACHS : GESAMBTE HENNEB : ILMEN : AUSBEUTH THAL :, two figures standing facing, holding crowned and crested helmets; imperial orb above, mint master's initials in exergue / • NACH DEM ALTEN REICHS SCHROT UND KORN •, crowned arms of Saxony and Henneberg within wreath; date below. KM 31; Davenport 7489; Schnee 633; Müseler 56.6/20b. 29.18g, 45mm, 11h.

Extremely Fine. 1,500

From the inventory of a European dealer;
Ex Gorny & Mosch Giessener Münzhandlung, Auction 246, 8 March 2017, lot 3146.



891. German States, Archbishopric of Mainz. Johann II von Nassau (1397-1419) AV Goldgugen. Höchst mint, 1397-1399. ◦ IOhS ◦ ARЄPS ◦ MAGV ◦, archbishop enthroned facing, Nassau coat of arms below / MOПЄTA I hOЄST SVP MOGЄП, arms of Mainz within pointed trilobed; trefoils in spandrels. Cf. Friedberg 1615 (rev. legend); Felke -; Prince Alexander -; cf. Schlegel 18 (for obv.) and 21(for rev.); Pick -; Walther Collection -. 3.46g, 22mm, 12h.

Extremely Fine. Apparently unique and unpublished obverse and reverse combination with the mint name on the reverse. 2,000

Acquired from Dr. Busso Peus Nachfolger.



892. German States, Bishopric of Münster. Christoph Bernhard von Galen (1650-1678) AR Thaler. 1661. PROTECTOR • MEVS • ET • IN • IPSO • SPERAVI • QVI • SVBDIT • POPVLVM • MEVM • SVB • ME • Psal 143, helmeted coat-of-arms / à Rmo • CELsmo • DD • CHRISTOPH • BERN •EPo • ET • PRINCIPE • MONAST • Ao • MDCLXI, cityscape; above, half-length facing bust of St. Paul on clouds, holding gospels and sword, S • PAVL PATRON across fields; MONAST • WESTPH AD • OBED • REDVCTVM in three lines in exergue. Schulze 106; Davenport 5603. 27.83g, 48mm, 12h.

Good Very Fine. 500

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.



893. German States, Bavaria. Munich Shooting Festival AR Medal. 1881. Struck to commemorate the seventh shooting festival in Munich. ❀ SIEBENT • BUNDESSCHIESSEN • MÜNCHEN, crossbow between two coat-of-arms of Bavaria and Munich; O-H across fields / Crowned eagle facing, head left, with wings spread and coat-of-arms on breast; ANO-DOM above, date across lower fields. Hauser 556; Peltzer 1472. 27.00g, 38mm, 12h.

Mint State; untouched mirror-like surfaces, vivid iridescent toning on obv. 300

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.



894. German States, Free Imperial City of Nürnberg AR Medal. 1730. Struck for the 200th anniversary of the Augsburg Confession. Designs by Sigmund Dockler and Peter Paul Werner. Three city coats-of-arms surrounded by seven patriarchal coats-of-arms set on a wreath / AN DENKEN DERZ VA VGSP VRG VBERGEBENEN BERAENTNVS VND ERSTEN BERENNERE, (chronogram) in six lines within circle of seven coats-of-arms from the first seven signatories of the confession, set on wreath. Erlanger 1108; Whiting 430. 4.75g, 31mm, 12h.

Mint State; beautiful old cabinet tone. Rare. 350

Acquired from Dr. Busso Peus Nachfolger.



895. German States, Free Imperial city of Nürnberg. Franz I (Holy Roman Emperor, 1745-1765) AR Thaler. 1759 MF. FRANCISCUS • D : G • ROM • IMP • SEMP • AVG •, laureate and armoured bust right; L on bust / MONETA NOVA REIPVBL • NORIMBERGENSIS •, crowned imperial eagle, holding sword and sceptre, above heraldic shields of Nürnberg; date across fields, MF below, X EINE FEINE MARK in two lines in exergue. Waiter 338; Davenport 2485. 27.93g, 42mm, 12h.

Extremely Fine. Rarely found in high grade. 400

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.



896. German States, Free Imperial City of Regensburg AR 1/2 Konventionstaler. 1781. Designs by Georg Christoph Busch, mintmaster. IOSEPHVS II. D. G. ROM. IMP. SEMP. AVGVST., laureate and cuirassed bust of Joseph II to right / MONETA REIP. RATISPON, city-view of Regensburg and the Steinerne Brücke; XX. ST. EINE F. C. M over date and initials C.G.B. in exergue. Beckenbauer 7205. 13.95g, 37mm, 12h.

About Good Extremely Fine; a superior example, with lustrous metal. 1,250

Ex Sincona AG, Auction 43, 23 October 2017, lot 2143.



897. German States, Duchy of Saxe-Coburg-Eisenach. Johann Casimir and Johann Ernst (1572-1633) AR Thaler. 1624. D • G • IO CASI ET • IO ERN • F D • SAX IV CL ET • M, armoured half-length figure of Johann Casimir to right, holding baton; coat-of-arms and FRIED ERNEHRT above, date across fields, eight coat-of-arms dividing legend / LAN THV MAR MIS COM M • ET RA • D IN • R, armoured half-length figure of Johann Ernst to left, holding helmet; VNFRIED VERZEHRT • WA • and coat-of-arms across fields, eight coat-of-arms dividing legend. Davenport 7431; Schnee 190. 28.97g, 44mm, 2h.

Good Very Fine; old cabinet tone. 400

Acquired from Gorny & Mosch Giessener Münzhandlung.



898. German States, Saxony (Herzogtum). Johann Georg I (1615-1656) AV Dukat. Dresden mint, 1630. Struck on the 100th anniversary of the handover of the Augsburg Confession. CONFESS: LUTHER: AVG: EXHIBITÆ SECULUM *, mantled 1/2-length bust of Johann Georg to right holding sword over shoulder, ‘1630 25 Juny’ above, I0H GEOR across fields; coat of arms below / NOMEN DOMINI TURRIS FORTISSIMA, 1/2-length bust of Johann the Steadfast to right holding sword over shoulder, ‘1530 25 Juny’ above, IOA-NES across fields, coat-of-arms below. Clauss -; Kahnt 315; Friedberg 2702. 3.39g, 26mm, 12h.

Good Extremely Fine. 2,500

Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 310, 21 June 2018, lot 6668 (hammer: EUR 3,000).



899. German States. Stolberg-Stolberg (Grafschaft). Christoph Ludwig II and Friedrich Botho (1739-1761) AV Dukat. Stolberg, 1748. ♁ CHRIST • LVDEWIG. & FRIED • BOTHO CO • STOLB • K • R • W. & H, stag standing to right, with left foreleg raised, crowned column with S on plinth in background / DOM • IN • EPST • MVNZ • BR • AIG • LOHR • & CLET •, triple-helmeted coat-of-arms; date between helmets (changed in die from 1747 to 1748). Friedberg 3336; Friederich 1888. 3.47g, 23mm, 11h.

Mint State. Very Rare. 3,500

Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 310, 21 June 2018, lot 6719 (hammer: EUR 3,600);
Ex Gerhard Hirsch Nachfolger, Auction 333, 21 September 2017, lot 3292;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 15, 16-17 January 1990, lot 1461;
Acquired from Seligmann [H?, c. 1927-1933].



900. German States, Archbishopric of Trier. Kuno II (1362-1388) von Falkenstein AV Goldgulden. Coblenz mint, 1362-1388. CVꝊO AR ЄPS TRЄꝊ, St. John the Baptist standing facing, pellet in annulet below / ꟿONЄTA COVЄLꝊIS, coat-of-arms within pointed trefoil, smaller coat-of-arms in each angle. Friedberg 3403; Felke 494. 3.50g, 22mm, 3h.

Extremely Fine. Extremely Rare. 750

Ex Dr. Busso Peus Nachfolger, Auction 418, 2 November 2016, lot 2938.



901. German States, City of Ulm AR 1/2 Regimentstaler. 1682. Cityscape with city walls in foreground, two putti hold plaque inscribed VLMA above, DIVINI NVMINIS PRÆSIDIO TVTISSIMA ✣ in three lines in exergue / ✣ PRO PATRIA • CVNCTA • ET • FACERE • ET • FERRE • PARATI • 1682, eight coats-of-arms of the members of the secret council, ornaments surrounding. Nau 201; Binder 129, Slg. Wurster 2043. 10.74g, 38mm, 12h.

Near Extremely Fine; exceptionally well detailed with attractive toning. Very Rare. 3,750

Ex Dr. Busso Peus Nachfolger, Auctions 410-411, 31 October 2013, lot 2988;
Ex Auktionshaus Meister & Sonntag, Auction 13, 7 May 2012, lot 316.



902. German States, Bishopric of Würzburg. Franz Ludwig von Erthal (1779-1795) AR Thaler. 1785 MP. FRANC • LUDOV • D • G • EP • BAMB • ET • WIRC • S • R • I • PR • FR • OR • DUX •, draped bust right / S • KILIANUS CUM SOCYS FRANCORUM APOSTOLI •, St. Kilian standing facing, holding crozier and sword, flanked by two saints standing on pedestals, each holding palm, and holding chalice and gospels respectively; episcopal coat-of-arms below, mintmark across fields, date and X • E • FEINE • MARCK • below. KM 423; Davenport 2905. 28.00g, 41mm, 12h.

Extremely Fine. 400

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung, accompanied by an old French collector's ticket.



903. Germany, Duchy of Württemburg. Eberhard Ludwig (1693-1733) AV 1/4 Carolin. 1732. EBER: LUD: D• G• DUX WUR: x T., armoured bust to right / * CUM DEO ET DIE *, crowned coat-of-arms, Order chain around; date below. KM 320; Friedberg 3586. 2.38g, 19mm, 5h.

Very Fine. Rare. 750

From a private European collection.



904. German States, Kingdom of Württemberg. Wilhelm I (1816-1864) AR Vereinsthaler. 1859. Designs by Carl Friedrich Voigt. WILLHELM KONIG V. WÜRTTEMBERG, bare head left / EIN VEREINSTHALER * XXX EIN PFUND FEIN, crowned and helmeted coat-of-arms held by crowned lion to left and stag to right; ribbon inscribed 'furchtlos und trew' below, 1859 in exergue. Edge inscription: * MÜNZVERTRAG VOM 24 JANUAR 1857. KM 601; AKS 77. 18.45g, 33mm, 12h.

Near Mint State; attractive rainbow iridescence around edges. 1,250

Acquired from Dr. Busso Peus Nachfolger.

GREAT BRITAIN

Ex Glendining & Co., 1972



905. Great Britain, Plantagenet. Edward III (1327-1377) AV Noble. Fourth coinage, Pre-Treaty period, series E. Tower (London) mint, struck 1354-1355. ◦ЄDWARD ◦ DЄI ◦ GRA ◦ RЄX ◦ AIIGL' ◦ Z ◦ FRAIIC ◦ DhY B, half-length figure of Edward standing facing in ship, holding sword and shield bearing coat-of-arms; ornaments: 11-11-11-1, ropes: 3/3, quatrefoils: 4/4 / ✠ IhC ◦ AVTЄM ◦ TRAIICIЄIIS ◦ P ◦ MЄDIVM ◦ ILLORVM ◦ IBAT ◦, short cross potent over cross fleurée; voided angled polylobe containing Є at centre, lion passant guardant in each angle with crown above and trefoil below, extra lis in first quarter; all within polylobe, lis in each spandrel. Grierson, Coins of Medieval Europe C24; Lawrence dies W/50; Potter, Gold 10; Schneider 24-5 var. (legend stops); North 1160; SCBC 1488; Friedberg 89. 6.69g, 32mm, 4h.

Good Extremely Fine; edge lightly shaved. A superbly sharp example. 3,500

From the Long Valley River Collection;
Privately purchased from Charles H. Wolfe, 1999;
Ex G. V. Doubleday Collection, Glendining & Co. Ltd, 7 June 1972, lot 59.

The Noble was introduced to Great Britain by Edward III in 1334. The distinctive gold coin was notable for being struck on a large flan and weighing more than any other coin type in the medieval period, (Grierson, 1991). The obverse design depicting the king standing in a ship, may be a reference to England's victory over France at the battle of Sluys in 1340.

The Highest Grade Certified Example





906. Great Britain, Plantagenet. Edward III (1327-1377) AV Quarter Noble. Treaty period. Tower (London) mint, struck 1361-1369. ✠ ˚ ЄDWARD ⁑ DЄI ⁑ GRA ⁑ AꟼGL, quartered Royal Arms of England and France; all within tressure of eight arches / ✠ ЄXALTABITVR ⁑ Iꟼ ⁑ GLORIA, ornate cross with leopards and quatrefoils in quarters, lis at centre; all within tressure of arches. SCBC 1511; North 1224; Friedberg 94. 1.92g, 19mm, 6h.

Mint State; light reddish tone, previously NGC graded MS65 (#1526250-005) - the highest certified example of this Treaty-period fractional Noble by either NGC or PCGS. 2,000

From the Long Valley River Collection;
Ex Dr. Robert Hesselgesser Collection, Ira & Larry Goldberg Coins & Collectibles, Auction 42, 23 September 2007, lot 790;
Ex Ira & Larry Goldberg Coins & Collectibles, Auction 36, 28 May 2006, lot 1187.





907. Great Britain, Plantagenet. Richard II (1377-1399) AV Noble. Second issue. Tower (London) mint, struck 1377-1399. RICΛRD' ˣ DЄI ⁑ GR'Λ ⁑ RЄX ⁑ ΛꟼGL' ˣ DꟼS' ˣ ҺIB' ˣ Z ˣ ΛQT', Richard standing facing in ship with bowsprit, holding sword and shield bearing coat-of-arms; ornaments: 1-1-1-1, ropes 3/1, quatrefoils 5/4 / ˣ IҺC ⁑ ΛVTЄꟽ ⁑ TRΛꟼSIЄꟼS ⁑ PЄR ⁑ ꟽЄDIV' ˣ ILLORVꟽ ⁑ IBΛT, voided short cross potent over cross fleurée, R within angled quadrilobe at centre, lion passant guardant in each angle with crown above and trefoil below; all within polylobe, trefoils in spandrels. Cf. Grierson, Coins of Medieval Europe C24 (Edward III); Schneider 150 var. (initial mark; obv. legend stops); North 1304(2); SCBC 1655; Friedberg 100. 7.70g, 36mm, 1h.

Good Extremely Fine; struck on a broad planchet. Rare. 6,500

From the Long Valley River Collection;
Ex Classical Numismatic Group, Auction 69, 8 June 2005, lot 2129 (hammer: USD 6,750).

This variety appears to accidentally omit the initial mark on the reverse, replacing it with a saltire stop.



Likely the Finest Recorded Example







908. Great Britain, Plantagenet. Henry V (1413-1422) AV Noble. Tower (London) mint, struck 1413-1422. Class G. ҺЄⱢRIC' * DI' ◦ GRΛ' ◦ RЄX ◦ ΛⱢGL' Ƶ FRΛⱢC' ◦ DⱢS ◦ ҺУB', king standing facing within ship, holding sword and quartered shield, waves below; all within beaded border / ✠ IҺ'C * ΛVTЄⱮ ◦ TRΛⱢSIЄⱢS ◦ PЄR ◦ ⱮЄDIV' ◦ ILLORV' ◦ IBΛT, ornamental cross with lis terminals and H within centre, crowns over lions over trefoils in quarters, within beaded and linear tressure, trefoils in spandrels. SCBC 1747; Schneider 263 (same dies); North 1375. 7.00g, 33mm, 11h.

Extremely Fine; previously NGC graded MS 63 (#4885151-002). Extremely Rare; this class known only from a very few examples, of which this is likely the finest recorded. 12,500

From the Long Valley River Collection;
Ex private Japanese collection;
Ex Spink & Son Ltd, Auction 12027, 4 December 2012, lot 35.

Henry V is perhaps most well known to the modern audience through the dramatisation of his life in Shakespeare's history play 'Henry V'. The play's events, based on historical events, present Henry in his element - the battlefield. Renowned by historians as one of the great warrior kings of his age, Henry's impressive victories in campaigns fought in the Hundred Years' war set him apart from other kings and commanders of the era. These campaign's culminated in France's defeat at the battle of Agincourt in 1415, from which Henry returned in triumph to England.



Sharply Struck and Well Detailed



909. Great Britain, Plantagenet. Henry VI (First reign, 1422-1461) AV Noble. Annulet issue. Tower (London) mint, struck 1422-1430. hЄ∩RIC' ⚜ DI' ∴ GRΛ' ∴ RЄX ∴ Λ∩GL' ∴ Z ∴ FRΛ∩C' ∴ D∩S ∴ hYB', Henry standing facing in ship, holding sword and shield bearing coat-of-arms, annulet to left of hand; ornaments: 1-1-1, quatrefoils: 3/3 / ⚜ Ih'C * ΛVT' ◦ TRΛ∩SIЄ∩S ◦ PЄR ◦ ϺЄDIVϺ ◦ ILLORV' ◦ IBΛT, voided short cross potent over cross fleurée, h within angled quadrilobe at centre, lion passant guardant with crown above and trefoil below in each angle; all within polylobe, annulet and trefoils in spandrels. SCBC 1799; North 1414; Friedberg 112. 6.96g, 33mm, 4h.

Good Extremely Fine; edge lightly shaved, sharply struck and well detailed for the type. 4,000

Ex D. W. Eves Collection;
Privately purchased from Spink & Son Ltd, 1977.



910. Great Britain, Plantagenet. Edward IV (First reign, 1461-1470) AV Ryal - 10 Shillings. Tower (London) mint, struck 1466-1469. ЄDWΛRD' DI GRΛ' RЄX Λ∩GL' Z FRΛ∩C D∩S' I B, words split up by trefoils, King standing facing in ship with bowsprit, holding sword and shield, Є on flag on stern, rose on hull, waves below / ♛ IhC' ΛVT' TRΛ∩SIЄ∩S PER ϺЄDIVϺ ILLORVϺ I BΛT, words split up by trefoils, central rose over sunburst with ornate spokes, crowns, lions and fleurs-de-lis in spandrels. SCBC 1950; North 1549; Friedberg 132. 7.68g, 35mm, 12h.

Near Extremely Fine; flan slightly curved. 2,500

Acquired from Stanley Gibbons (Guernsey) Limited, prior to 2017 (£4,375).



911. Great Britain, Plantagenet. Edward IV (Second reign, 1471-1483) AV Angel. Tower (London) mint, struck 1480-1483. ❀ ЄDWARD' ˣ DЄI ˣ GRA' ˣ RЄX ˣ A∩GL' ˣ Ƶ FRA∩C ‡, the Archangel Michael, nimbate, standing to right atop dragon, which he spears with cross-pommelled lance / ❀ PЄR CRVCЄϺ ˣ TVA ˣ SALVA ˣ NOS XPЄ' ˣ REDЄϺPT, ship bearing coat-of-arms and cross over waves below; Є - ❁ across fields. SCBC 2091; North 1626; Schneider 467-8; Friedberg 141. 5.14g, 28mm, 5h.

Extremely Fine. 5,000

From a private UK collection;
Ex London Coins Ltd., Auction 153, 4 June 2016, lot 1877.

An Iconic Coin with a Distinguished Pedigree







912. Great Britain, Tudor. Henry VIII (1509-1547) AR Testoon of Twelve Pence. Tower (London) mint, third coinage, struck 1544-47. ✠ ⚜ hЄNRIC' ˣ VIII' ˣ DЄI' ˣ GRA' ˣ AGL' ˣ FRA' ˣ Z ˣ HIB' ˣ REX, facing crowned bust of Henry wearing ruff and mantle / ✠ ⚜ POSVI ‡ DЄVM ‡ ADIVTORIVM ‡ MЄVM ‡ ⚜, crowned Tudor rose; crowned h to left, crowned R to right. Stewartby type A, page 525; North 1841; SCBC 2364. 7.43g, 31mm, 8h.

Near Extremely Fine; well centred and exceptionally well struck for this earlier Testoon. Very Rare; particularly so in this exemplary condition, and among the very finest known examples. Certainly the equal of Spink 4002, lot 92 example hammered for (£30,000 = USD55,000) in 2004. 17,500

This coin published in Antiques Trade Gazette, Coins and Medals column by Richard Falkiner, 21 April 2001;
From the Long Valley River Collection;
Ex Roger Shuttlewood Collection, Spink & Son Ltd, Auction 151, 15 March 2001, lot 155;
Ex Frederick George Hilton-Price Collection, Sotheby, Wilkinson & Hodge, 17-19 May 1909, lot 96;
Ex John Gloag Murdoch Collection, Part I, Sotheby, Wilkinson & Hodge, 31st March 1903, lot 444 (hammer: £12);
Ex Adam Black Richardson Collection, Sotheby, Wilkinson & Hodge, 22nd May 1895, lot 119, (hammer: £5/10/-);
Ex James Gibbs (1825-1886) Collection, acquired by Spink and Son Ltd before 1891;
Ex 4th Earl of Pomfret, General Thomas William Fermor (1770-1833) Collection, sold privately to London dealer Harry Osborn Cureton.

A Superb Half Sovereign of Edward VI







913. Great Britain, Tudor. Edward VI (1547-1553) AV Half Sovereign. Third issue, Crown Gold coinage. Southwark mint, struck 1551. Y : ЄDWΛRD' • VI : D' • G' • ΛGL' : FRΛ' • Z : hIB' • RЄX :, crowned and armoured bust right, holding sword over right shoulder and globus cruciger in left hand / Y • IhS' • ΛVTЄ' • TRΛ⌋CI' • PERMЄD' • ILLO' • IBΛ' •, crowned coat-of-arms; E R across fields. SCBC 2451; Potter, Coinage 2b; Schneider 693 (same obv. die); North 1928; Friedberg 187. 5.51g, 32mm, 5h.

Good Extremely Fine; with a particularly well struck portrait of Edward. Rare thus. 7,500

From the Long Valley River Collection;
Ex G.W. Trow Collection;
Ex P. Broughton Collection, Spink & Son Ltd, Auction 235, 22 March 2016, lot 435 (hammer: £15,000);
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 122, 14 March 2007, lot 2086.

Ex Lockett, Mann and Walters Collections







914. Great Britain, Tudor. Philip & Mary (1554-1558) AV Angel. Class 4. Tower (London) mint, struck 1554-1558. ⚜ PHILIP' • Z : MARIA: D' • G' • REX • Z : REGINA : AN' •, the Archangel Michael slaying dragon with cross-pommelled lance / ⚜ • A • DNO' • FACTVM : EST : ISTVD : Z : EST : MIRABILE, ship bearing coat-of-arms and crowned cross, P-M flanking cross. SCBC 2496; Schneider 727 var. (legend stops); North 1965; Friedberg 196. 5.16g, 30mm, 9h.

Good Very Fine; struck on an unusually broad planchet, light reddish-blue tone. Very Rare. 20,000

From the Long Valley River Collection;
Ex G.W. Trow Collection;
Ex M. Rasmussen FPL 27, Spring 2015, no. C54 (£20,000);
Ex Richard Cyril Lockett Collection, Glendining & Co. Ltd, 11 October 1956, lot 1934;
Ex A. Mann Collection; Sotheby, Wilkinson & Hodge, 29 October 1917, lot 296;
Ex F. A. Walters Collection, Sotheby, Wilkinson & Hodge, 26 May 1913, lot 560.







915. Great Britain, Tudor. Elizabeth I (1558-1603) AV Angel. Tower (London) mint. Fourth Coinage, struck 1578-1582. ✢ ELIZABETH' • D : G' : ANG' • FR' • ET HI • REGINA, the Archangel Michael slaying dragon with cross-pommelled lance / ✢ A : DNO : FACTVM : EST : ISTVD : ET : EST : MIRABI', ship bearing coat-of-arms and cross over waves below; Є - ⊛ across fields. SCBC 2525; North 1991/1; Schneider 768; Friedberg 199. 5.15g, 30mm, 3h.

Extremely Fine. Rare. 4,000

From a private UK collection;
Ex Phil Wallick Collection (Simpsonville MA, USA), acquired c.1998.





A Well-Detailed Portrait of Elizabeth I







916. Great Britain, Tudor. Elizabeth I (1558-1603) AV Sovereign. Sixth issue. Tower (London) mint, struck 1584-1586. ELIZABETH • D' • G' • ANG' • FRA' • ET • HI' • REGINA • (escallop) •, Elizabeth seated facing on ornate throne with pellets on back and pillars with single pellets, holding lis-tipped sceptre in right hand, left hand set on globus cruciger propped on her knee; all within tressure of arches; portcullis with chains below / (escallop) A • DNO' • FACTV' • EST • ISTVD • ET • EST • MIRAB' • IN • OCVLIS • NRS, Tudor rose, coat-of-arms at centre. SCBC 2529; Brown & Comber A17; Schneider 780 (same rev. die); North 2003; cf. Friedberg 209. 14.98g, 34mm, 10h.

Extremely Fine; slight reddish tone. A beautiful example with a well detailed image of Elizabeth. 35,000

Ex James & Martha Robertson Collection;
Privately purchased from Spink & Son Ltd, April 2002;
Ex I. Ure Collection, Mark Rasmussen, FPL 2, Spring 2002, no. C107;
Ex '125th Anniversary Celebration sale', Baldwin's Auctions Ltd, Auction 15, 13 October 1997, lot 27;
Ex B. A. Seaby Ltd, Coin & Medal Bulletin 642, February 1972, no. G174.

This exquisite specimen depicts the majestic 'Virgin Queen', titled, "by the Grace of God, Queen of England, France and Ireland" on the obverse legend. The youthful portrait, with Elizabeth's face unlined and her flowing hair reminiscent of the Virgin Mary, projects the ageless power and purity of the great monarch, with the minute details of her ornate crown and garments demonstrating the technical skill of the Royal Mint. The splendour of the queen's portrait is coupled with articulations of her divine right to rule, with the biblical psalm quoted on the reverse, "this is the Lord's doing and is marvellous in our eyes". This sentiment is reinforced by the globus cruciger on her knee: the cross, symbolising Christ, and the orb, representing the world, together convey universal Christian authority.

Rich dynastic iconography in the design affirms the continuity between Elizabeth's reign and that of her Tudor forebears. A portcullis lies at the feet of the enthroned monarch: this type of latticed gate was used in fortifications like the Tower of London and adopted as the heraldic badge of the House of Beaufort to which the first Tudor monarch, Henry VII, belonged. Ancestral Tudor emblems also dominate the reverse, with a splendid Tudor rose acting as a backdrop to the shield of arms. As the royal badge of the Tudor house, this rose represented unity between the Lancastrian and Yorkist Houses following the marriage of Henry VII and Elizabeth of York and celebrated the royal lineage of Elizabeth. Elizabeth's accession did not in fact mark a harmonious transfer of royal power from one united Tudor to the next: divisions between Elizabeth and her predecessor Mary I were such that the former had previously been imprisoned by Mary in the very Tower at which this present coin was minted (Duffy, Fires of Faith, 2010, p.7). However, the dynastic symbolism of the current type obscures the tumultuous reality of Tudor succession and instead celebrates Elizabeth's royal lineage.

This coin provides a fine example of the successful restoration of the currency under Elizabeth. The gradual debasement of English coinage across the sixteenth century was such that it began to hinder international trade and the solvency of the monarchy. Previous efforts by Edward VI and Mary I had seen limited success in improving the quality of coins in circulation, but Elizabeth made this a priority and by 1561 the Royal Mint had collected, melted down and re-minted the debased currency, even making a profit in the process. Moreover, this denomination, the gold sovereign, was of particular importance: the sovereign was the coin bestowed upon skilled actors and playwrights by Elizabeth when she attended dramatic performances in her role as patron of the arts. Contemporary texts like the will of Augustine Phillips, a member of the Lord Chamberlain's Men, compound the impression of the high value and honour associated with this gold coinage: "I giue and bequeath to my fellowe William Shakespeare," read the document, "a xxxs peece in gould" (May, 1605). The will of Shakespeare himself makes mention of such coinage: "…To my godson William Walker, 20 shillings in gold" (PROB 1/4, 26th March, 1616). This bequest "in gold" designated a gold sovereign like the present type, from later in the queen's reign. Handed down by benefactors to posterity, such magnificent pieces as this present type were held in high esteem during the 'golden age' of Elizabeth.


ELIZABETH D G ANG FRA ET HIB REGINA


A DNO FACTVM EST ISTVD ET EST MIRABILE OCVLIS NRIS

A Remarkably Sharp Sovereign







917. Great Britain, Tudor. Elizabeth I (1558-1603) AV Sovereign. Sixth issue. Tower (London) mint, struck 1592-1595. ELIZABETH • D' • G' • ANG' • FRA' • ET • HI' • REGINA • (tun) •, Elizabeth seated facing on ornate throne with pellets on back and pillars with single pellets, holding lis-tipped sceptre in right hand, left hand set on globus cruciger propped on her knee; all within tressure of arches; portcullis with chains below / (tun) A • DNO' • FACTV' • EST • ISTVD • ET • EST • MIRAB' • IN • OCVLIS • NRS, Tudor rose, coat-of-arms at centre. SCBC 2529; Brown & Comber A26; Schneider 783 (same dies); North 2003; Friedberg 209. 15.51g, 43mm, 8h.

Extremely Fine; light red toning, remarkably sharp preservation of detail. 20,000

From the Long Valley River Collection;
Ex Sovereign Rarities Ltd, Auction 1, 25 September 2018, lot 39 (hammer: £30,000).




ELIZABETH D G ANG FRA ET HIB REGINA


A DNO FACTVM EST ISTVD ET EST MIRABILE IN OCVLIS NRIS



918. Great Britain, Stuart. Charles II (1660-1685) AV Guinea. Tower (London) mint, 1676. CAROLVS•II• DEI• GRATIA, fourth laureate bust to right / MAG • BR • FRA • ET • HIB REX •, crowned cruciform coats-of-arms of England, Scotland, France and Ireland; sceptres in angles, date above. SCBC 3344; MCE 74; Friedberg 287. 8.23g, 25mm, 6h.

Near Extremely Fine; minor mark on edge. 2,000

From a private UK collection;
Ex Dix Noonan Webb Ltd, Auction 154, 3 December 2018, lot 435.

"The Finest of the Culloden Medals"



919. Great Britain, Hanover. William Duke of Cumberland (son of George II) AR Medal. Designs by Richard Yeo. Commemorating the Battle of Culloden, 1746. GULLIELMUS • GEOR•II • R • FIL • DUX • CUMBRIÆ, armoured and cloaked bust to right; R • YEO • F in small letters on truncation / Hercules standing facing, turned slightly to right, trampling discord underfoot while raising up Britannia, who is seated to left on shield bearing Union device, cradling sceptre against shoulder; in exergue, PERDVELLIB • EX • ANG • FVGAT AD • CULLOD • DEBELLAT (the rebels driven from England and defeated at Culloden) 16 APR 1746. Eimer 604; Medallic Illustrations 613/278. 51.64g, 50mm, 12h.

Extremely Fine; attractive old cabinet tone. Called "the finest of the Culloden medals" in Medallic Illustrations. 750

From the inventory of a European dealer;
Sold with old auction envelope of uncertain provenance, marked [lot] 871 and annotated "Cahn No. 25(?), 4075…(illegible).

One of a series of English medals commemorating the famous battle of April 16, 1746 in which William Augustus, Duke of Cumberland (1721-1765), son of King George II, crushed the Highland supporters of Bonnie Prince Charlie (Prince Charles Edward, son of de jure King James III of the exiled House of Stuart). Specimens in silver were sold at the time for a guinea each, copper at 1/2 a guinea and gold specimens were sold for two guineas more than the value of the metal.



920. Great Britain, Hanover. George III (1760-1820) AR Crown. Tower (London) mint, 1818 LVIII on edge. Designs by Benedetto Pistrucci. GEORGIUS III D: G: BRITANNIARUM REX F: D:, laureate head right; PISTRUCCI below bust truncation, date below / HONI • SOIT • QUI • MAL • Y • PENSE., St. George on horseback to right, holding sword and wearing plumed helmet and billowing cloak, slaying the dragon which falls to right, PISTRUCCI below; all within border consisting of Order of the Garter. SCBC 3787; ESC 214.

NGC graded MS62; beautiful cabinet tone. 1,000

Ex Sincona AG, Auction 57, 21 May 2019, lot 2975.



921. Great Britain, Hanover. William IV (1830-1837) AV Proof 1/2 Sovereign. London mint, 1831. GULIELMUS IIII D:G: BRITANNIAR: REX F:D:, bare head right / Crowned coat-of-arms, ANNO 1831 below. KM 720; Friedberg 384.

NGC graded Proof 62 Ultra Cameo (#4422489-024). 5,500

From a private Swiss collection.



922. Great Britain, Hanover. Victoria (1837-1901) AV Sovereign. London mint, 1862. Dies designed by William Wyon and Jean Baptiste Merlen. VICTORIA DEI GRATIA, young diademed head left, small incuse W.W. on neck truncation, 1862 below / BRITANNIARUM REGINA FID: DEF:, crowned coat of arms within wreath; thistle, rose, and shamrock below. Friedberg 387e; KM 736.1; SCBC 3852D. 7.97g, 22mm, 6h.

Extremely Fine. 400



923. Great Britain, Hanover. Victoria (1837-1901) AV 2 Pounds. London mint, 1887. Designs by Joseph Edgar Boehm and Benedetto Pistrucci. VICTORIA D : G : BRITT : REG : F : D :, jubilee bust to left; J.E.B. on bust truncation / St. George on horseback to right, holding sword and wearing plumed helmet and billowing cloak, slaying the dragon which falls to right; B.P. below ground line, date in exergue. SCBC 3865; Friedberg 391. 39.98g, 36mm, 12h.

Good Extremely Fine. 1,000



924. Great Britain, Hanover. Victoria (1837-1901) AV Proof Sovereign. London mint, 1887. Designs by Joseph Edgar Boehm and Benedetto Pistrucci. VICTORIA D : G : BRITT : REG : F : D :, jubilee bust to left; J.E.B. on bust truncation / St. George on horseback to right, holding sword and wearing plumed helmet and billowing cloak, slaying the dragon which falls to right; B.P. below ground line, date in exergue. KM 767; SCBC 3866B; Friedberg 392a.

PCGS graded PR64DCAM (Proof 64 Deep Cameo). 5,000

An Extremely Rare Gilt Sixpence



925. Great Britain, Hanover. Victoria (1837-1901) Gilded AR Sixpence (withdrawn type). London mint, 1887. Portrait by Joseph Edgar Boehm. VICTORIA DEI GRATIA BRITT : REGINA F : D:, jubilee bust to left; J.E.B. on bust truncation / Crowned quartered shield of arms within Order of the Garter bearing motto HONI SOIT QUI MAL Y PENSE; date below. KM 759; SCBC 3928; Friedberg 392. 3.97g, 19mm, 12h.

Good Extremely Fine. Extremely Rare. 300

The new coinage issued for the Golden Jubilee of Queen Victoria saw the introduction of what would become a controversial portrait, as well as new designs for various denominations. With the new Sixpence and 1/2-Sovereign coins being of similar dimensions and quite similar designs, the Sixpences were quickly gilded by the unscrupulous and passed as gold coins. Thus the Sixpence was withdrawn and the reverse design reverted to what it had previously been.



926. Great Britain, Saxe-Coburg and Gotha. Edward VII (1901-1910) and Alexandra AV Coronation Medal. London mint, 1902. Designs by George William de Saulles. EDWARD VII CROWNED 9•AUGUST 1902, crowned and mantled bust of Edward to right, wearing Chain of the Garter; garlanded laurel branch below / ALEXANDRA QUEEN CONSORT, crowned, veiled, and draped bust of Alexandra to right; garlanded flowers and scroll with date below. Eimer 1871a; BHM 3737. 17.06g, 31mm, 12h.

Good Extremely Fine. 1,000

From a private UK collection.

Fleur De Coin



927. Great Britain, Saxe-Coburg and Gotha. Edward VII (1901-1910) AV Matte Proof 5 Pounds. London mint, 1902. Designs by George William de Saulles and Benedetto Pistrucci. EDWARDVS VII DEI GRA: BRITT: OMN: REX FID: DEF: IND: IMP:, bare head right; DE S. below bust truncation / St. George on horseback to right, holding sword and wearing plumed helmet and billowing cloak, slaying the dragon which falls to right; B.P. below ground line, date in exergue. SCBC 3865; Friedberg 398a. 39.93g, 36mm, 12h.

Fleur De Coin; beautiful light cabinet tone. An extraordinary example in magnificent condition. 7,500



928. Great Britain, Saxe-Coburg and Gotha. Edward VII (1901-1910) AV Matte Proof 2 Pounds. London mint, 1902. Designs by George William de Saulles and Benedetto Pistrucci. EDWARDVS VII DEI GRA: BRITT: OMN: REX FID: DEF: IND: IMP:, bare head right; DE S. below bust truncation / St. George on horseback to right, holding sword and wearing plumed helmet and billowing cloak, slaying the dragon which falls to right; B.P. below ground line, date in exergue. SCBC 3868; Friedberg 399a. 16.00g, 29mm, 12h.

Fleur De Coin; beautiful light cabinet tone. In exemplary condition for the type. 3,000



929. Great Britain, Saxe-Coburg and Gotha. Edward VII (1901-1910) AV Matte Proof Sovereign. London mint, 1902. Designs by George William de Saulles and Benedetto Pistrucci. EDWARDVS VII D: G:: BRITT: OMN: REX F: D: IND: IMP:, bare head right; DE S. below bust truncation / St. George on horseback to right, holding sword and wearing plumed helmet and billowing cloak, slaying the dragon which falls to right; B.P. below ground line, date in exergue. SCBC 3969; Friedberg 400a. 8.00g, 22mm, 12h.

Fleur De Coin; attractive light cabinet tone. 1,500

HUNGARIAN STATES



930. Hungarian States, Principality of Transylvania. Zsigmond Báthory (1586-1598) AR Thaler. Nagybánya mint, 1592. • BATHORI • SIGISMVNDVS •, armoured half-length bust right, holding mace over shoulder / ·:· PRINCEPS • TRANSSILVANIA •, crowned coat-of-arms with female supporters; date to upper left. Huszár 125; Davenport 8802; Resch 103. 29.53g, 40mm, 12h.

Good Very Fine. 1,500

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.

INDIA



931. India, British Colonial. William IV (1830-1837) AR Rupee. East India Company issue. Bombay mint, 1835. WILLIAM IIII, KING., bare head right / EAST INDIA COMPANY, denomination in English and Urdu in three lines within wreath, date below. KM 450.1.

NGC graded MS64 (#3160778-004). 1,000

From the Oscar Collection of World Coins (USA).



932. India, British Colonial. William IV (1830-1837) AR Rupee. East India Company issue. Calcutta mint, 1835. WILLIAM IIII, KING., bare head right, R.S. incuse on truncation / EAST INDIA COMPANY, denomination in English and Urdu in three lines within wreath, date below. KM 450.4.

NGC graded MS64 (#2628213-005). 1,000

From the Oscar Collection of World Coins (USA).



933. India, British Colonial. East India Company Æ Proof Restrike 1/2 Anna. Bombay mint, 1835. Company shield of arms supported by two lions above date; AUSP: REG: & SEN: ANG: inscribed on banner / Denomination in English and Urdu within wreath; EAST INDIA COMPANY above. KM 447.1; SW 1.81.

NGC graded PF65RD (#2834059-004) - the highest certified example by NGC. 800

From the Oscar Collection of World Coins (USA).



934. India, British Colonial. William IV (1830-1837) AR Rupee. East India Company issue. Calcutta mint, 1835. WILLIAM IIII, KING., bare head right, F. incuse on truncation / EAST INDIA COMPANY, denomination in English and Urdu in three lines within wreath, date below. KM 450.4.

NGC graded MS63 (#2628213-003). 640

From the Oscar Collection of World Coins (USA).



935. India, British Colonial. William IV (1830-1837) AR Rupee. East India Company issue. Calcutta mint, 1835. WILLIAM IIII, KING., bare head right, F in relief on truncation / EAST INDIA COMPANY, denomination in English and Urdu in three lines within wreath, date below. KM 450.2.

NGC graded MS63 (#4241340-011). 320

From the Oscar Collection of World Coins (USA).



936. India, British Colonial. William IV (1830-1837) AR 1/2 Rupee. East India Company issue. Calcutta mint, 1835. WILLIAM IIII, KING., bust to right, F incuse on truncation / ❋ EAST INDIA COMPANY ❋, HALF RUPEE within wreath with 21 Berries. KM 449.3. 5.86g, 24mm, 12h.

Mint State; light cabinet tone. Very Rare.

2,000

From the Oscar Collection of World Coins (USA).



937. India, British Colonial. Victoria (1837-1901) AR Proof Restrike Rupee. Calcutta mint, 1840. VICTORIA QUEEN, diademed head left / EAST INDIA COMPANY, denomination in English and Urdu in three lines within wreath with 35 berries; date below. KM 457.10.

NGC graded PF63 (#4806350-004). 720

From the Oscar Collection of World Coins (USA).



938. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Madras mint, 1840. VICTORIA QUEEN, diademed head to left / Denomination in English and Urdu within wreath; EAST INDIA COMPANY above, date below. KM 456.2; SW 3.49.

NGC graded MS63 (#3355994-026) - the highest certified example by NGC. 1,200

From the Oscar Collection of World Coins (USA);
Ex Stephen Album Rare Coins, Auction 19, 15 May 2014, lot 171763.



939. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Calcutta mint, 1840. VICTORIA QUEEN, diademed head to left / Denomination in English and Urdu within wreath; EAST INDIA COMPANY above, date below. KM 455.2; SW 2.32.

NGC graded MS63 (#4204987-003). 800

From the Oscar Collection of World Coins (USA).



940. India, British Colonial. Victoria (1837-1901) AR Reverse Brockage Rupee. Calcutta mint, 1862. VICTORIA QUEEN, crowned bust to left / Incuse of Obverse. Cf. KM 473.1.

NGC graded AU53 (#2840812-004). 480

From the Oscar Collection of World Coins (USA).



941. India, British Colonial. Victoria (1837-1901) CU Proof-like Restrike 1/2 Anna. Bombay mint, 1862. VICTORIA QUEEN, crowned bust to left / HALF ANNA INDIA 1862 in four lines within pelleted border and wreath. KM 468.

NGC graded PL63RD (#3305163-004). 800

From the Oscar Collection of World Coins (USA).



942. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Bombay mint, 1877. VICTORIA EMPRESS, crowned bust to left / HALF RUPEE INDIA, legend in three lines, date below, all within wreath. KM 491.

NGC graded MS62 (#2808431-001) - the highest certified of the type by NGC, joint with one other. 2,400

From the Oscar Collection of World Coins (USA).



943. India, British Colonial. Victoria (1837-1901) CU Original Proof 1/12 Anna. Bombay mint, 1877. VICTORIA EMPRESS, crowned bust to left / 1/12 ANNA INDIA, legend in three lines, date below, within pelleted border within wreath. KM 1.

NGC graded PF62BN (#2804913-002) - the highest certified example by NGC. 2,000

From the Oscar Collection of World Coins (USA);
Ex David Fore Collection;
Ex Randy Weir Collection.

Original Proof 1877



944. India, British Colonial. Victoria (1837-1901) CU Original Proof 1/2 Anna. Calcutta mint, 1877. VICTORIA EMPRESS, crowned bust to left / 1/2 ANNA INDIA 1877 in four lines within ornate border. KM 487. 12.65g, 31mm, 12h.

Mint State; in spectacular condition with light aquamarine iridescence on reverse. Very Rare; re-strikes are common but original proofs are very rarely available, with none for 1877 in CoinArchives. 1,200

From the Oscar Collection of World Coins (USA).



945. India, British Colonial. Victoria (1837-1901) AV Proof Restrike Mohur. Bombay mint, 1879. VICTORIA EMPRESS, crowned bust to left / ONE MOHUR INDIA, legend in three lines, date below; all within pelleted border and wreath. KM 496; Friedberg 1604.

NGC graded Proof 63 (#2839742-002). 6,800

From the Oscar Collection of World Coins (USA).



946. India, British Colonial. Victoria (1837-1901) CU Original Proof 1/4 Anna. Calcutta mint, 1879. VICTORIA EMPRESS, crowned bust left / ONE QUARTER ANNA INDIA, legend in four lines, date below; all within pelleted border and wreath. KM 486.

NGC graded Proof 64 BN (#2804913-004) - the highest certified example by NGC. 4,400

From the Oscar Collection of World Coins (USA);
Ex David Fore Collection;
Ex Randy Weir Collection.



947. India, British Colonial. Victoria (1837-1901) AR Two Annas. Bombay mint, 1883. VICTORIA EMPRESS, crowned bust to left / TWO ANNAS INDIA, legend in three lines above date, all within wreath. KM 488.

NGC graded Mint State 63 (#2724969-009). 640

From the Oscar Collection of World Coins (USA).



948. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Bombay mint, 1886. VICTORIA EMPRESS, crowned bust to left / HALF RUPEE INDIA, legend in three lines, date below, all within wreath. KM 491.

PCGS graded Mint State 64 (#34491205) - the highest certified example by PCGS, only one graded higher by NGC. 4,800

From the Oscar Collection of World Coins (USA).



949. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Bombay mint, 1887. VICTORIA EMPRESS, crowned bust to left / HALF RUPEE INDIA, legend in three lines, date below, all within wreath. KM 491.

NGC graded MS61 (#2808431-002). 1,200

From the Oscar Collection of World Coins (USA).



950. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Bombay mint, 1888. VICTORIA EMPRESS, crowned bust to left / HALF RUPEE INDIA, legend in three lines, date below, all within wreath. KM 491.

NGC graded MS63 (#5802273-019) - the highest certified of the type by NGC, joint with four others. 2,000

From the Oscar Collection of World Coins (USA).



951. India, British Colonial. Victoria (1837-1901) CU Proof Restrike 1/12 Anna. Dewas Junior Branch mint, 1888. VICTORIA EMPRESS, crowned bust to left / 1/12 ANNA DEWAS STATE J.B. INDIA, legend in five lines, date below, within pelleted border within wreath. KM 1.

NGC graded PF64RB (#2688026-001) - the highest certified example by NGC. 2,000

From the Oscar Collection of World Coins (USA);
Ex David Fore Collection – Part Two, Baldwin's Auctions Ltd., Auction 82, 31 May 2013, lot 981 (not ex Diana Collection, as NGC erroneously note in the slab).



952. India, British Colonial. Victoria (1837-1901) CU Proof Restrike 1/12 Anna. Dewas Senior Branch mint, 1888. VICTORIA EMPRESS, crowned bust to left / 1/12 ANNA DEWAS STATE J.B. INDIA, legend in five lines, date below, within pelleted border within wreath. KM 11.

NGC graded PF64RB (#2799361-006) - the highest certified of the type by NGC, joint with one other. 2,000

From the Oscar Collection of World Coins (USA);
Ex Heritage World Coin Auctions, New York Signature Sale 3044, 3 January 2016, lot 30253.



953. India, British Colonial. Victoria (1837-1901) CU Original Proof 1/2 Anna. Calcutta mint, 1890. VICTORIA EMPRESS, crowned bust left / HALF ANNA INDIA, legend in three lines, date below; all within pelleted border and wreath. KM 487.

NGC graded PF61BN (#2680098-001) - the highest certified example by NGC. 3,200

From the Oscar Collection of World Coins (USA);
Ex David Fore Collection.



954. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Calcutta mint, 1893. VICTORIA EMPRESS, crowned bust to left / HALF RUPEE INDIA, legend in three lines, date below, all within wreath. KM 491.

NGC graded PF62 (#2811501-025). 3,200

From the Oscar Collection of World Coins (USA).



955. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Calcutta mint, 1896. VICTORIA EMPRESS, crowned bust to left / HALF RUPEE INDIA, legend in three lines, date below, all within wreath. KM 491.

NGC graded PF62 (#2688079-001) - the highest certified example by NGC. 3,200

From the Oscar Collection of World Coins (USA);
Ex Diana Collection.



956. India, British Colonial. Victoria (1837-1901) CU Original Proof 1/4 Anna. Calcutta mint, 1896. VICTORIA EMPRESS, crowned bust left / ONE QUARTER ANNA INDIA, legend in four lines, date below; all within pelleted border and wreath. KM 486.

NGC graded PF63BN (#2804913-006) - the highest certified example by NGC. 3,600

From the Oscar Collection of World Coins (USA);
Ex David Fore Collection;
Ex Randy Weir Collection.



957. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Bombay mint, 1897. VICTORIA EMPRESS, crowned bust to left / HALF RUPEE INDIA, legend in three lines, date below, all within wreath. KM 491.

NGC graded MS64 (#3827400-017) - the highest certified example by NGC. 3,200

From the Oscar Collection of World Coins (USA).



958. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Bombay mint, 1897. VICTORIA EMPRESS, crowned bust to left / HALF RUPEE INDIA, legend in three lines, date below, all within wreath. KM 491.

NGC graded MS63 (#2703489-006) - the highest certified example by NGC. 2,400

From the Oscar Collection of World Coins (USA).



959. India, British Colonial. Victoria (1837-1901) AR 1/2 Rupee. Calcutta mint, 1898. VICTORIA EMPRESS, crowned bust to left / HALF RUPEE INDIA, legend in three lines, date below, all within wreath. KM 491.

NGC graded MS63 (#3646526-015) - only one certified higher by NGC. 2,400

From the Oscar Collection of World Coins (USA).



960. India, British Colonial. Edward VII (1901-1910) AR 1/2 Rupee. Calcutta mint, 1906. EDWARD VII KING AND EMPEROR, bare head right / HALF RUPEE INDIA, legend in three lines, crown above, inscription in Urdu above date below, lotus flower sprays flanking. KM 507; Pridmore 310.

PCGS graded MS64 (#35307683)- the highest certified example by PCGS. 1,200

From the Oscar Collection of World Coins (USA).



961. India, British Colonial. Edward VII (1901-1910) AR Proof Restrike Rupee. Calcutta mint, 1907. EDWARD VII KING & EMPEROR, bare head right / ONE RUPEE INDIA, legend in three lines, crown above, inscription in Urdu above date below, lotus flower sprays flanking. KM 508; Pridmore 311.

NGC graded PF63 (#2834059-008) - the highest certified example by NGC. 800

From the Oscar Collection of World Coins (USA).



962. India, British Colonial. Edward VII (1901-1910) AR 1/2 Rupee. Bombay mint, 1910. EDWARD VII KING AND EMPEROR, bare head right / HALF RUPEE INDIA, legend in three lines, crown above, inscription in Urdu above date below, lotus flower sprays flanking. KM 507; Pridmore 317.

NGC graded MS63 (#2718505-007) - one of the highest certified examples available. 1,200

From the Oscar Collection of World Coins (USA).



963. India, British Colonial. Edward VII (1901-1910) AR 1/2 Rupee. Calcutta mint, 1910. EDWARD VII KING AND EMPEROR, bare head right / HALF RUPEE INDIA, legend in three lines, crown above, inscription in Urdu above date below, lotus flower sprays flanking. KM 507; Pridmore 314.

NGC graded MS64 (#2801760-003). 800

From the Oscar Collection of World Coins (USA).



964. India, British Colonial. George V (1910-1936) CU Original Proof 1/4 Anna. Sailana mint, 1912. GEORGE V KING EMPEROR, crowned and draped bust left, wearing chain of the Most Eminent Order of the Indian Empire / ONE QUARTER ANNA INDIA, legend in four lines above date within pelleted border; SAILANA STATE in English above, and Devnagari below. KM 16.

1,200

NGC graded PF64RD (#3498260-003) - the highest certified example by NGC, joint with one other.

From the Oscar Collection of World Coins (USA).



965. India, British Colonial. George VI (1936-1947) AR Proof Restrike Rupee. Bombay mint, 1945. GEORGE VI KING EMPEROR, crowned head left / ONE RUPEE INDIA, legend in English in three lines above date, denomination in Urdu below; all within wreath. KM 557.

PCGS graded PF63 (#28575759) - the highest certified example of the type by PCGS, joint with two others graded by PCGS and NGC. 1,200

From the Oscar Collection of World Coins (USA).

IRAN



966. Iran, Qajars. Nasir al-Din Shah (AH 1264-1313 / AD 1848-1896) AV 10 Tomans. Tehran mint, dated AH 1297 (1879/80). Uniformed bust facing slightly to left / Inscription and date within ornate border. KM 945; Friedberg 59. 28.63g, 36mm, 6h.

Extremely Fine; minor metal flaw, traces of lustre. Rare. 3,000

From a private European collection.

ITALIAN STATES



967. Italian States, Republic of Bologna. Giovanni II Bentivoglio (1463-1508) AV 2 Bolognini. S PETRONI DE BONONI (sic), nimbate Saint Peter seated, facing, with votive church in right hand and crosier in left hand / BONONIA DOCET, lion rampant to left, holding flag and coat of arms below within quatrefoil. CNI 1/18; Chimienti 191; MIR 20; Friedberg 118. 6.82g, 29mm, 7h.

Extremely Fine; delamination flaw to obverse and small surface cracks on reverse. Unusual die error missing the last A from the obverse legend on a very rare coin type. 1,500

From the inventory of a German dealer.



968. Italian States, Duchy of Ferrara. Alfonso I d'Este (1505-1534) AV Scudo del sole. Circa 1530-1534. (sunburst) ALFONSVS DVX FERRARI•III, crowned coat-of-arms / ✠ IN HOC SIGNO VINCES, cross on Calvary with the spear and sponge rod. Bellesia, Ferrara 20/B; CNI 10; MIR 269; Friedberg 269. 3.24g, 26mm, 9h.

Extremely Fine. 1,000

From the Vitangelo Collection.



969. Italian States, Republic of Florence AV Fiorino d'oro. Struck 1252-1303. ✠ FLOR • • ENTIA •, ornate lily of Florence / • S • IOHNANNES • B, John the Baptist standing facing, holding cross-tipped sceptre and raising right hand in benediction; mint mark: mitre. Bernocchi II, 274/6; MIR 4/59; CNI 638; Friedberg 275. 3.54g, 20mm, 9h.

Extremely Fine. 1,300

From the Vitangelo Collection.



970. Italian States, Republic of Florence AV Fiorino d'oro. Geri di Cardinale and Senmuccio di Albizzo del Bene, struck 1300, 1st semestre. ✠ FLOR • • ENTIA •, ornate lily of Florence / • S • IOHNANNES • B, John the Baptist standing facing, holding cross-tipped sceptre and raising right hand in benediction; mint mark: braid. Bernocchi II, 918/22; MIR 4/94; Friedberg 275. 3.51g, 21mm, 6h.

Mint State. 2,500

From the Vitangelo Collection.



971. Italian States, Republic of Florence AV Fiorino d'oro. Vanni di Michele di Vanni Castellani, struck 1401, 2nd semestre. • ✢ • FLOR • • ENTIA •, ornate lily of Florence / • S • IOHNANNES B, John the Baptist standing facing, holding cross-tipped sceptre and raising right hand in benediction; mint mark: crossed crooks between V-V. Bernocchi II, 2001/3; MIR 13/15; Friedberg 276. 3.53g, 19mm, 11h.

Mint State. 2,500

From the Vitangelo Collection.



972. Italian States, Republic of Genova AR Da 2 scudi. Struck 1664. ✶ ET ✶ REGE ⁕EOS⁕ 1664 ✶I✶A✶B✶, the Blessed Virgin, radiate and nimbate, with Child Jesus in her arms, seated on clouds, holding sceptre; above, two angels holding crown of stars / ✠ DVX ✶ ET ✶ GVBERNATORES ✶ REIP ✶ GEN ✶, voided lily cross, four lilies in quadrants, surmounted by cherub heads with spread wings. MIR 290/12; CNI -; cf. Lunardi 259; cf. KM 82; cf. Davenport LS 553. 76.56g, 58mm, 8h.

Good Very Fine. Very Rare. 1,500

From the Vitangelo Collection.



973. Italian States, Republic of Genova AR Da 2 scudi. Struck 1682. ✶ ✶ ✶ ET ✶ REGE EOS 1682 ✶ S ✶ M ✶, the Blessed Virgin, radiate and nimbate, with Child Jesus in her arms, seated on clouds, holding sceptre; above, two angels holding crown of stars / ✠ DVX ✶ ET ✶ GVBERNATORES ✶ REIP ✶ GEN ✶, voided lily cross, four lilies in quadrants, surmounted by cherub heads with spread wings. MIR 290/18; CNI 3/6; KM 82; Davenport LS 553. 76.85g, 57mm, 6h.

Good Very Fine. Very Rare. 1,250

From the Vitangelo Collection.



974. Italian States, Republic of Lucca AV Scudo d'oro del sole. Struck circa 1500-1552. (sunburst) • CAROLS • IMPERATOR •, ornate shield with LIBERTAS inscribed on diagonal band / ✠ • SANCTVS • VVLYVS • DE LVCA •, crowned and draped bust of the Holy Face of Christ facing slightly to left. Bellesia, Lucca 34/B; CNI 136; MIR 179/5; Friedberg 490. 3.39g, 25mm, 10h.

Good Very Fine. 1,000

From the Vitangelo Collection.

Ex Conte Alessandro Magnaguti Collection



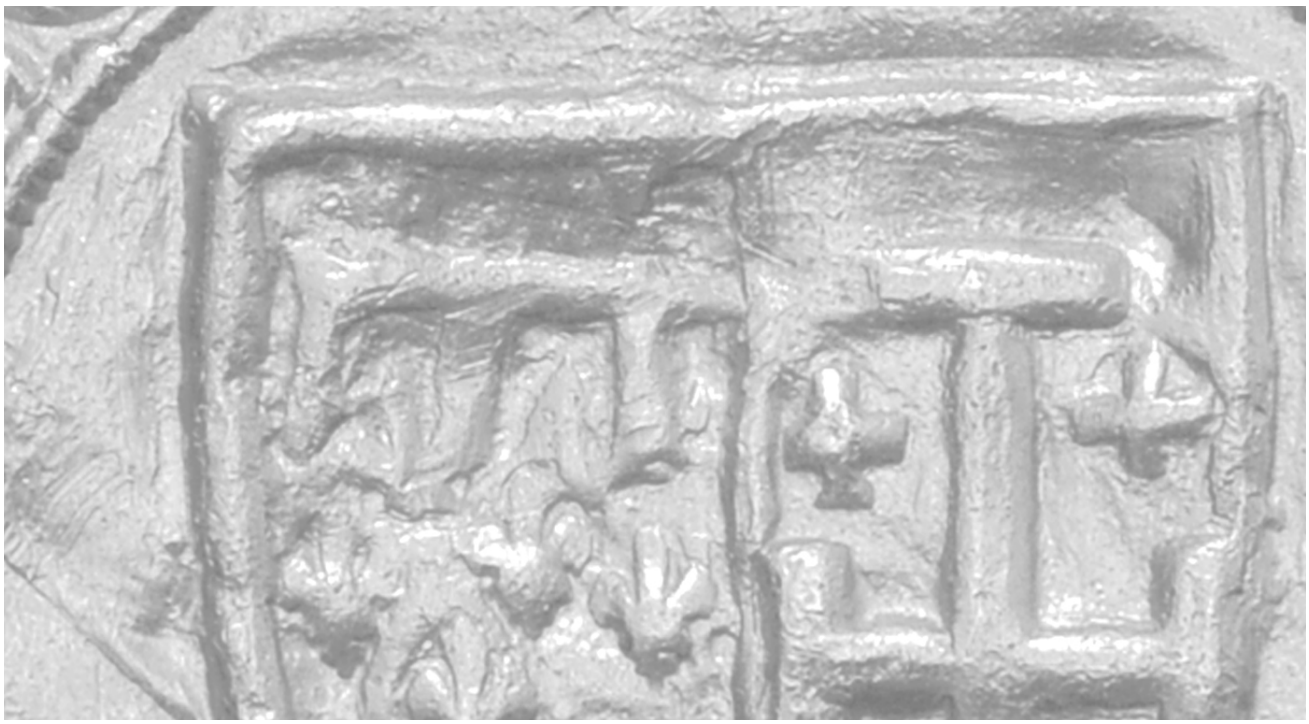
975. Italian States, Duchy of Mantova. Federico II Gonzaga (1484-1519) Cast Æ Medal. Attributed to Francesco 'Francia', circa 1512. P FED MANT PRINC XII AN – NATO, draped bust of young prince left, with long hair, wearing cuirass with Gorgon-mask / QVEM DOC VI MARS ARMA DO CE, Federico brought to Mars by three graces; one of them presents him to Mars (seated on a cuirass) who places helmet on his head; behind Mars is a female figure, with her right hand on his shoulder, left holding spear at top of which a round shield attached. Nvmmis Historia IX, 29 pl. 8 (this medal); Hill 260; Armand II, 155, 1; Forrer II, pp. 137-45. 87.2g, 51mm, 12h.

Good Very Fine; a fine contemporary cast with dark green-brown patina. Extremely Rare and with considerable artistic merit. 1,250

From the Vitangelo Collection;
Ex Conte Alessandro Magnaguti Collection, P. & P. Santamaria, Ex Nvmmis Historia IX - Le medaglie di Gonzaga, 1965, lot 29.

This splendid medal in the most tender of portrait styles as a young Roman emperor, celebrates Francesco's twelfth birthday and is considered to be the work of Francesco Raibolini (1447-1517), called 'Francia'. A fine artist from Bologna who was at first appointed as a goldsmith to a certain 'Francia', whose name he is said to have adopted in gratitude. He later became a pupil of the celebrated Caradosso who taught him medal engraving. Later still he became one of the leading artists of the Renaissance, court painter and director of the city mint of Bologna. He is mentioned by Vasari in Le vite dei più eccellenti architetti, pittori et scultori italiani; (Firenze 1568), of whom Rafael said: "Felice Italia che in se chiude, Si sublime ingegno e si bella effigie, Che fanno al cielo e a natura guerra". Francia is well known to have worked for Isabella d'Este, Federico's mother, a prominent patron of the arts and foundress of one of the greatest coin and medal collections of the Italian Renaissance.

Alessandro Magnaguti himself is of course remembered, among other things, as the last coin collector from that most famous of Mantuan noble families, the House of Gonzaga.



A Magnificent Gold Seal of Carlo d'Angiò



976. Italian States, Kingdom of Naples and Sicily. Carlo d'Angiò AV Seal. Struck as king of Jerusalem and Sicily, duke of Apulia, count of Provence, Achaea, Forcalquer and Piamonte (1277-1285). ❀ KAROL' : TTI'. RЄX : IЄRL : Ƶ : SICI : DVCAT'. APVLIЄ :, Charles enthroned holding cross on globe and sceptre / ✠ PVIJ∩CIЄ : Ƶ : FORCALQUR… AT : PЄDIMONT'. COϻЄ, Arms of France and Jerusalem. Unpublished in the standard references; I. Vecchi, Un sigillo d'oro inedito di Carlo d'Angiò in Monete Antiche no. 104, 2019, p.44; for another gold seal, cf. P. Sella, Inventari dell'archivio segreto Vaticano: Le bolle d'oro, Vaticano 1934, 10 = A. Martini, I sigilli d'oro - The gold seals of the Vatican Secret Archives, Milano 1984, 11a-b.17.19g, 49mm, 12h.

Extremely Fine. Unique and of considerable historic significance. 25,000

This coin published in I. Vecchi, Un sigillo d'oro inedito di Carlo d'Angiò in Monete Antiche no. 104 (2019);
Ex collection of Gianfranco Galfetti; Roma Numismatics Ltd., Auction XIV, 21 September 2017, lot 888 (hammer: £32,000);
Privately purchased from Kunst und Münzen, Lugano in 1963.

Charles of Anjou, founder of the Angevin dynasty in Naples, was the youngest son of Louis VIII and brother of King Louis IX of France. He took part in Louis IX's crusades to Egypt in 1248 and Tunisia in 1270. After obtaining Provence by marriage in 1246, which extended his influence into Piedmont, he became senator of Rome (1263, 1265–78) and undertook to champion the papal cause against Manfred, the Hohenstaufen who had usurped the Kingdom of Naples and Sicily in 1258. In reward, he was crowned king of Naples and Sicily in 1266 by Pope Clement IV, which he had already received as a papal grant in 1262. Charles defeated and killed Manfred at the Battle of Benevento in 1266 and then defeated and executed the last of the Hohenstaufen line, Conradin, later that year. As leader of the Guelphs, or papal faction, he gained political hegemony in Italy and won suzerainty over several cities in Tuscany, Piedmont, and Lombardy, but his overbearing policies led to a cooling of his relations with the papacy. Planning to establish his own empire, he allied himself with the deposed Latin ruler of Constantinople, Baldwin II, against Greek Michael VIII and fought for years in the Balkans. Corfu, Epirus, and Albania were taken. On 18 March 1277, he bought the claim and assumed the title of King of Jerusalem, sending Roger of San Severino as his bailli to Acre. There Roger ousted Balian of Arsuf (Balian of Ibelin), the bailli of Hugh III, and compelled the nobles to swear fealty. In the meantime, Gregory had been succeeded by Pope Innocent V, who arranged a peace between Charles and the Genoese. The crushing taxes necessitated by his wars and his appointment of oppressive French officials to exact them led to the Sicilian Vespers in 1282. The ensuing war against the Sicilian rebels and Peter III of Aragón, chosen by the rebels as king of Sicily, continued after his death in Foggia in 1285 under Charles's son and successor, Charles II, then a prisoner in Catalonia, so the regency passed to his French cousin Robert II of Artois, son of the younger brother of St Louis.

A similar gold seal of Charles of Anjou is held by the Bibliothèque nationale de France in Paris (see image below). The legend (✠ • KAROLVS • DЄI • GRACIA • SICILIЄ • RЄX • / ✠ OVCATVS • APVLIЄ PRICIPAT' CAPVЄ) suggests the Paris example was struck before Charles purchased the claim to the Kingdom of Jerusalem in 1277, as does the coat-of-arms which was updated thereafter (see reverse of lot 976). Despite this, the same frontal, enthroned depiction of the King holding a globus cruciger and sceptre was struck on both seals to identify them with Charles. The style of the epigraphy is similarly consistent on both examples, as is the understated 13th century style of engraving.



Carlo d'Angiò AV Seal in the Département des Monnaies, Médailles et Antiques de la Bibliothèque nationale de France. Image source: https://en.wikipedia.org/







977. Italian States, Duchy of Reggio. Ercole II (1534-1559) d'Este AV Scudo del sole. Struck 1534-1559. (sunburst) REGII • LOMBARDIE •, civic coat-of-arms. / CVIVS • CRVORE • SANATI SV, Christ leaning against the cross, shedding blood from his side into a chalice on his left. Bellesia, Reggio 25/C; MIR 1296/1; CNI 114/135; Friedberg 981. 3.35g, 25mm, 7h.

Very Fine. Very Rare. 1,500

From the Vitangelo Collection.

The World's First 'Anno Domini' Dated Coin



978. Italian States, Kingdom of Sicily. Frederick I (later Frederick II, Holy Roman Emperor) and Constance as Empress of the Holy Roman Empire, AV Tari. Amalfi mint, November 1198. Outer circle Kufic legend: 'struck in his reign in the year five hundred ninety-five'; inner circle Latin legend: ✢ FRE REX SICILIE around palm tree in fruit in central circle / Outer rim Kufic legend: 'struck in the year one-hundred one-thousand ninety and eight; inner rim Kufic legend: 'Constance imperatrix of the Romans', around Latin cross in central circle. L. Travaini, 'Le monete Sveve con legend arabe nel Regno di Sicilia (1194-1220)' in RIN 1986, p. 136, 2; MIR 36; MEC 14, p. 166 fig. 3b; CNI XVII, p. 10, 1, pl. 1, 14; G. Sambon, Repertario generale, 1113; M. Guglielmi, La monetazione degli Svevi nell'Italia meritionale, Serravalle RSM, 2000, p. 67, 1; D. Spinelli, Monete cufiche, Napoli 1844, pl. 20, 1; R. Levinson, The Early Dated Coins of Europe 1234-1500, Clifton 2007, p. 258; Friedberg 51. 0.89g. 25mm.

Mint State. Of the greatest rarity and numismatic importance, and of unmatched quality. 4,000

From the inventory of a European dealer.

This remarkable scyphate-shaped tari bears two dates: Hegira 595 and Christian era 1198, the earliest Anno Domini date ever recorded on a coin, which according to Philip Grierson and L. Travaini commemorates the investiture formally granted to Frederick II and Constance by Pope Innocent III on 19 November of that year. In return the pope received an annual cens of 1,000 'schifati', cf. MEC pp. 165-6.

Amalfi was an independent republic from the 7th century that managed to extract itself from Byzantine vassalage in 839 and first elected an independent duke in 958. By 944 Amalfitan merchants were already present at Constantinople, trading with Egypt by the late 10th century and rivalling Pisa and Genova in its domestic prosperity and maritime trade with Asia before the rise of the Venice. In 1073 the republic fell to the Norman countship of Apulia and was granted many rights and attained great wealth. In about 1080, Amalfitans founded a hospice for pilgrims in Islamic occupied Jerusalem, from which the Order of the Hospital (St. John of Jerusalem) later developed. Under Roger II in 1131, Amalfi passed into the kingdom of Sicily and by 1220 the Empire of Frederick II. In matters of medieval culture, Amalfi was famous for its multiculturalism, flourishing schools of law and mathematics, maritime code and the reputed Amalfitan Flavio Gioia, who in about 1300 was considered first marine pilot to have introduced the sailor's compass to Western navigation.

The date on the Amalfi tari must be connected to the fact that Islamic coinage had been dated from the time of the 5th Caliph, 'Abd al-Malik in the 77th year of the Hagira, the migration of Muhammad and his followers from Mecca to Yathrib in AD 696/7. Amalfi had been within the Islamic monetary sphere strongly influenced by the Emirate of Sicily since the 10th century, in which the standard gold unit was the gold Tarì (meaning "fresh" or "newly minted money"), the Christian designation of Ruba'i or quarter Dinar with the ideal weight of 1.05g of gold.

The idea that coins should bear a date of issue referencing the time passed since the birth of Christ was not widespread in Europe until the mid 16th century. While the learned Scythian monk, Dionysus Exiguus from Tomis, formulated the Anno Domini calendar in the 6th century and is still used to enumerate the years of both the Julian and Gregorian calendars, it was not until the advent of this issue in 1198 that European coinage was so dated. This dating system was not utilised again until 1234 by the bishopric of Roskilde on its silver deniers and in 1251 in Arabic script on the Islamic styled silver coinage by the crusader city of Acre. In the spring of 1250 the papal legate Odo of Châteauroux arrived in Syria and was scandalized to learn that the Franks were striking gold and silver coins with the name and dates of the Muslim Prophet and had them substituted with purely Christian legends and dates in the name of the Messiah, albeit written in Arabic to maintain acceptability in the region. Much later from 1372 dated groschen in the name of Charlemagne were struck on a regular basis at Aachen.

Frederick II, son of Holy Roman Emperor Henry VI of the Hohenstaufen dynasty and Constance the posthumous daughter of Roger II de Hauteville and heiress to the Norman kings of Sicily, was an infant of only three years of age when his father died and was crowned king of Sicily on papal authority at Palermo cathedral on 17 May 1198. Frederick's minority under his mother only lasted five months as the regent died on 27 November 1198.

A Magnificent Augustale









979. Italian States, Kingdom of Sicily. Frederick I (later Frederick II, Holy Roman Emperor) AV Augustale. Messina mint, struck circa 1231-1250. • CƐSAR AVG ◦ IMP ROM, laureate, draped, and cuirassed bust right / ✠ FRIDE RICVS, eagle standing to left, head right, with wings spread. Kowalski U12/A40; Spahr 98; MEC 14, 514; Friedberg 134 (Brindisi). 5.28g, 21mm, 6h.

Near Mint State; minor edge marks, perhaps from having been placed in a bezel. 12,500

From the Long Valley River Collection;
Acquired from Classical Numismatic Group.

The Augustale was a denomination introduced to Sicily by Frederick I in 1231. As Holy Roman Emperor as well as King of Sicily, he clearly wanted to draw parallels between himself and the emperors of Roman antiquity. Although not based on a specific ancient coin, the similarities in imagery and design between this coin and an aureus of the early empire are impossible to ignore - the classical laureate, draped and cuirassed bust in profile follows the same scheme as these earlier coins. The eagle on the reverse was less commonly seen but the stance of the bird with wings spread and head turned back bears remarkably similarity, for example, to aurei issued by Domitian (RIC 143).

Frederick I of Sicily, who later became Frederick II when he ascended to the throne of the Holy Roman Empire, ruled over a considerable territory spreading across much of Italy and Germany. In 1225 he also became 'King of Jerusalem' by virtue of marriage to Isabella II of Jerusalem, heiress to the kingdom, seeing to it that his father-in-law was dispossessed with his title transferred to the emperor. Yet despite his power over many countries and cities, Frederick was unable to prevail over the papacy. The Popes during this period mistrusted the emperor on both moral and political grounds; Frederick was reported to have said that Moses, Christ and Mohammed were imposters and Pope Gregory IX went so far as to declare the emperor 'preambulus Antichristi' (herald of the Antichrist).

Frederick was excommunicated from the Catholic church three times during his reign, although the instances of his excommunication seem to have been more political manoeuvring than in reaction to any specific moral deficiency on the behalf of the emperor. The Papal States were surrounded by land under Frederick's rule and the fear of losing their independence and the authority of the church being taken over by the imperial powers led to much of the tension between the two parties. Frederick's first excommunication by Gregory IX was due to his failure to complete his crusading promises made on his coronation; the emperor's abstention from the crusades in question was however due to an epidemic that afflicted both he and his troops. Gregory it seems wished to negate Frederick from any position of any power within or over the church and in doing so reduce his moral credibility as ruler.

After years of antagonism, the final break with the papacy came when Frederick installed his son Enzio as King of Sardinia by marrying him to Adelasia of Torres, the widow of Ubaldo II Visconti in 1238; upon the marriage, Enzo by jure uxoris would accede to the Sardinian Giudicati of Logudoro (Torres) and Gallura, covering the northern half of the Sardinia island. The Papal States had suzerainty over Sardinia and this open act of defiance against the papacy's power in this region caused Frederick to be excommunicated once again, clearly as a punishment for this power grab. In 1250 Frederick died unexpectedly from illness amidst brutal battles with the Papacy; within 22 years of his death all of his heirs had been killed in the continuing struggle and the Papacy retained their power over the Papal States.



980. Italian States, Kingdom of Sicily. Pietro I il grande (the Great, 1282-1285) with Constanza AV Pierreale. Messina mint, struck 1282-1285. ✠ ◦ SUMMA ◦ POTЄNCI'A ◦ ЄST ◦ In DЄO ◦ ✠ ◦ P ◦ DЄI ◦ GRA ◦ ARAGON ◦ SICIL ◦ RЄX ◦, coat-of-arms / ✠ XPS ◦ UINCIT • XPS • RЄGNAT • XPS • IMPAT ✠ COSTA • DЄI • GRA • ARAG • SICIL • RЄG, eagle standing to left with wings spread, head upturned to right. Grierson, Coins of Medieval Europe 255; Spahr 4; MIR 170; MEC 14, 6 var. (rev. legend); Friedberg 654. 4.37g, 24mm, 6h.

Near Mint State; in magnificent state of preservation for the issue. 4,000

From the Long Valley River Collection;
Ex Richard A. Jourdan Collection of Medieval European Coins;
Privately purchased from Charles H. Wolfe III, 2001 ($6,500, described as "superb-FDC").



981. Italian States, Republic of Venice. Alvise Contarini AV Zecchino. AD 1676-1684. S•M•VENET ALOYSIVS•CONT, St. Mark standing right, blessing Doge kneeling left holding cross-tipped staff; DVX downwards to right of staff / SIT•T•XPE•DAT•Q•TV REGIS•ISTE DVCA, Christ standing facing, raising hand in benediction and holding Gospels, surrounded by mandorla containing sixteen stars. Friedberg 1338; Paolucci 1; KM 363. 3.51g, 22mm, 12h.

Extremely Fine; slightly wavy flan. 300

From the inventory of a UK dealer.

PAPAL STATES



982. Italy, Papal States (Stato Pontificio). Sixtus IV (1471-1484) AV Fiorino di camera. Rome mint, struck 1475. SIXTVS ◦ PP ❀ ◦ ◦ ❀ QVARTVS ∴ ◦, Papal coat-of-arms within quadrilobe / (quatrefoil) SANCTVS ◦ PETRVS ◦ ◦ ALMA ◦ ROMA, Saint Peter standing to left in boat, casting net. Grierson, Coins of Medieval Europe C14; CNI XV 26; MIR 452/1; Muntoni 12; Berman 448; Friedberg 23 (Vatican). 3.36g, 21mm, 12h.

Extremely Fine. 1,000

From the Long Valley River Collection;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 233, 17 June 2013, lot 1130.

A Very Rare Fiorino di camera of Julius II



983. Italy, Papal States (Stato Pontificio). Julius II (1503-1513) AV Fiorino di camera. Rome mint, struck 1503-1504. • IVLIVS ◆ II ◆ ◆ PONT ◆ MAX •, Papal coat-of-arms within quadrilobe / ◦ SANCTVS ◦ PETRVS ◦ ◦ ALMA ◦ ROMA ◦, Saint Peter standing to left in boat, casting net. Cf. Grierson, Coins of Medieval Europe C14 (for Sixtus IV); CNI XV 15; MIR 550/4; Muntoni 13; Berman 561; Friedberg 42 (Vatican). 3.39g, 23mm, 6h.

Extremely Fine. Very Rare. 1,250

From the Long Valley River Collection;
Ex World-Wide Coins of California (James F. Elmen), Auction XXI, 14 May 1992, lot 188.

Ex Graf Klenau 59, 1971



984. Italy, Papal States. Pius VI (1775-1799) AR Medal. Commemorating the Papal visit to Augsburg, Germany. Dated year 8 = 1782. PIVS * SEXTVS * PONT * MAX * A * VIII, half-length bust of Pius VI to right, wearing zucchetto, mozzetta, and stole / SACRA • SOLEM • FESTO • DIE • S • PII • V • AUGUSTÆ • VINDELIC • ACTA, the pope enthroned to right, the master of ceremonies seated beside him, facing Clemens Wenzeslaus, Bishop of Augsburg, seated facing; in background, altar of Pope St. Pius V; PIUS • VI • P • M • PRÆSENTIA SUA • AUXIT MDCCLXXXII in three lines. Forster 135; Bartolotti 782. 23.67g, 40mm, 12h.

Good Extremely Fine; attractive old cabinet tone. 500

From the inventory of a European dealer;
Ex Dr. Busso Peus Nachfolger, Auction 421, 1 November 2017, lot 2170;
Ex Gerhard Hirsch Nachfolger, Auction 271, 17 February 2011, lot 2982 (hammer: EUR 1000);
Ex Graf Klenau OHG (Munich), Auction 59, 10 July 1971, lot 3465.



985. Italy, Papal States. Gregory XVI (1831-1846) AV 10 Scudi. Rome, 1837. Design by Niccolò Cerbara. GREGORIVS • XVI PON • MAX • A • XIII, bust left, wearing zucchetto, mozzetta, and pallium; mintmark and N.C. below bust truncation / 10 SCVDI over date, all within laurel wreath tied at base. Pagani 159; KM 1108; Friedberg 263. 17.36g, 28mm, 6h.

Near Mint State; minor edge bruise at 6 o'clock. Scarce. 1,200

From a private European collection.



986. Italy, Papal States. Pius XI (1922-1939) AV 100 Lire. Vatican City (Rome), dated year 8 = 1929. Design by Aurelio Mistruzzi. PIVS • XI • PONT • MAX • ANNO • VIII, bust right, wearing zucchetto, mozzetta, and pallium; MISTRVZZI and A • MOTTI • INC • below / STATO DELLA CITTA DEL VATICANO, figure of Christ, nimbate, standing facing, holding sceptre and globus cruciger, a child kneeling left at his feet, holding crown; denomination across lower fields, date in exergue. KM 9; Friedberg 283; Pagani 612. 8.80g, 24mm, 6h.

Good Extremely Fine. 400

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.

LIECHTENSTEIN



987. Liechtenstein, Franz Joseph II (1938-1989) & Princess Gina (1943-1989) AV 100 Franken. 1952. Design by Edwin Grienauer. FRANZ • JOSEF • II • UND • GINA • VON • LIECHTENSTEIN •, jugate busts to left; GRIENAUER to right, date below / • FÜRSTENTUM LIECHTENSTEIN •, crowned coat-of-arms, 100 FRANKEN below. KM Y17; Friedberg 19. 32.33g, 35mm, 6h.

Mint State. Very Rare, from a mintage of only 4,000 pieces. 2,000

From a private European collection.

LOW COUNTRIES



988. Low Countries, Antwerpen (Antwerp). Lodewijk IV, Holy Roman Emperor (1316-1378) AV Gouden schild (chaise d'or). Antwerpen (Antwerp) mint, struck after 1388. ✠ LVDOVICVS ⁜ DЄI ˣ ˣ GRA ˣ ˣ ROMAⱢORVM INP', Lodewijk seated facing on Gothic throne set on dais decorated with seven saltires, holding sword and shield decorated with imperial arms; all within tressure of eight arcs; trefoils in spandrels / ✠ XP'C ⚷ VIⱢCIT ⚷ XP'C ⚷ RЄGNAT ⚷ XP'C ⚷ IIIPЄRAT, cross treflée; • within quadrilobed at centre; all within quadrilobe, trefoil fleurée at end of each arc, trefoil in spandrels. Cf. Grierson, Coins of Medieval Europe 330 (for French prototype); Delmonte, Or 223; De Mey 290; Friedberg 176. 4.50g, 30mm, 11h.

Good Extremely Fine; light red tone, slight wave, in excellent state of preservation for the issue. 3,500

Ex Ponterio & Associates, Auction 133, 14 January 2005, lot 1037.

The chaise d'or was based on the French Gothic design of the écu a la chaise issued by Philip VI of France.



989. Low Countries, Brabant (hertogdom). Johanna van Brabant and Wenceslas I van Luxemburg (1355-1406) AV Pieter d'or. Leuven mint, struck 1355-1383. ✠ WЄꞃCЄLΛVS ⁑ Ƶ ⁑ IOhΛꞃΛ ˣ ˣ DЄI ⁑ GRΛ ⁑ BRΛB ⁑ DVCЄS, 1/2-length figure of St. Peter facing with a key in his left hand and a book in his right above quartered arms of Limburg, Brabant, and Luxembourg; all with tressure of nine arches; each arch ending in lis; trefoils in spandrels / ✠ XPC ⁘ VIИCIT ⁘ XPC ⁘ RЄGИΛT ⁘ XPC ⁘ IMPЄRΛT, cross fleurée with rosette in center. Delmonte, Or 45; Delmonte, Brabant 199; De Mey 225; Friedberg 11. 4.08g, 28mm.

Extremely Fine. 2,500

Acquired from Heidelberger Münzhandlung Herbert Grün eK.



990. Low Countries, Brabant (hertogdom). Philip III 'le Bon' (1419-1467) AV Gouden rijder. 1434-1437. PhS ⁑ DЄI ⁑ GRA ⁑ DVX ⁑ BVRG ⁑ BRAB ⁑ Ƶ ⁑ LIꟼBVRG, knight on horseback right, carrying sword; ⌘BRAB⌘ in exergue / ✠ SIT ⁑ ꞃOꟼEꞃ ⁑ DOꟼINI ⁑ BENEDICTVꟼ ⁑ AꟼEN, burgundy coat of arms set on cross fleurée. Vanhoudt 1-BS; Friedberg 27. 3.61g, 28mm, 8h.

Extremely Fine; some areas of flatness. Very Rare. 1,000

From a private UK collection.



A Magnificent Example



991. Low Countries, Vlaanderen (Flanders). Lodewijk II van Male (1346-1384) AV Gehelmde gouden leeuw (lion d'or). Gand (Ghent) mint, struck 1346-1384. LVDOVICVS ⁘ DЄI ⁘ GRΛ ⁘ COM' DΠS : FLΛNDR IЄ, helmeted lion standing to left before spired Gothic throne; FLΛΠDRЄS below / ✠ BЄИЄDICTVS ⁑ QVI ⁑ VЄИIT ⁑ IИ ⁑ ИOMIИЄ ⁑ DOMIИI, cross fleurée and feuillue, D' in centre, F L Λ Π in quarters; all within tressure of 20 arches. Grierson, Coins of Medieval Europe C19; Vanhoudt G2604; Delmonte, Or 460; Friedberg 157. 5.32g, 34mm, 7h.

Near Mint State. Rare; a magnificent example. 4,000

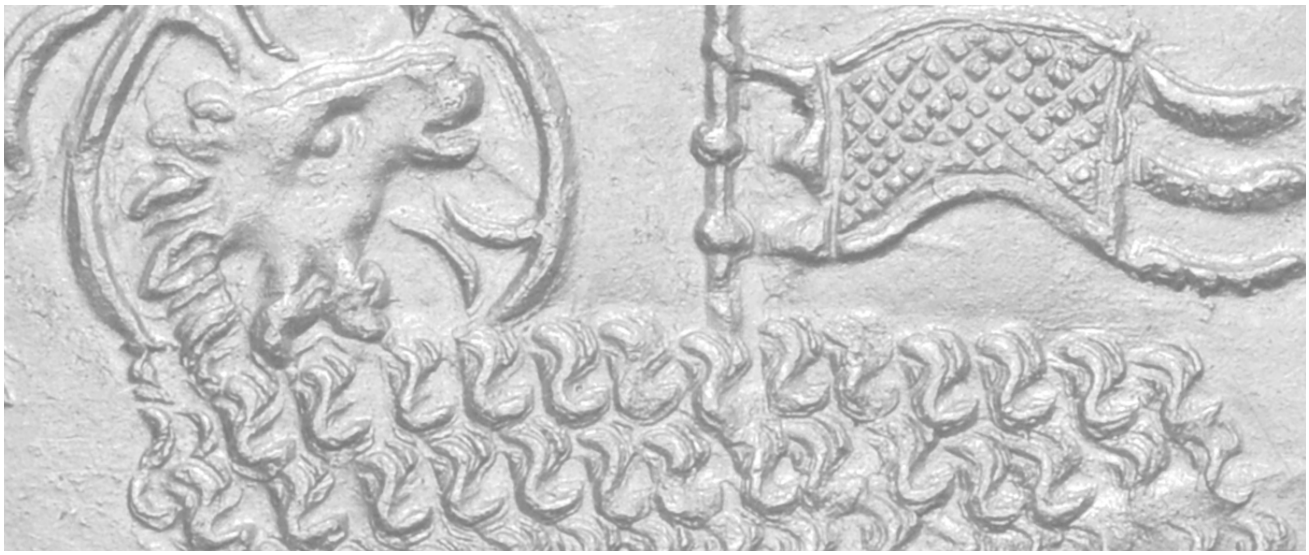
From the Long Valley River Collection;
Ex Classical Numismatic Group, Auction 54, 14 June 2000, lot 2061 (hammer $4,100).



992. Low Countries, Vlaanderen (Flanders). Lodewijk II van Male (1346-1384) AV Gouden flandres (franc a pied). Gand (Ghent) and Mechelen (Mechlin) mint, struck 1346-1384. LVDOVIC ◦ DЄI ⁘ GR ⁘ COM' ⁘ DΠS ⁘ FLΛΠDR I Є, Lodewijk standing facing within Gothic canopy, ermines on cloak, holding sword and shield decorated with coat-of-arms, crested helmet to left; FLΛΠDRES in exergue / ✠ BЄИЄDICTVS ⁑ QVI ⁑ VЄИIT ⁑ IИ ⁑ ИOMIИЄ ⁑ DOMIИI, cross fleurée and feuillue, lion rampant in central tondo, F L A D in quarters with eagle above each; all within quadrilobe; trefoils in spandrels. Grierson, Coins of Medieval Europe C18; Vanhoudt G2612; Delmonte, Or 464; Friedberg 161. 4.15g, 31mm, 8h.

Near Mint State. Rare. 3,500

From the Long Valley River Collection;
Ex Richard A. Jourdan Collection of Medieval European Coins;
Privately purchased from Charles H. Wolfe III, 1995 (USD 3,800).





993. Low Countries, Vlaanderen (Flanders). Lodewijk II van Male (1346-1384) AV Nieuw gouden schild (écu d'or au lion). Gand (Ghent) and Mechelen (Mechlin) mint, struck 1346-1384. LVDOVICVS ⁜ DЄI ˣ ˣ GRΛ ˣ COM' ⁜ DⱢS ⁜ FLΛⱢD', Lodewijk seated facing on Gothic throne set on dais decorated with seven saltires, holding sword and shield decorated with imperial arms; all within tressure of eight arches; trefoils in spandrels / ✠ XPC ⁘ VIИCIT ⁘ XPC ⁘ RЄGИAT ⁘ XPC ⁘ ИMPЄRAT, cross quadrilobée, fleurée and feuillue with central quadrilobe; all within quadrilobe, each arc ending in quatrefoil, rosettes in spandrels. Cf. Grierson, Coins of Medieval Europe C18 (Gouden Flandres); Vanhoudt G2614; Delmonte, Or 466; Friedberg 163. 4.49g, 30.5mm, 5h.

Good Extremely Fine. 1,250

From the Long Valley River Collection;
Ex Richard A. Jourdan Collection of Medieval European Coins;
Privately purchased from Charles H. Wolfe III, 2003.

Among the Finest Known



994. Low Countries, Vlaanderen (Flanders). Lodewijk II van Male (1346-1384) AV Gouden lam (mouton d'or). Gand (Ghent) and Mechelen (Mechlin) mint, struck 1346-1384. ✠ AGⱢ ⁘ DЄI ⁘ QVI ⁘ TOLL ⁘ PCCA ⁘ ꟻMV'DI ⁘ ꟻMISЄRЄRЄ ⁘ ⱢOBI, nimbate Agnus Dei standing to left, head to right, cruciform staff with pennant flying in background, LVD' CO : F' below; all within tressure of seventeen arches / ✠ • XP'C ⁜ VIИCIT ⁜ XP'C ⁜ RЄGИAT ⁜ XP'C ⁜ ИMPЄRAT, cross fleurée and feuillue; cinquefoil within angled quadrilobe at centre, eagles in quarters; all within angled quadrilobe, trefoils flanking angles. Grierson, Coins of Medieval Europe, p. 115 and C16 (for French prototype); Vanhoudt G2601; Delmonte, Or 457; Friedberg 155. 4.42g, 30mm, 30h.

Near Mint State. Rare; among the finest known examples. 2,500

From the Long Valley River Collection;
Ex Richard A. Jourdan Collection of Medieval European Coins;
Privately purchased from Charles H. Wolfe, III, 1996 (USD2, 650).

Ex Lockett Collection



995. Low Countries, Vlaanderen (Flanders). Lodewijk II van Male (1346-1384) AV Gouden rijder (franc à cheval). Gand (Ghent) mint, struck 1346-1384. LVDOVIC ⁘ DЄI GRA ⁘ COMЄS ⁘ F DⱢS FLΛⱢDR I Є, armoured knight on caparisoned horse to left, holding reins and raised sword / ✠ XPC ⁜ VIИCIT ⁜ XPC ⁜ RЄGИAT ⁜ XPC ⁜ IMPЄRAT, cross fleurée and feuillue, pellet within quadrilobe at centre; all within quadrilobe, each arc ending in palmette, trefoils in spandrels. Grierson, Coins of Medieval Europe, p. 159; Vanhoudt G2602; Delmonte, Or 458; Friedberg 156. 3.82g, 29mm, 8h.

Mint State; in exceptional condition for the type. 2,500

From the Long Valley River Collection;
Privately purchased from Charles H. Wolfe III, 1998;
Ex Richard Cyril Lockett Collection, Glendining & Co. Ltd, 29 February 1956, lot 240.



996. Low Countries, Vlaanderen (Flanders). Lodewijk II van Male (1346-84) AV Gouden rijder (franc à cheval). Gand (Ghent), circa 1361-1364. LVDOVIC´◦ DEI GRA ⚷ COMES Z DNS ⚷ FLANDRIE, armoured knight on caparisoned horse to left, holding reins and raised sword / ✠ XPC ⁜ VINCIT ⁜ XPC ⁜ REGNAT ⁜ XPC ⁜ IMPERAT, cross fleurée and feuillue with pellet within quadrilobe at centre, each arc ending in palmette; all within quadrilobe; trefoils in spandrels. Vanhoudt G2602; Delmonte, Or 458; Schneider 142; Friedberg 156. 3.87g, 29mm, 11h.

Extremely Fine; light reddish tone, well detailed and highly attractive. 2,500

From the Long Valley River Collection;
Privately purchased from Classical Numismatic Group, March 2015 (inventory #402579).



997. Low Countries, Vlaanderen (Flanders). Lodewijk II van Male (1346-84) AV Gouden rijder (franc à cheval). Gand (Ghent) mint, struck 1361-1364. LVDOVIC' ◦ DEI GRA ⚷ COMES ⚷ Z DNS ⚷ FLANDRIE, armoured knight on caparisoned horse to left, holding reins and raised sword / ✠ XPC ⁜ VINCIT ⁜ XPC ⁜ REGNAT ⁜ XPC ⁜ IMPERAT, cross fleurée and feuillue, pellet within quadrilobe at centre; all within quadrilobe, each arc ending in palmette, trefoils in spandrels. Grierson, Coins of Medieval Europe, p. 159; Vanhoudt G2602; Delmonte, Or 458; Friedberg 156. 3.86g, 29mm, 3h.

Near Mint State; previously NGC graded MS63. 2,000

From the Long Valley River Collection;
Ex Classical Numismatic Group, Auction 63, 21 May 2003, lot 1889.



998. Low Countries, Vlaanderen (Flanders). Lodewijk II van Male (1346-1384) AV Gouden rijder (franc à cheval). Gand (Ghent) mint, struck 1346-1384. LVDOVIC ⚷ DEI GRA ⚷ COMES ⚷ F DNS FLADR I E, armoured knight on caparisoned horse to left, holding reins and raised sword / ✠ XPC ⁜ VINCIT ⁜ XPC ⁜ REGNAT ⁜ XPC ⁜ IMPERAT, cross fleurée and feuillue, pellet within quadrilobed at centre; all within quadrilobed, each arc ending in palmette, trefoils in spandrels. Grierson, Coins of Medieval Europe, p. 159; Vanhoudt G2602; Delmonte, Or 458; Friedberg 156. 3.74g, 30mm, 12h.

Good Extremely Fine; previously PCGS graded AU53. 1,250

Ex Heritage World Coin Auctions, Long Beach Signature Sale 3042, 17 September 2015, lot 29345;
Ex Stack's Bowers Galleries (& Ponterio), Sale 164, 6 January 2012, lot 464.

Very Rare







999. Low Countries, Vlaanderen (Flanders). Lodewijk II van Male (1346-1384) AV Oude gouden helm (heaume d'or). Gand (Ghent) mint, struck 1367-1399. LVDOVICVS ⁘ DЄI ◦ GRΛ ⁘ COM' ⁘ DΠS ⁘ FLΛΠDR I Є, helmeted coat-of arms with lion rampant supporters; all within Gothic canopy; FLΛΠDRЄS below / ✠ BЄИЄDICTVS ⁑ QVI ⁑ VЄИIT ⁑ IИ ⁑ ИOMIИЄ ⁑ DOMIИI, cross fleurée and feuillue, D in quadrilobe at centre; F L Λ Π in quarters with eagle above each; all within angled octolobe, trefoils flanking angles. Grierson, Coins of Medieval Europe, p. 159; Vanhoudt G2609; Delmonte, Or 462; Friedberg 159. 6.88g, 36.5mm, 5h.

Near Mint State. Very Rare; in magnificent condition for the type. 17,500

From the Long Valley River Collection;
Ex Richard A. Jourdan Collection of Medieval European Coins;
Ex Münzen und Medaillen AG Basel, Auction 95, 4 October 2004, lot 207.

Lodewijk II de Mâle inherited the French counties of Flanders, Nevers and Rethel after his father, Lodewijk de Nevers, was killed at the Battle of Crécy by the troops of King Edward III of England in 1346. Lodewijk relied heavily on French support to counter the resistance of the Flemish communes to his despotism, who may have feasibly ousted him if they had united their guilds and resources in opposition. In 1382, Philip Van Arteveld of Ghent took control of Bruge and was made regent of Flanders, only to be killed in November the same year by the French at Roosebeke. Ultimately Lodewijk was to be the last Count of Flanders – following his death in 1384, the county was inherited by his daughter Margaret and her husband Philip the Bold, and became part of the Duchy of Burgundy.

The earliest 14th century gold issues of the Low Countries were imitations of French royal types (for instance, compare lot 840 to 993, 841 to 994, and 843 to 995-8). This magnificent heaume d'or is both the largest and most elaborate of the original types which followed.





1000. Low Countries, Vlaanderen (Flanders). Lodewijk II van Male (1346-84) AV Gouden schild (chaise d'or au lion). Gand (Ghent), circa 1369-1384. ✠ LVDOVICVS ⁜ DЄI ˣ ˣ GRΛ ˣ COM' ˣ Z ⁜ DПS ⁜ FLΛПD', Louis enthroned facing, holding sword and resting hand on coat-of-arms; all within tressure of eight arches, with trefoils in spandrels / ✠ XPC ⁘ VIИCIT ⁘ XPC ⁘ RЄGИΛT ⁘ XPC ⁘ ИPЄRΛT, ornate cross fleurée in quadrilobe with leaves on cusps and rosettes in spandrels. Elsen 38; Delmonte, Or 466; De Mey, Flanders 205; Schneider 148, Friedberg 163. 4.48g, 29mm, 9h.

Extremely Fine; lightly toned. 1,250

From the Long Valley River Collection;
Ex Spink & Son Ltd., Auction 12025, 27 June 2012, lot 299 (hammer: £3,200).

Very Rare



1001. Low Countries, Vlaanderen (Flanders). Filips de Stoute (the Bold, 1384-1404) AV Gouden nobel. Gand (Ghent), Mechelen (Mechlin), and Brugge (Bruges) mint, struck 1384-1404. PhʼS DЄI ⁜ GRΛ ⁜ DVX ⁜ BVRG ⁜ COMЄS ˣ Z ˣ DПʼS ⁜ FLΛПD', half-length figure of king standing facing within ship, holding sword and shield / ✠ IhʼC ⁜ ΛVTЄM ⁜ TRΛПSIЄПS ⁜ PЄR ⁜ MЄDIV ⁜ ILLORVM ⁜ IBΛT, cross fleurdelisée and feuillue, rosette within angled quadrilobe at centre, crown above lion passant in each quarter; all within tressure of eight arches, trefoils in spandrels. Cf. Grierson, Coins of Medieval Europe C24 (noble of Edward III; for prototype); Vanhoudt G2632; Delmonte, Or 474; Friedberg 169. 7.71g, 34.5mm, 9h.

Good Extremely Fine. Very Rare; in magnificent condition for the issue. 5,000

From the Long Valley River Collection;
From the Richard A. Jourdan Collection of Medieval European Coins, purchased from Charles H. Wolfe III, 2004 (USD 6,500) who noted "this is the best condition I have ever seen for this coin".

Flanders was the key market for wool, England's most valuable export. English authorities insisted that Flemish merchants pay for wool in English coin. Numerous imitations, both official and unofficial, of the gold Noble, the principle English trade coin, was the inevitable result.

One of the Finest in the Past 20 Years



1002. Low Countries, Vlaanderen (Flanders). Filips de Goede (the Good, 1419-1467) AV Gouden Leeuw - Lion d'or. Brugge mint, struck 1545-1460. PhS ⁜ DЄI ⁜ GRΛ ⁜ DVX ⁜ BVRG ⁜ COM ⁜ FLΛND', lion seated to left beneath Gothic arch; crowned trefoils flanking / ✠ SIT ⁜ ПOMЄИ ⁜ DOMIИI ⁜ BЄNЄDICTVM ⁜ ΛMЄИ, coat-of-arms over cross fleurée. Delmonte, Or 489; De Mey, Flanders 837; Friedberg 185. 4.26g, 30mm, 3h.

Good Extremely Fine; exceptional for the type and one of the finest offered at auction in the past 20 years. 2,000

Acquired from Auktionshaus Ulrich Felzmann GmbH & Co. KG.

Superb Preservation for the Issue



1003. Low Countries, Kampen (stad) AV Rozenoble. Struck 1600-1602. MON NO : AV : CIVI • CAMPEN • VALO : TRAN • ISVLAN •, half-length figure of king standing facing within ornate ship decorated with lions and rose, holding sword and shield; C on banner to left / (castle) • CONCORDIA ·⁚· RES ·⁚· PARVÆ ·⁚· CRESCVNT •, central radiate rose, around, alternating lion passant below crown and lis; all within octolobe. P CNM 2.30.6; Delmonte, Or 1106-1108; Friedberg 152. 7.63g, 36mm, 6h.

Good Extremely Fine. Rare, and in exceedingly good condition for the issue. 1,250

From the Long Valley River Collection;
Acquired from Classical Numismatic Group.



1004. Low Countries, Republiek der Zeven Verenigde Nederlanden (Dutch Republic) AV Ducat. 1729. CONCORDIA • RES PAR • CRES • TRA, knight standing to right, holding sword and bundle of arrows; date across fields / MO : ORD : PROVIN • FOEDER BELG • AD LEG • IMP • in five lines within ornamented cartouche. Friedberg 250; KM 12.2; Delmonte 775. 3.51g, 24mm, 12h.

Near Mint State. 1,000

From the inventory of a European dealer.

MEXICO



1005. Mexico, Republic AR 8 Reales. San Luis Potosi mint, 1835. REPUBLICA MEXICANA •, eagle, with wings spread and head right, alighting to left on cactus and holding serpent in beak and right talon; laurel and oak wreath below / Phrygian cap inscribed LIBERTAD before and surrounded by radiant display; denomination, mintmark, date, assayer's initials and purity below. KM 377.12 (denomination as 8Rs). 26.97g, 39mm, 12h.

Extremely Fine; attractive old cabinet tone with vivid iridescence. 250

From the inventory of a European dealer;
Ex Gerhard Hirsch Nachfolger, Auction 347, 14 February 2019, lot 4961.

NEPAL



1006. Nepal, Birendra Bir Bikram (1972-2001) AV Proof 10 Gram Asarphi. Coronation issue, 1974. Nepalese text within ornate borders around central plumed crown, date below / Nepalese characters in ornate borders around central sword and garland. KM 829a; Friedberg 47.

ANACS graded Proof 68 Heavy Cameo (#2723540). Rare. 600

From a private European collection.

NORWAY



1007. Norway, Karl XIV Johan (1818-1844) AR Speciedaler. Kongsberg mint, 1834. CARL XIV JOHAN, NORGES SVER • G • OG V • KONGE •, bare-headed and draped bust right / Crowned coat-of-arms; denomination across fields, value, mintmark and date below. KM 301; Davenport 241; Ahlström 12. 28.84g, 36mm, 12h.

Extremely Fine; attractive cabinet tone. 2,250

From the inventory of a European dealer;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 261,11 March 2015, lot 5819.

PERU



1008. Peru, Spanish Colonial. Carlos IV (1788-1808) AV 8 Escudos. Lima mint, 1790. CAROL • IV • D • G • HISP • ET IND • R •, armoured and draped bust to right; date below / IN • UTROQ • FELIX • AUSPICE • DEO •, crowned and collared coat-of-arms; • ME • •I•J• below, denomination across fields. Calicó 7; KM 92; Friedberg 36. 26.93g, 38mm, 12h.

Good Extremely Fine. 2,000

From a private UK collection.

POLAND-LITHUANIA



1009. Polish-Lithuanian Commonwealth, Zygmunt III Waza (1587-1632) AR Talar. Bromberg mint, 1631. SIGIS • III • D : G • REX • POL • M D • LIT • RVS • PRVS • MAS •, crowned and armoured half-length bust right, holding sword and orb / SAM • LIV • NEG • NO • SVE GOT • VAD : Q • HRI • REX •, crowned coat-of-arms; date across fields. Kopicki 1385 var.; Gum. 1221; Davenport 4316. 29.00g, 44mm, 12h.

Extremely Fine. 2,750

From the inventory of a European dealer;
Acquired from Gorny & Mosch Giessener Münzhandlung.

PORTUGAL



1010. Portugal, Kingdom. José I (1750-1777) AV 6400 Reis. Lisboa (Lisbon) mint, 1758. JOSEPHUS • I • D • G • PORT •ET • ALG • REX, laureate and draped bust to right / Crowned ornate coat-of-arms. Gomes 53.09; KM 240; Friedberg 101. 14.41g, 31mm, 12h.

Near Extremely Fine. 1,250

From the Vitangelo Collection.



1011. Portugal, Kingdom. Maria I and Pedro III (1777-1786) AV 6400 Reis. Lisboa (Lisbon) mint, 1778. MARIA • I • ET • PETRUS • III • D • G • PORT • ET • ALG • REGES, jugate laureate and draped busts to right / Crowned ornate coat-of-arms. Gomes 27.03; KM 271. 14.26g, 31mm, 12h.

Near Extremely Fine. 750

From the Vitangelo Collection.

ROMANIA



1012. Romania, Kingdom. Carol II (1930-1940) AV 100 Lei. 1940. Galbeni medallic issue. CAROL II REGELE ROMANILOR, King on horseback to left, wreath and 10 ANI in exergue / King holding crown and sword over shoulder, accession and anniversary dates in exergue. KM X MG3.

PCGS graded SP62 (specimen strike). Extremely Rare, only 348 pieces minted for this type. 7,500

From a private European collection.

RUSSIA



1013. Russia, Empire. Nikolai I Pavlovich (1825-1855) AR Plain Edge Marriage Rouble (Medal). Saint Petersburg mint, 1841. Nikolai Grachev, mintmaster. Design by H. Gube. ❃ В·К· МАРІЯ АЛЕКСАНДРОВНА ❃ В·К· АЛЕКСАНДР НИКОЛАЕВИЧЪ, jugate heads of Crown Prince Aleksandr Nikolaevich and Crown Princess Maria Alexandrovna, wearing rose wreath; РѢЗАЛЪ ГУБЕ below / Psyche, winged and holding lily, and Cupid, holding bow, standing facing and supporting ornate crowned shield inscribed with script AM monogram; Н-Г flanking base; 16 АПРѢЛЯ 1841 Г. in two lines in exergue, С.П.Б. to left. Bitkin 898. 20.73g, 35.5mm, 12h.

Near Mint State; proof-like surfaces, minor contact marks in fields, beautiful light cabinet tone. Very Rare; mintage of only 868 pieces in silver. 6,500

From a private European collection.

Often referred to as the Marriage Rouble, this very rare piece is actually a commemorative medal for the marriage in 1841 of Nicholas I and Maria Alexandrovna (Marie of Hesse-Darmstadt).



1014. Russia, Empire. Nikolai II Aleksandrovich (1894-1917) AR Rouble. Saint Petersburg mint, 1912. Elikum Babayantz, mintmaster. АЛЕКСАНДРЪ І БОЖІЕЮ МИЛОСТІЮ ИМПЕРАТОРЪ И САМОДЕРЖЕЦЪ ВСЕРОССІЙСКІЙ, crowned double-headed imperial eagle facing with wings displayed, holding sceptre and orb; coat-of-arms of Moskva framed by Order of St. Andrei Первозванного (the First Called) on breast; all set on ornate globe surmounted by filleted imperial crown; arms of Grand Duchy of Kiev, Grand Duchy of Novgorod, and Astrakhan to left, arms of Grand Duchy of Vladimir, Kazan, and Novosibirsk to right; all joined by floral chain; РУБЛЬ below / СЛАВНЫЙ ГОДЪ СЕЙ МИНУЛЪ, НО НЕ ПРОЙДУТЪ СОДѢЯННЫЕ ВЪ НЕМЪ ПОДВИГИ, 1812 above, date below. Bitkin 334; Severin 4164; Uzdenikov 4200; KM Y68. 19.97g, 34mm, 12h.

Good Extremely Fine; light contact marks on reverse. 1,100

From a private European collection.

Struck to commemorate the 100th Anniversary of the defeat of Napoleon by Alexander in the War of 1812.

SPANISH STATES



1015. Spanish States, Kingdom of Castile and León. Pedro I el Cruel (the Cruel, 1350-1369) AV Dobla de 35 Maravedís. Sevilla (Seville) mint, first period, struck 1350-1366. ✠ PЄTRVS : DЄI : GRACIA : RЄX : CASTЄLLЄ, castle façade, S below; all within angled polylobe / ✠ PЄTRVS : DЄI : GRACIA : RЄX : LЄGIOПIS ❀, lion rampant to left within angled polylobe. Grierson, Coins of Medieval Europe, p. 153; ME 1282; MEC 6, 532; Friedberg 108. 4.54g, 26mm, 1h.

Mint State; a magnificent example of the type. 4,500

From the Long Valley River Collection;
Ex World-Wide Coins of California (James F. Elmen), Auction XXV, 5 May 1994, lot 260.



1016. Spanish States, Kingdom of Castile and León. Pedro I el Cruel (the Cruel, 1350-1369) AV Dobla de 35 Maravedís. First Period. Sevilla (Seville) mint, struck 1350-1366. ✠ PЄTRVS : DЄI : GRA : RЄX : CASTЄLLЄ : ЄLЄGIOПIS, crowned and mantled bust to left / ✠ PЄTRVS : DЄI : GRA : RЄX : CASTЄLLЄ : ЄLЄGIOПI, quartered arms with lions and castles, S in fourth quarter. MR 1276 var. (legend); Friedberg 105. 4.53g, 28mm, 9h.

Extremely Fine; previously PCGS graded AU58. 2,500

From the Long Valley River Collection;
Ex Fritz Rudolf Künker GmbH & Co. KG, Auction 324, 27 June 2019, lot 3280 (hammer: EUR 4,200).

SPAIN



1017. Spain, Kingdom. Carlos III (1759-1788) AV 8 Escudos. Sevilla (Seville) mint, 1773. CAROL • III • D • G • HISP • ET • IND • R •, armoured and draped bust to right; date below / IN • UTROQ • FELIX • AUSPICE • DEO •, crowned and collared coat-of-arms; • S • • C • F • below, denomination across fields. Calicó 252; KM 409.2; Friedberg 283. 27.06g, 37mm, 12h.

Near Extremely Fine. 2,000

From the Vitangelo Collection.

UNITED STATES



1018. United States, “Liberty Head - Double Eagle” AV 20 Dollars. Philadelphia mint, 1852. Thirteen stars around head of Liberty to left wearing diadem inscribed LIBERTY, small date below / UNITED STATES OF AMERICA, heraldic eagle facing, head left, below radiate circle of thirteen stars, holding ornate banner inscribed E PLURIBUS UNUM in beak, olive branch and arrows in talons; denomination below. KM 74.1; Friedberg 169.

PCGS graded AU55 (#82494126). 1,600

From a private European collection.



1019. United States, “Liberty Head - Double Eagle” AV 20 Dollars. Philadelphia mint, 1854. Thirteen stars around head of Liberty to left wearing diadem inscribed LIBERTY, small date below / UNITED STATES OF AMERICA, heraldic eagle facing, head left, below radiate circle of thirteen stars, holding ornate banner inscribed E PLURIBUS UNUM in beak, olive branch and arrows in talons; denomination below. KM 74.1; Friedberg 169.

PCGS graded AU55 (#82494126). 1,600

From a private European collection.



1020. United States, “Liberty Head - Double Eagle” AV 20 Dollars. San Francisco mint, 1863. Thirteen stars around head of Liberty to left wearing diadem inscribed LIBERTY, date below / UNITED STATES OF AMERICA, heraldic eagle facing, head left, below radiate circle of thirteen stars, holding ornate banner inscribed E PLURIBUS UNUM in beak, olive branch and arrows in talons; denomination below. KM 74.1; Friedberg 172.

PCGS graded AU50 (#82462959). 2,000

From a private European collection.

END OF SALE