



Savoca Coins

Silver | 174th Silver Auction

17 September 2023

All prices are starting prices (EUR)
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1 Eastern Europe. Imitation of Macedonian, First Meris 200-100 BC. Tetradrachm AR 35 mm, 16,87 g Diademed and draped bust of Artemis right, with bow and quiver over shoulder; all in center of Macedonian shield / ΜΑΚΕΔΟΝΩΝ / ΠΡΩΤΗΣ, club; monogram above; all within oak wreath; thunderbolt to left. Good Very Fine Lanz 1009.

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2 Eastern Europe. Imitation of Macedonian, First Meris 200-100 BC. Tetradrachm AR 35 mm, 16,78 g Diademed and draped bust of Artemis right, with bow and quiver over shoulder; all in center of Macedonian shield / ΜΑΚΕΔΟΝΩΝ / ΠΡΩΤΗΣ, club; monogram above; all within oak wreath; thunderbolt to left. Very Fine Lanz 1009.

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3 Gaul. Massalia circa 410-380 BC. Obol AR 10 mm, 0,69 g ΜΑΣ[ΣΑΛΙΩΤΑΝ], horned head of Lakkydon to right / Wheel of four spokes; M in one quarter. Extremely Fine Chevillon & Lillamand fig. 2c.

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4 Macedon. Chalkidian League. Olynthos circa 432-348 BC. Tetrobol AR 16 mm, 2,26 g Laureate head of Apollo to right; below chin, Α / Χ-Α-Λ-ΚΙΔ-ΕΩΝ, Kithara with five strings; all within incuse square. Nearly Very Fine HGC 3.1, 502; SNG ANS 520.

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5 Macedon. Chalkidian League. Olynthos circa 425 BC. Apollodoros, magistrate Tetradrachm AR 25 mm, 14,32 g Laureate head of Apollo right / XAK-KIΔ-EQN, Kithara with seven strings. Extremely Fine Robinson/Clement -; HGC 3.1; 498; Clement, Olynthus IX, The Chalcidic Mint and the Excavation Coins Found in 1928-1934 (1938) Group F. Ex Auktion Giessener Münzhandlung 211, Lot 164. Ex Fritz Rudolf Künker 304, Lot 257. The deep connection between the kithara and Apollo, the Greek god of the arts, is a profound aspect of ancient Greek culture and mythology. Apollo's multifaceted portfolio included music, poetry, prophecy, and more, but it's his role as the god of music that brings the kithara into focus. The kithara, a stringed musical instrument reminiscent of a lyre or harp, symbolized much more than music in ancient Greece. It embodied harmony, balance, and the pinnacle of cultural achievement. Apollo, often depicted with his kithara, was the ultimate musician. His divine melodies were believed to have the power to soothe the gods and uplift mortals, healing both body and spirit. In Greek mythology, Apollo's kithara wasn't merely an instrument; it was a source of inspiration, a means of calming divine tensions, and a symbol of cultural excellence. It was through the kithara that Apollo led the Muses, guiding humanity toward the arts and creativity.

1'500



6 Macedon. Chalkidian League. Olynthos circa 420-348 BC. Bronze Æ 12 mm, 2,27 g Laureate head of Apollo right / XAKKIΔEQN, tripod. Very Fine HGC 3.1, 512.

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7 Kings of Macedon. Amphipolis. Philip II of Macedon 359-336 BC. Tetradrachm AR 23 mm, 14,21 g Laureate head of Zeus right / ΦΙΛΙΠΠΟΥ; youth on horseback right, holding palm; dolphin below youth; Π below raised foreleg. Very Fine Le Rider pl. 46, 19HGC 3, 859. Philip II of Macedon, reigning from 382 to 336 BC, left an indelible mark on history through his military brilliance and strategic vision. Hailing from the kingdom of Macedon in northern Greece, Philip undertook a series of transformative actions that set the stage for his son's legendary achievements. At the heart of Philip's legacy were his innovative military reforms. He revolutionized warfare with the introduction of the sarissa, an extended spear, and revolutionary tactical formations. These advancements propelled the Macedonian infantry to dominance on the battlefield and enabled Philip to subdue and unify numerous Greek city-states. With diplomacy, cunning, and military might, Philip forged a web of influence over Greece. His formation of the League of Corinth aimed at uniting Greek states against the common Persian foe, thus reshaping the geopolitical landscape. However, his journey was tragically curtailed by assassination in 336 BC, the exact motives of which remain a subject of speculation. This event thrust his ambitious son, Alexander, onto the throne, sparking a new era of unprecedented conquests and enduring historical impact. Philip's achievements extended beyond warfare. He orchestrated grand construction projects, including the revitalization of Pella and the inception of Aigai, where his own tomb and regal burials were uncovered. In essence, Philip II's reign was a pivotal juncture in antiquity, orchestrating the transformation of a regional kingdom into a force that would resound across the annals of time through his son's subsequent achievements. Philip II of Macedon, reigning from 382 to 336 BC, left an indelible mark on history through his military brilliance and strategic vision. Hailing from the kingdom of Macedon in northern Greece, Philip undertook a series of transformative actions that set the stage for his son's legendary achievements. At the heart of Philip's legacy were his innovative military reforms. He revolutionized warfare with the introduction of the sarissa, an extended spear, and revolutionary tactical formations. These advancements propelled the Macedonian infantry to dominance on the battlefield and enabled Philip to subdue and unify numerous Greek city-states. With diplomacy, cunning, and military might, Philip forged a web of influence over Greece. His formation of the League of Corinth aimed at uniting Greek states against the common Persian foe, thus reshaping the



8 Kings of Macedon. Amphipolis. Philip II of Macedon 359-336 BC. Tetradrachm AR 23 mm, 13,98 g Laureate head of Zeus right / ΦΙΛΙΠΠΟΥ; youth on horseback right, holding palm; bukranion and Λ below youth; E below raised foreleg. Very Fine Le Rider pl. 46, 19; HGC 3, 859. A "bukranion," also known as a "bucranion," is a term used in art and architecture to describe a decorative motif depicting the skull and horns of an ox or bull, often accompanied by garlands or other embellishments. This motif has been found in various ancient cultures and is commonly associated with classical Greek and Roman art. The bukranion motif was often used in architectural ornamentation, such as on friezes, metopes, and other parts of buildings. It was also used in sculpture and pottery decoration. The motif had symbolic and religious connotations, and its exact meaning could vary depending on the context in which it was used. In Greek and Roman art, the bukranion was sometimes associated with sacrifices, fertility, and abundance. It could be seen as a representation of the sacrificial bull or as a symbol of agricultural prosperity. In some cases, the motif was used as a decorative element in temples, public buildings, and private residences.

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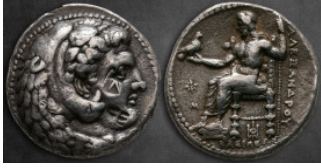
9 Kings of Macedon. Amphipolis. Philip II of Macedon 359-336 BC. Tetradrachm AR 24 mm, 14,06 g Laureate head of Zeus right / ΦΙΛΙΠΠΟΥ; youth on horseback right, holding palm; trident below youth; Π below raised foreleg. Very Fine Le Rider pl. 46, 2; HGC 3, 859.

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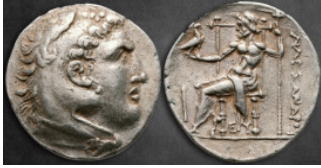


10 Kings of Macedon. Amphipolis. Philip II of Macedon 359-336 BC. Tetradrachm AR 23 mm, 14,28 g Laureate head of Zeus right / ΦΙΛΙΠΠΟΥ; youth on horseback right, holding palm; amphora below raised foreleg. Very Fine Le Rider 245; HGC 3, 859.

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11 Kings of Macedon. Babylon. Alexander III "the Great" 336-323 BC. Struck under Stamenes or Archon, 324-323 BC Tetradrachm AR mm, g Head of Herakles right, wearing lion skin headdress; c/m: trident and Λ / ΒΑΣΙΛΕΥΣ ΑΛΕΞΑΝΔΡΟΥ, Zeus Aëtrophoros seated to left, holding sceptre; to left star over M; monogram below throne. Very Fine Price 3630. Alexander the Great was a renowned ancient Macedonian king and military conqueror. Born in Pella, Macedonia, he was the son of King Philip II and Queen Olympias. He inherited a strong military tradition and education from his father and the philosopher Aristotle. After Philip's assassination in 336 BC, Alexander ascended to the throne at the age of 20. Alexander's most famous achievement was his vast conquest, which created one of the largest empires in history. He led his armies across Asia, through Persia, Egypt, and into India, defeating powerful empires along the way. He employed a mix of military genius, strategy, and diplomacy to unite his diverse empire. His speed and ability to adapt in battle earned him the title "Alexander the Great." He is best known for the Battle of Issus in 333 BC, where he decisively defeated the Persian King Darius III, and the Siege of Tyre in 332 BC, which showcased his innovative siege tactics. In 331 BC, he founded the city of Alexandria in Egypt, which became a prominent center of learning and culture. Despite his military prowess, Alexander aimed to blend Greek and Persian cultures, facilitating a cultural exchange known as Hellenization. His death at the age of 32 in Babylon in 323 BC marked the end of his conquests. His empire was divided among his generals, eventually leading to the rise of the Hellenistic kingdoms. Alexander's legacy has left an enduring impact on history, culture, and military strategy. His leadership, achievements, and vision continue to be studied and celebrated across the world.



12 Kings of Macedon. Contemporary imitation from the Galatians (?). Alexander III "the Great" 336-323 BC. Tetradrachm AR 31 mm, 16,63 g Head of Herakles right, wearing lion skin / ΑΛΕΞΑΝΔΡΟΥ, Zeus seated left on throne, holding eagle and sceptre. Controls: EY below throne; staff in left field. Very Fine Price -; cf. Naumann Auction 96, Lot 53.

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13 Kings of Macedon. Uncertain mint. Alexander III "the Great" 336-323 BC. Bronze Æ 17 mm, 6,73 g Head of Herakles right, wearing lion skin / ΑΛΕΞΑΝΔΡΟΥ, club above quiver-over-bow; monogram above. Very Fine Price 316.

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14 Kings of Macedon. Uncertain mint in southern Asia Minor. Alexander III "the Great" 336-323 BC. Tetradrachm AR 28 mm, 16,99 g Head of Herakles to right, wearing lion skin headdress / ΒΑΣΙΛΕ[ΩΣ] - ΑΛΕΞΑΝΔΡΟΥ, Zeus seated left on high-backed throne, right leg drawn back, his feet resting on a low foot rest, holding long scepter in his left hand and, in his right, eagle standing right with closed wings, rose and monogram in left field. Good Very Fine, scuff on obverse Price 3073.

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15 Kings of Macedon. Uncertain mint in Western Asia Minor. Alexander III "the Great" 336-323 BC. Struck 323-310 BC Bronze Æ 19 mm, 5,31 g Head of Herakles to right, wearing lion skin headdress / Club and bow in bowcase, ΒΑΣΙΛΕΩΣ between; race torch below. Very Fine Price 2800; HGC 3.1, 951 (Alexander IV) corr. (no monogram, Price ref.).

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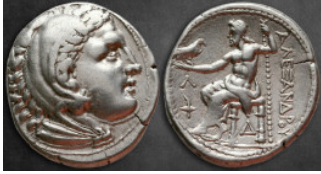


16 Kings of Macedon. Uncertain mint in Western Asia Minor. Alexander III "the Great" 336-323 BC. Bronze Æ 20 mm, 5,85 g Head of Herakles right, wearing lion skin headdress / ΒΑΣΙΛΕΩΣ, Club and bow in bowcase; race torch below. Extremely Fine Price 2799. Ex Savoca Blue 1, Lot 213.

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17 Kings of Macedon. Amphipolis. Demetrios I Poliorketes 306-283 BC. Tetradrachm AR 30 mm, 17,30 g Diademed and horned head right / ΒΑΣΙΛΕΩΣ ΔΗΜΗΤΡΙΟΥ, Poseidon Pelagaios standing left, right foot on rock, holding trident; monograms to inner left and inner right. Very Fine Newell 116, obv. die CVIII; HGC 3, 1014b. Demetrios I of Macedon, commonly known as Demetrios Poliorketes (meaning "Demetrius the Besieger" in Greek), was a prominent figure in the Hellenistic period. He was born around 337 BC and died in 283 BC. Demetrios was the son of Antigonos I Monophthalmus, one of the Diadochi (successors) of Alexander the Great, and he played a significant role in the wars of the Diadochi that followed Alexander's death. Demetrios is best known for his military campaigns and sieges, which earned him the nickname "Poliorketes" due to his expertise in besieging cities. He was a skilled and innovative military commander, and he used various advanced siege techniques and machinery during his campaigns. One of his notable achievements was the capture of Athens in 307 BC, during which he used a massive siege tower known as the "Helepolis." However, his rule was marked by constant warfare, as he sought to expand his influence and power across the Hellenistic world. He even declared himself king of Macedon and Greece. Demetrios Poliorketes' career was characterized by both successes and setbacks. He often found himself in conflict with other Diadochi, including the likes of Ptolemy I and Seleucus I. His efforts to establish a lasting empire were ultimately unsuccessful, and he died in 283 BC.



18 Kings of Macedon. Amphipolis. Kassander 306-297 BC. In the name and types of Alexander III. Struck circa 307-297 BC Tetradrachm AR 27 mm, 16,76 g Head of Herakles to right, wearing lion skin headdress, paws tied beneath chin / ΑΛΕΞΑΝΔΡΟΥ, Zeus seated left on low-backed throne, right leg drawn back, his feet resting on a low foot rest, holding long scepter in his left hand and, in his right, eagle standing right with closed wings, Λ above torch in left field, Δ beneath throne. Good Very Fine Price 458. Kassander, also spelled Cassander, was a prominent figure in the tumultuous period following Alexander the Great's death. Born around 350 BC, he was a Macedonian nobleman and military commander. After Alexander's demise, Kassander played a crucial role in the Wars of the Diadochi, a series of conflicts among Alexander's generals for control over his empire. Kassander's most significant influence emerged in the struggle for succession. He married Alexander's half-sister, Thessalonike, and took control of Macedonia. As a shrewd strategist, he initially supported other Diadochi while consolidating his power. Kassander's rivalry with Roxana, Alexander's widow, and his desire to secure the future for his own descendants led to the murder of Alexander IV and his mother. This act further fueled the tensions among the Diadochi. Ultimately, Kassander's determination to establish a lasting dynasty led him to establish a strong centralized rule in Macedonia. His descendants continued to rule for decades after his death. While Kassander's actions contributed to the division and fragmentation of Alexander's empire, his focus on securing his own power and lineage was instrumental in shaping the post-Alexander era and Macedonian politics.

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19 Kings of Macedon. Aspendos circa 211-210 BC. In Name and types of Alexander III the Great of Macedon Tetradrachm AR 31 mm, 16,79 g Head of Herakles right, wearing lion skin headdress / ΑΛΕΞΑΝΔΡΟΥ, Zeus Aëtrophoros seated to left, holding sceptre; ΑΣ above Δ (date) in left field. Very Fine DCA 312; Price 2882.

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20 Kings of Macedon. Aspendos circa 211-210 BC. In Name and types of Alexander III the Great of Macedon Tetradrachm AR 33 mm, 16,56 g Head of Herakles right, wearing lion skin headdress / ΑΛΕΞΑΝΔΡΟΥ, Zeus Aëtrophoros seated to left, holding sceptre; ΑΣ above Δ (date) in left field. Good Very Fine DCA 312; Price 2882.

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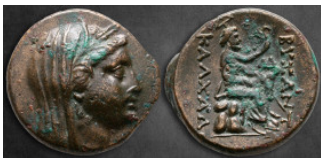
21 Kings of Macedon. Aspendos circa 193-192 BC. In Name and types of Alexander III the Great of Macedon Tetradrachm AR 30 mm, 16,83 g Head of Herakles right, wearing lion skin headdress / ΑΛΕΞΑΝΔΡΟΥ, Zeus Aëtrophoros seated to left, holding sceptre; ΑΣ above Κ (date) in left field. Extremely Fine Price 2899.

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22 Thrace. Ainos circa 405-400 BC. Diobol AR 10 mm, 1,23 g Head of Hermes in conical petasos facing 3/4 left / [ΑΙΝΙΟΝ], goat standing right. Nearly Very Fine HGC 3.2, 1282.

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23 Thrace. Byzantion circa 300-200 BC. Alliance issue with Kalchedon Bronze Æ 24 mm, 11,14 g Veiled head of Demeter right, wearing grain wreath / ΒΥΖΑΝΤ / ΚΑΛΧΑΔ, Poseidon seated right on rocks, holding aphlaston and trident; ΔΑ to inner right. Good Very Fine SNG BM Black Sea 82; HGC 3.2, 1428.

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24 The Thracian Chersonese. Chersonesos circa 480-440 BC. Diobol AR 11 mm, 1,06 g Rider to right, holding reins with his right hand and spears with his left / ΧΕΡ, beardless male head to right, wearing alopekis cap; behind ear of barley. Very Fine BMC 8 (as Potidaia in Macedon); SNG Copenhagen 316 (as Potidaia in Macedon).

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25 The Thracian Chersonese. Sestos circa 200-100 BC. Bronze Æ 21 mm, 7,46 g Female head left, wearing sakkos / ΣΗΣΤΙ; Demeter seated on a cippus left in front of a herm, holding two grain ears with right hand. Very Fine BMC 12; HGC 3.2, 1643.

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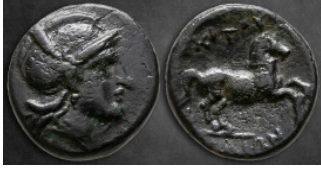
26 Kings of Thrace. Mostis 140-100 BC. Bronze Æ 18 mm, 3,36 g
Helmeted male head Mostis right / ΒΑΣΙΛΕΩΣ / ΜΟΣΤΙΔΟΣ,
cuirass; monogram to right. Very Fine HGC 3.2, 1731.

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27 Scythia. Olbia circa 437-410 BC. Cast coinage Æ 68 mm,
114,17 g Facing gorgoneion / Sea eagle flying right, wings
spread, holding in its talons a dolphin right, A-P-I-X around. Very
Fine Anokhin 168; Frolova & Abramzon 156-8; SNG BM Black Sea
383; HGC 3, 1881. The Gorgoneion is an ancient Greek symbol
representing the head of a Gorgon, a fearsome and mythical
creature from Greek mythology. The most famous Gorgon is
Medusa, who had snakes for hair and a petrifying gaze. The
Gorgoneion was often depicted as a protective amulet, a powerful
ward against evil forces and a symbol of divine protection. In art
and architecture, the Gorgoneion was frequently used on shields,
armor, and temples to ward off enemies and evil spirits. It was
believed to possess the power to avert harm and bring luck to its
bearer. The image of the Gorgoneion was meant to strike fear
into the hearts of enemies, and it was also associated with
themes of death and protection in ancient Greek culture.

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28 Thessaly. Skotussa circa 300 BC. Bronze Æ 18 mm, 4,78 g
Helmeted head of Athena right / ΣΚΟΤΟΥΣΣΑΙΩΝ, horse rearing
right. Very Fine Rogers 546; BCD Thessaly I 1344; HGC 4, 615. Ex
Solidus Auction 85, Lot 214. Ex Prof. Dr. Peter Robert Franke
collection. Horses featured prominently on ancient Thessalian
coins, echoing the region's profound equestrian culture and its
historical significance. Nestled in central Greece, Thessaly was
renowned for its exceptional horsemen and the esteemed role of
horses in its society. These equine representations on Thessalian
coins held diverse symbolic meanings. Foremost, they celebrated
Thessaly's legendary horsemanship and the military prowess of
its renowned cavalry. Thessalian horsemen were esteemed
throughout the ancient Greek world, sought after as skilled
mercenaries and pivotal assets in various armies. Thessaly's
fertile plains fostered ideal conditions for horse breeding,
solidifying its reputation as a vital source of horses for both
military and civilian use across ancient Greece. In essence,
horses on Thessalian coins symbolize more than mere animals;
they embody the essence of Thessalian identity, prowess, and the
enduring legacy of their equestrian culture, serving as tangible
relics of a bygone era.

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29 Thessaly. Thessalian League circa 150-50 BC. ΦΙΛΟΚΡΑ-
(Philokrates) and ΕΠΙΚΡΑ- (Epikrates), magistrates Stater AR 21
mm, 6,06 g Laureate head of Zeus right / ΘΕΣΣΑΛΩΝ [Φ]ΙΛΟ[Κ]
[ΕΠ]ΙΚ[ΡΑ], Athena Itonia advancing right, holding shield and
preparing to hurl spear; in fields to inner right and left, two
monograms Very Fine BCD Thessaly II 871.2; BMC 31; HGC 4,
209.

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30 Illyria. Dyrrhachion circa 250-200 BC. Alkaios and Laenos,
magistrates Drachm AR 17 mm, 3,32 g ΑΛΚΑΙΟΣ, cow standing
right, suckling calf; plough below / ΔΥΡ-ΛΑ-Η-ΝΟΣ, double stellate
pattern within linear borders. Very Fine HGC 3.1, 40.

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31 Lokris. Locri Opuntii (Epicnemidii) circa 340-330 BC. Triobol AR 17 mm, 2,51 g Head of Demeter to right, wearing wreath of wheat leaves, pearl necklace and earring / ΟΠΟΝ-ΤΙΩΝ, the Locrian Ajax, the son of Oïleus, nude but for helmet, advancing right, holding short sword in his right hand and, with his left, a shield decorated with a serpent on the inside, between Ajax's legs, helmet crest. Very Fine HGC 4, 997. Ajax the Lesser, often referred to as Locrian Ajax, is a prominent character in Greek mythology best known for his role in the Trojan War. Hailing from Opuntian Lokris, located in eastern Central Greece, Ajax was the son of King Oïleus. Ajax distinguished himself on the battlefield of Troy with his immense strength and unwavering bravery. Among his notable feats was his involvement in the famous Trojan Horse strategy. Ajax was one of the Greek warriors concealed inside the massive Wooden Horse, a cunning ploy that allowed the Greeks to infiltrate the heavily fortified city of Troy. Yet, Ajax's story is tinged with tragedy. His most renowned and poignant moment occurred during the distribution of the armor of the fallen hero Achilles. A fierce contest erupted between Ajax and Odysseus for the prized armor. Despite Ajax's undeniable valor, the armor was awarded to Odysseus. This perceived humiliation weighed heavily on Ajax, ultimately leading to his tragic end. In the depths of despair and madness, Ajax took his own life by falling on his sword. His death marked a somber moment in Greek mythology and literature. His story has been retold in numerous ancient and modern works, from epic poems to plays, serving as a poignant reminder of the complexities of heroism and the human condition. Ajax, the Locrian hero, remains a compelling figure, celebrated for his valor in battle and remembered for the profound tragedy of his final moments.



32 Attica. Athens circa 350-294 BC. Tetradrachm AR 22 mm, 17,01 g Helmeted head of Athena right / AΘE, owl standing right, head facing; olive sprig and crescent to left; all within incuse square. Very Fine Kroll -; HGC 4, 1599. The tetradrachm was a significant denomination in ancient Greek coinage, valued at four drachmas. Athenian Tetradrachms typically depicted Athena on the obverse side and an owl on the reverse side. Athenian tetradrachms were not only used for everyday transactions but also served as an important means of promoting the city's influence and prestige. Due to their widespread use and high silver content, Athenian tetradrachms became a widely recognized and respected form of currency in the ancient Mediterranean world.



33 Cimmerian Bosphoros. Pantikapaion circa 325-310 BC. Bronze Æ 20 mm, 6,34 g Bearded head of satyr right / Π - Α - Ν, forepart of griffin left; below, sturgeon left. Extremely Fine SNG Stancomb 542; MacDonald 69; SNG BM Black Sea 869-71; HGC 7, 113. The Cimmerian Bosphoros, also known simply as the Bosphorus or the Cimmerian Strait, is a narrow and strategically significant waterway that connects the Black Sea to the Sea of Azov. It forms a natural boundary between the southern part of Russia's Taman Peninsula and the eastern Crimea Peninsula, both of which are located in the northern coast of the Black Sea. Historically, the Cimmerian Bosphorus was an important maritime route in the ancient world, serving as a passage for trade and military campaigns. It was named after the ancient Cimmerians, a people who inhabited the region in antiquity. The Bosphorus region was particularly significant during the Hellenistic and Roman periods. The Greek colony of Panticapaeum (modern-day Kerch) was established on the eastern side of the Bosphorus around the 6th century BC. Panticapaeum became the capital of the Bosporan Kingdom, which was a Greek state that controlled the area for several centuries. The Bosporan Kingdom was known for its trade, especially in grain, fish, and other resources, and it had strong cultural ties to the Greek world. The strategic importance of the Cimmerian Bosphorus continued through various historical periods, including the medieval era when it was a point of contention between different empires, including the Byzantine Empire and various nomadic groups. Today, the Cimmerian Bosphorus is still a significant waterway for transportation and trade, and it plays a role in the geopolitical dynamics of the region. It separates the Russian Federation's Krasnodar Krai (which includes the Taman Peninsula) from the Crimean Peninsula, which was annexed by Russia in 2014, leading to ongoing international disputes over its status.



34 Pontos. Amisos circa 300-125 BC. Drachm AR 15 mm, 3,86 g Turreted head of Tyche-Hera right / Owl, with wings spread, standing facing on shield; monogram to inner right. Very Fine HGC 7, 233.

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35 Pontos. Amisos. Time of Mithradates VI Eupator 120-63 BC. Bronze Æ 22 mm, 8,65 g Wreathed head of Mithradates VI as young Dionysos right / AMIZOY, panther skin and thyrsos on cista mystica. Extremely Fine HGC 7, 243. Mithridates VI Eupator, the king of Pontus, was given the epithet "Eupator" as part of his royal title. "Eupator" in Greek means "benefactor" or "noble father," which was a common element in the titles of Hellenistic rulers. This epithet was used to emphasize the ruler's beneficence and connection to his people. The connection between Mithridates VI Eupator and the Greek god Dionysus appears to be based on his efforts to align himself with the mythology and symbolism associated with Dionysus. By adopting the name "Dionysus" as an extension of his own name, Mithridates sought to draw parallels between his rule and the mythical narratives of liberation, renewal, and resistance that were associated with Dionysus. Dionysus was a deity associated with wine, festivities, and freedom from societal norms. His stories often involved themes of overthrowing oppressive forces and establishing new beginnings. Mithridates might have chosen to associate himself with Dionysus in order to convey the message that he was a liberator and a figure who defied foreign rule, in his case against Rome, just as Dionysus defied conventions and brought about transformation.

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36 Pontos. Amisos. Time of Mithradates VI Eupator 120-63 BC. Bronze Æ 28 mm, 18,94 g Helmeted head of Athena right / ΑΜΙΣΟΝ, Perseus standing facing, holding harpa and head of Medusa; body of Medusa at feet, monograms to left and right. Very Fine HGC 7, 238. Mithridates VI Eupator, also known as Mithradates the Great (c. 134 BC - 63 BC), was a king of Pontus, a region in northeastern Anatolia (modern-day Turkey). He is often remembered for his fierce resistance against the expanding Roman Republic and his attempts to create a united front of eastern kingdoms against Rome. Mithridates was a skilled military leader and diplomat who sought to challenge Roman influence in the eastern Mediterranean. He is perhaps most famous for his multiple wars against Rome, known as the Mithridatic Wars. These wars were a series of conflicts that took place between Mithridates's kingdom of Pontus and the Roman Republic. One of the major motivations for Mithridates's resistance was his desire to protect his kingdom's independence and cultural identity from Roman encroachment. He believed that by uniting various eastern kingdoms against Rome, he could effectively counter Roman expansion. Mithridates is also renowned for his efforts to protect himself from assassination by poison. He is said to have ingested small doses of various poisons over time in order to build up an immunity, a practice known as "Mithridatism." This contributed to the legend of his resistance to poisoning. Despite his military prowess, Mithridates faced a series of defeats at the hands of the Romans. The Third Mithridatic War, which began in 73 BC, marked the end of his reign. He faced internal rebellions, and his power was increasingly diminished. In 63 BC, facing the approach of Roman forces led by the general Pompey, Mithridates took his own life.



37 Pontos. Amisos. Time of Mithradates VI Eupator circa 120-63 BC. Bronze Æ 28 mm, 19,80 g Laureate head of Zeus right / AMIΣOY, eagle standing left on thunderbolt, head right with wings spread. Very Fine SNG BM Black Sea 1144; HGC 7, 237. In the rich tapestry of Greek mythology and iconography, Zeus, the supreme deity of the pantheon, is intricately linked with two powerful symbols: the eagle and the thunderbolt. The eagle, often referred to as the "Aetos Dios" or "Eagle of Zeus," stands as a sacred emblem of Zeus. It serves as a powerful representation of his divine authority and omnipotence. This majestic bird is not merely a creature but a messenger of Zeus, carrying out his divine will and delivering his messages to both gods and mortals. In some compelling myths, Zeus himself takes on the form of an eagle, as seen in the abduction of Ganymede, underscoring the eagle's role as an extension of the god's power. The thunderbolt, known as "Keraunós" or "Bronté," symbolizes Zeus's mastery over the natural world. It embodies his control over the elements, especially the weather. The thunderbolt is the embodiment of his ability to cast lightning and summon thunder, often seen as expressions of his divine emotions and intentions. Holding the thunderbolt, Zeus exemplifies his supreme authority among the gods and his position as the ruler of both the heavens and the earthly realm. Together, the eagle and the thunderbolt in the iconography of Zeus create a vivid portrayal of his unparalleled power, marking him as the chief deity and king of the gods, with dominion over all realms, celestial and terrestrial. These symbols serve as enduring reminders of Zeus's majesty and omnipotence in the intricate world of Greek mythology.



38 Paphlagonia. Sinope circa 330-250 BC. Hemidrachm AR 14 mm, 2,74 g Head of Nymph Sinope left / ΣΙΝΩ, sea eagle standing facing left; wings spread, head turned left; monogram to right. Extremely Fine HGC 7, 394. In Greek mythology, Sinope was a nymph who was associated with the region of Paphlagonia, located on the southern coast of the Black Sea (modern-day Turkey). Sinope is believed to have been the daughter of Asopus, a river god, and Metope. The mythological story of Sinope varies, but a common version involves her being pursued by the god Apollo. In order to escape his advances, she fled to the sea and prayed to the gods to be transformed into a seal. Her plea was granted, and she became a seal, finding refuge in the Black Sea. The city of Sinope, also located in Paphlagonia, was said to be founded by Autolycus, the son of Hermes, and it was named after the nymph Sinope. This city grew to become a significant Greek colony known for its trade, culture, and history.

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39 Paphlagonia. Sinope circa 330-250 BC. Hemidrachm AR 12 mm, 1,41 g Head of Nymph Sinope facing slightly left / ΣΙΝΩ, sea eagle standing facing left; wings spread, head turned left. Very Fine RG 40; HGC 7, 396. The sea eagle, a potent symbol of maritime significance and natural environment, featured prominently on ancient coins from Paphlagonia, an ancient region in northern Anatolia (modern-day Turkey). Particularly notable in the coinage of cities like Sinope, this bird conveyed the region's coastal and aquatic ties, possibly alluding to maritime activities such as trade and fishing. Additionally, the sea eagle might have held cultural or even religious symbolism, representing connections between the mortal and divine realms. As an emblem, it offered a distinctive way for cities to assert their maritime identity, prosperity, and unique characteristics.

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40 Paphlagonia. Sinope circa 330-250 BC. Trihemiobol AR 10 mm, 1,49 g Head of Nymph Sinope facing slightly left / ΣΙΝΩ, sea eagle standing facing left; wings spread, head turned left. Very Fine RG 40; HGC 7, 396.

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41 Mysia. Kyzikos circa 480 BC. Diobol AR 10 mm, 1,21 g
Forepart of boar left with short mane and dotted truncation, to right, tunny upward / Head of roaring lion left with bristling mane, outstretched tongue, and dotted truncation, all within incuse square. Good Very Fine Von Fritze, Nomisma IX, Kyzikos, Gruppe II, 9 / Tafel V, 10-11. Kyzikos, an ancient Greek city located in the region of Mysia in Asia Minor (modern-day Turkey), minted coins that often featured a boar as a prominent symbol. The boar was an important and recognizable element on many of these coins and held significance for the city and its culture. The boar was a representation of Kyzikos's mythological and historical heritage. It was believed to be connected to a legend involving the mythical hero Heracles (Hercules in Roman mythology). According to the myth, Heracles fought and defeated a massive boar that was terrorizing the region around Kyzikos. This event became a central part of the city's identity, and the boar served as a symbol of Kyzikos's connection to the hero and its own heroic history. On the coins minted by Kyzikos, the boar was often depicted in various poses and styles, sometimes with inscriptions or other elements accompanying the image. These coins were widely circulated and played a significant role in trade and commerce within the ancient world.

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42 Mysia. Kyzikos circa 450-400 BC. Hemiobol AR 9 mm, 0,38 g
Forepart of boar to left; tunny upward to right / Head of roaring lion to left, with star to left; all within incuse square. Very Fine Von Fritze II, 14; SNG BnF 375.

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43 Mysia. Kyzikos circa 300-200 BC. Bronze Æ 27 mm, 13,27 g
Head of Kore Soteira to right, wearing oak wreath, her hair in
sphendone / K-Y Z-I, tripod; below, tunny right; to lower left,
monogram; to lower right, grain ear. Very Fine, double strike on
reverse cf. SNG von Aulock 1227. In ancient Greek religion and
mythology, Kore Soteira (also spelled "Core Soteira") is a title
given to the goddess Persephone. The name "Kore" means
"maiden" or "girl," and "Soteira" means "savior" or "deliverer."
Together, the title Kore Soteira translates to "Maiden Savior" or
"Maiden Deliverer." Persephone was the daughter of Zeus, the
king of the gods, and Demeter, the goddess of agriculture and
fertility. She was known as the Queen of the Underworld, as she
was abducted by Hades, the god of the underworld, and became
his wife. Persephone's abduction by Hades was a significant
event in Greek mythology and played a crucial role in explaining
the changing seasons, as her mother, Demeter, grieved for her
loss, causing the earth to become barren during the winter
months. The title Kore Soteira emphasizes Persephone's dual role
as both a maiden and a goddess with the power to bring salvation
or deliverance. It highlights her association with life, death, and
rebirth, as she was believed to play a pivotal role in the cycle of
nature and fertility. In ancient Greek religion, Persephone was
revered in various cults, especially in Eleusis, where she was
worshiped as part of the Eleusinian Mysteries, an important
religious ritual that involved secret initiation ceremonies. The
mysteries were dedicated to Demeter and Persephone and were
believed to offer spiritual benefits and a better afterlife to those
who participated in them.



44 Mysia. Kyzikos circa 300-200 BC. Bronze Æ 28 mm, 13,13 g
Prow to right / K-Y Z-I, boukranion; all within oak wreath. Very
Fine Overstruck on an earlier issue from Kyzikos (SNG Paris 436).
The "boukranion," an artistic motif resembling the frontal view of
an ox skull with curved horns, held diverse symbolism in ancient
cultures. In ancient Greece and Rome, it held sacrificial
importance, signifying offerings to deities and adorning
sanctuaries. Beyond rituals, the motif embodied agricultural
significance, representing prosperity and fertility due to the ox's
role in farming. Architectural contexts saw the boukranion as a
decorative embellishment, adorning buildings' friezes and
metopes. Its presence conveyed both artistic elegance and
meaningful symbolism. Furthermore, the motif's appearance in
funerary art tied to notions of transition and connection to natural
cycles. The boukranion's versatility across religious, agricultural,
and artistic contexts underscores its enduring appeal. Its visual
representation of reverence, abundance, and life's cycles serves
as a testament to the multifaceted layers of meaning embedded
in ancient art and culture.



45 Mysia. Lampsakos circa 500-450 BC. Obol AR 10 mm, 0,80 g
Janiform female head / Helmeted head of Athena left within
incuse square. Very Fine SNG BN 1129-31. "Janiform" refers to an
artistic or numismatic representation that depicts two faces
placed back-to-back on a single object, often sharing a single
neck or head. The term "Janiform" is derived from the Roman god
Janus, who was often depicted with two faces, each looking in
opposite directions, symbolizing his role as the god of transitions,
beginnings, and doorways. In art and numismatics, janiform
depictions are found in various cultures and time periods. They
can appear on sculptures, coins, amulets, pottery, and other
objects. The faces in janiform representations can be human,
divine, or even mythological beings. The janiform motif often
carries symbolic significance related to duality, transitions, or the
interaction between two opposing forces. In some cases, it can
symbolize past and future, life and death, or the merging of two
aspects, such as rulership and divinity.



46 Mysia. Pergamon circa 166-67 BC. Cistophoric Tetradrachm AR 29 mm, 12,65 g Serpent emerging from cista mystica; all within ivy wreath / Two serpents entwined around bow and bowcase; civic monogram to left, kerykeion to right. Nearly Extremely Fine SNG France 1700; SNG von Aulock 7462; Kleiner/Noe Serie 7. Ex Solidus Auction 46, Lot 153. The "cista mystica" stands as a mysterious and revered concept in the religious traditions of ancient Greece and Rome, particularly within the mystical worship of Dionysus, the god of wine, ecstasy, and revelry. This term refers to a sacred chest or box, which held profound significance in the context of the mystery religions that thrived during that era. These mystery religions, such as the Dionysian Mysteries, were shrouded in secrecy, their rituals known only to initiates. The "cista mystica" played a pivotal role in these initiation ceremonies, embodying layers of symbolism and spiritual significance. The chest itself, adorned with intricate designs often featuring snakes, ivy leaves, and other Dionysian symbols, represented themes of rebirth, transformation, and the mystical experiences sought by initiates. It was a vessel of enlightenment, a conduit for the journey from ignorance to revelation, mirroring the cyclical aspects of life, death, and rebirth that were central to Dionysian beliefs. Upon opening the "cista mystica," initiates encountered sacred objects, symbols, or even living creatures, all of which played a role in their spiritual transformation and awakening. It was a moment of profound significance, a glimpse into the deeper truths of existence. The "cista mystica" thus encapsulates the enigmatic and transformative nature of the ancient mystery religions, offering a tantalizing window into the spiritual practices and beliefs of a bygone era.



47 Troas. Assos circa 500-450 BC. Drachm AR 14 mm, 3,70 g
Griffin springing left / Head of roaring lion right within incuse square. Very Fine SNG Arikantürk 1, -; SNG Ashmolean 1050; SNG von Aulock -; SNG Copenhagen -. The griffin, a captivating mythical creature blending lion and eagle traits, held a recurring presence on ancient Greek coins. This fusion symbolized a harmonious blend of terrestrial and celestial powers. Griffins often guarded treasures, infusing coins with their intrinsic value. Beyond material wealth, they embodied divine safeguarding, serving as protectors of sacred domains. The creature's amalgamation of qualities embodied strength, courage, and regal authority, making it a potent emblem of power.

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48 Troas. Assos circa 450-400 BC. Hemiobol AR 9 mm, 0,50 g
Griffin right / Lions head right within incuse square Good Very Fine SNG Copenhagen -; SNG von Aulock -; SNG Ashmolean -; SNG München -; Weber 5318; BMC 3.

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49 Aiolis. Kyme circa 480-450 BC. Tetartemorion AR 6 mm, 0,18 g Head of horse to left / Quadripartite incuse square. Good Very Fine SNG Copenhagen -; SNG von Aulock -; Rosen -; Klein 332 var. (hemiobol, head of horse to right). Kyme, also known as Cumae in Latin, was an ancient Greek city located on the western coast of Italy, near the modern city of Naples. It was one of the oldest Greek colonies in Italy, founded around the 8th century BCE by settlers from the city of Chalcis in Euboea. Kyme held significant importance in the history of Magna Graecia, the region of southern Italy colonized by ancient Greeks. The city played a role in the interactions between Greek settlers and the indigenous Italic peoples of Italy. It was also known for its strategic location and its connections to trade and commerce. One of the most notable features of Kyme was the nearby cave known as the "Cave of the Sibyl." This cave was believed to be the dwelling place of the Cumaean Sibyl, a prophetic priestess in ancient Roman and Greek mythology. Additionally, Kyme was known for its artistic and cultural contributions. The city had a significant influence on the development of early Roman architecture and art due to its close proximity to Rome and its interactions with the Roman Republic. Over time, Kyme's significance declined, and the city was eventually overshadowed by other nearby cities, including Naples. The remains of Kyme can still be found in the modern town of Cuma, Italy, where archaeological sites provide insights into the history of this ancient Greek settlement.

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50 Aiolis. Kyme circa 480-450 BC. Tetartemorion AR 6 mm, 0,16 g Horse's head left / Quadripartite incuse square. Very Fine SNG Copenhagen -; SNG von Aulock -; Klein 332 var. (Hemiobol, horse's head right); Rosen -; Cf. CNG E-Auction 199, lot 180.

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51 Lesbos. Mytilene circa 454-428 BC. Sixth Stater or Hekte EL 10 mm, 2,52 g Laureate head of Apollo to right / Head of a calf to right within incuse square. Very Fine Bodenstedt 56; SNG Copenhagen 304; SNG von Aulock 1696.

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52 Lesbos. Unattributed Koinon mint circa 600-450 BC. Stater BI 19 mm, 12,72 g Plain scratched surface / Divided incuse square. Fine Not in the standart references. Ex Savoca Silver 88, Lot 111.

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53 Ionia. Ephesos circa 400-350 BC. ΕΓΚΑΙΠΙΟΣ, magistrate Tetradrachm AR 25 mm, 14,72 g E - Φ Bee with straight wings / ΕΓΚΑΙΠΙΟΣ, forepart of stag to right, head turned back to left; to left, date palm. Good Very Fine SNG von Aulock -; SNG Copenhagen -. Ephesus (Ephesos) was one of the most prominent and important cities in ancient Ionia. It was located near the coast of the Aegean Sea and was known for its strategic position as a major port and trade center. Ephesus was inhabited since the Bronze Age and became a prosperous city during the Classical and Hellenistic periods. It was renowned for its impressive architecture, including the Temple of Artemis, one of the Seven Wonders of the Ancient World. In Roman times, Ephesus became the capital of the Roman province of Asia and continued to be an important cultural and commercial hub. It was also a significant center of early Christianity. The Apostle Paul is said to have written his Letter to the Ephesians to the Christian community in the city. Today, the archaeological site of Ephesus is a popular tourist destination, attracting visitors from around the world to explore its well-preserved ruins, including the iconic Library of Celsus, the Great Theatre, and the Roman Agora. The ancient city of Ephesus stands as a remarkable testament to the rich history and legacy of Ionia and the ancient civilizations that once thrived in the region.

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54 Ionia. Ephesos circa 387-295 BC. ΔΑΝΑΟΣ, magistrate Tetradrachm AR 25 mm, 14,80 g Bee with straight wings; E-Φ flanking head / ΔΑΝΑΟΣ, forepart of stag right, head left; palm tree to left. Very Fine BMC 36. On Ephesian coins, the bee and stag are common symbols that hold significant cultural and religious importance for the ancient city of Ephesus, which was an influential Greek city in Asia Minor (modern-day Turkey). The Bee: The bee is a symbol associated with the city's patron goddess, Artemis. Ephesus was home to the magnificent Temple of Artemis, one of the Seven Wonders of the Ancient World. Artemis was often depicted with bees, and the insect was considered sacred to her. The presence of the bee on Ephesian coins serves as a tribute to the city's devotion to Artemis and her worship. The Stag: The stag, or deer, is another prominent symbol found on Ephesian coins. It is also associated with Artemis, as she was often depicted as the goddess of the hunt. The stag represents her connection to the natural world, particularly to hunting and wilderness. Additionally, the stag may symbolize the abundant wildlife and natural resources of the region around Ephesus.

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55 Ionia. Ephesos circa 340-325 BC. ΙΠΠΩΝΑΞ, magistrate Tetradrachm AR 25 mm, 15,64 g E - Φ, Bee with straight wings / ΙΠΠΩΝΑΞ, forepart of stag to right, head turned back to left; to left, date palm. Good Very Fine BMC -; SNG v. Aulock -; SNG Cop. -; SNG Kayhan -; P. Kinns, *The Pixodarus Hoard: Ephesus*, CH IX, class I obverse 166 (this coin as Ex "Magnesia hoard"). Ex Hirsch Auction 195, Lot 273. (1997). Ex Karl H. Kluger collection.

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56 Ionia. Ephesos circa 166-67 BC. Dated year 55=100/99 BC Cistophoric Tetradrachm AR 25 mm, 12,57 g Basket (cista mystica) from which snake coils, around, ivy wreath with fruits / Two snakes coiled around a bow case, between the snake heads, Artemis with bow advancing right, to left, monogram of EΦE, above NE (date), to right, torch. Extremely Fine Kleiner, Ephesus - ; Pinder -; SNG von Aulock -; BMC 166. Ex Solidus Auction 46, Lot 163.

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57 Ionia. Erythrai circa 500-480 BC. Hemiobol AR 7 mm, 0,34 g Rosette with central pellet within a diamond-shaped border / Quadripartite incuse square. Very Fine Not in the standard references. These little Hemiobols are also called Quincunx fractions. Quincunx fractions refer to a type of ancient coinage, particularly associated with the early coinage of Miletus and other nearby cities. The term "quincunx" describes a specific arrangement of five dots or points, resembling the pattern on the five side of a die. In the context of ancient coins, quincunx fractions typically feature a reverse design composed of five dots arranged in a quincunx pattern. This distinctive arrangement is notable for its regularity and visual appeal. Quincunx fractions were often used for small denominations and were part of the broader currency systems in the ancient world. These quincunx fractions are of historical importance because they are among the earliest examples of coinage, reflecting the innovative approach taken by ancient mints. The pattern's presence on coins from Miletus and potentially other cities demonstrates the interconnectedness of early coinage practices and the shared visual language used in their design.

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58 Ionia. Erythrai circa 480-450 BC. Hemiobol AR 6 mm, 0,35 g
Rosette / Simpler rosette within incuse square. Very Fine SNG
Kayhan -; SNG Copenhagen -; Klein 387. Erythrai, situated along
the western coast of present-day Turkey, was an ancient Greek
city with deep historical significance. It was one of the twelve
Ionian cities united in the Ionian League, a collective of Greek
city-states in Asia Minor. According to mythology, Erythrai was
founded by Erythros, a legendary figure and one of the sons of
Rhadamanthus, a prominent Cretan king. This mythical origin lent
the city its name. Erythrai played a pivotal role as a member of
the Ionian League, established to safeguard against potential
threats, particularly the Lydian Empire. This League fostered
cultural exchange and mutual defense. In the realm of culture,
Erythrai left an indelible mark. It was the birthplace of Heraclitus,
the revered philosopher and mathematician, renowned for his
doctrine of constant change and his famous adage "You cannot
step into the same river twice." Over time, Erythrai faced a series
of conquests, with powers like the Persians and Alexander the
Great asserting control. During the Hellenistic era, it fell under
the dominion of the Seleucid Empire and later the Roman
Republic. Today's archaeological site at Erythrai showcases the
remnants of its storied past. Notable structures include a
remarkably preserved theater, Roman baths, a temple venerating
Athena Polias, and various other ruins offering insights into the
city's urban layout and architectural prowess.

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59 Ionia. Kolophon circa 530-500 BC. Obol AR 8 mm, 0,82 g
Archaic head of Apollo right / Quadripartite incuse square. Very
Fine Kim & Kroll -; SNG Kayhan 352 var. (tetartemorion); SNG von
Aulock 1811 var. (hemiobol).

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60 Ionia. Magnesia ad Maeander circa 225-200 BC. In Name and types of Alexander III the Great of Macedon Tetradrachm AR 31 mm, 16,88 g Head of Herakles right, wearing lion skin headdress / ΑΛΕΞΑΝΔΡΟΥ, Zeus Aëtrophoros seated to left, holding sceptre; monogram below throne; maeander pattern in exergue. Very Fine Price -.

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61 Ionia. Miletos circa 525-475 BC. Diobol AR 10 mm, 1,25 g Forepart of lion to right, his head turned back to left / Star-shaped floral ornament within incuse square. Good Very Fine Klein 424; SNG Keckman 273; SNG von Aulock 2080. The symbol associated with the ancient Milesian city of Miletus is often a lion's head. The lion held a significant place in Miletian culture and coinage, as it was featured on various coins minted in Miletus. This emblem represented the city's identity and was a nod to its artistic, cultural, and historical significance. The lion symbol also reflected Miletus' prominence as a trade hub and its connections with other civilizations in the region. It's important to note that the lion symbol might have variations in its depiction, with some coins showing a frontal view of a lion's head, while others may have a more stylized or abstract representation. Overall, the lion symbol of Miletus served as a visual representation of the city's heritage, artistry, and influence in the ancient world.

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62 Ionia. Miletos circa 525-475 BC. Diobol AR 9 mm, 1,19 g Forepart of lion to right, his head turned back to left / Star-shaped floral ornament within incuse square. Good Very Fine Klein 424; SNG Keckman 273; SNG von Aulock 2080. The star-shaped floral ornament on Miletus coins is known as a "rosette." It's a common decorative motif found on various ancient coins, including those minted in Miletus. The rosette design typically features radiating petals arranged in a circular or star-like pattern, resembling a stylized flower or rosette. On Miletus coins, the rosette often appears as an additional design element, accompanying other symbols or images, such as the lion's head or other mythological figures. This rosette motif was used to enhance the visual appeal of the coins and add artistic intricacy to their design. The presence of rosettes on coins from Miletus and other ancient cities reflects the aesthetic sensibilities of the time, as well as the importance of decorative elements in numismatic art. These rosettes can vary in complexity and style, showcasing the craftsmanship and creativity of ancient coin makers.



63 Ionia. Miletos circa 525-475 BC. Diobol AR 10 mm, 1,20 g Forepart of lion to right, his head turned back to left / Star-shaped floral ornament within incuse square. Nearly Extremely Fine Klein 424; SNG Keckman 273; SNG von Aulock 2080. Miletus is credited with being one of the earliest cities to issue its own coins, contributing to the development of coinage as a standardized form of currency. The earliest coins of Miletus are known for their use of electrum, a natural gold-silver alloy found in the region. These coins are often referred to as "Lydian Lion" coins due to their distinctive design featuring a lion's head. The Lydian Lion coins are typically attributed to Alyattes of Lydia, who ruled from around 610 to 560 BC. They display a stylized lion's head on one side and a simple incuse punch on the reverse. The design's uniqueness and consistency across these coins set a precedent for standardized coinage. These early coins were significant in shaping the concept of money as we know it today, providing a means of exchange that was universally recognized within and beyond Miletus. The practice of using a consistent design on coins became a crucial aspect of coinage evolution, with other cities and regions subsequently adopting similar practices. The historical and numismatic importance of Miletus' early coins lies in their role as pioneers in the development of standardized currency and their influence on the wider monetary system of the ancient world.



64 Ionia. Teos circa 550 BC. Hemidrachm AR 13 mm, 3,41 g Forepart of a griffin to right / Incuse square punch. Very Fine SNG von Aulock 2253. The Griffin, also spelled Gryphon or Gryphon, is a mythical creature with the body of a lion and the head and wings of an eagle. It is a popular creature in various mythologies and folklore, often representing strength, courage, and guardianship. In ancient Greek mythology, Griffins were believed to be the guardians of treasures and sacred places, serving as protectors of the divine. They were seen as majestic and noble creatures, combining the attributes of the king of beasts (the lion) and the king of birds (the eagle). Griffins are also found in other cultures, including Persian, Egyptian, and Mesopotamian mythology. In these traditions, they were associated with royalty, divinity, and protection.

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65 Ionia. Teos circa 550-500 BC. Tetartemorion AR 6 mm, 0,19 g Head of a griffin to right / Quadripartite incuse square. Very Fine Balcer Group XXXIII, 75; SNG Kayhan 602-3.

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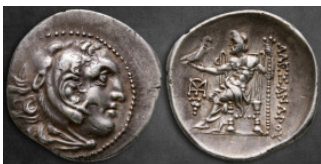
66 Islands off Ionia. Chios circa 490-435 BC. Didrachm AR 18 mm, 7,75 g Sphinx seated left; amphora to left / Quadripartite incuse square. Fine HGC 6, 1118; Mavrogordato 16. Ex Savoca Silver 25, 220. The Sphinx, epitomized by the Great Sphinx of Giza, stands as a profound symbol of ancient mystery and wonder. This enigmatic creature, with its lion's body, human head, and wings, is a testament to the remarkable architectural prowess of ancient Egypt. The Great Sphinx, believed to have been built during the reign of Pharaoh Khafre around 2500 BC, guards the Giza Plateau near the Pyramids. It looms at 66 feet tall and 240 feet long, gazing serenely into the horizon. Steeped in symbolism, the Sphinx embodies riddles and puzzles. In Greek mythology, it posed a cryptic riddle to those who approached, devouring those who failed. Oedipus famously unraveled its conundrum: "Man." In ancient Egypt, it was a guardian figure, linked to the sun god Ra, and a protector of the pharaoh and his tomb.

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67 Islands off Ionia. Chios circa 400-380 BC. Drachm AR 13 mm, 3,44 g Sphinx seated left, to left, grape bunch above amphora, to right, dolphin left / Quadripartite incuse square. Very Fine Mavrogordato 38; HGC 6, 1124.

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68 Islands off Ionia. Chios circa 290-275 BC. In the name and types of Alexander III of Macedon Drachm AR 22 mm, 4,06 g Head of Herakles to right, wearing lion skin headdress / ΑΛΕΞΑΝΔΡΟΥ; Zeus seated left on throne, right leg drawn back, holding long scepter in his left hand and, in his right, eagle standing right with closed wings; monogram in left field, grapes below monogram. Good Very Fine Price 2317; HGC 6, 1131.

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69 Islands off Ionia. Chios. ΑΣΜΕΝΟΣ (Asmenos), magistrate after 84 BC. Bronze ΑΕ 17 mm, 2,87 g Sphinx seated left / ΧΙΟC ACME-NOC, amphora. Very Fine BMC Ionia, pg.339, 105; cf. SNG von Aulock 2280 (aphlaston before Sphinx); cf. SNG Copenhagen 1636-1637 (aplustre before Sphinx).

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70 Caria. Halikarnassos circa 500-400 BC. Obol AR 9 mm, 0,86 g Α-ΛΙ (ΛΙ ligate), forepart of Pegasus right / Head of goat on leash right, within incuse square. Very Fine SNG Copenhagen 336 var. (no legend on obverse); SNG Kayhan 755 var. (same). Pegasus, often spelled as "Pegasos," is a mythical creature from Greek mythology. It is a winged horse that is famous for its association with heroes and stories from ancient Greece. Pegasus is typically depicted as a magnificent white horse with wings, allowing it to fly. Pegasus has its origins in the myth of the Gorgon Medusa. According to the myth, Pegasus was born from the blood of Medusa after she was slain by the hero Perseus. Pegasus emerged from her neck after it was severed by Perseus' sword. One of the most famous stories involving Pegasus is its connection to the hero Bellerophon. With the help of the goddess Athena, Bellerophon tamed Pegasus and used the winged horse to defeat the fearsome monster Chimera. Pegasus also played a role in various other mythological tales and adventures.

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71 Caria. Kindya circa 510-480 BC. Tetrobol AR 11 mm, 1,75 g Head of ketos to right / Geometric pattern within incuse square. Very Fine SNG Kayhan 813-4. In ancient Greek mythology, a "ketos" (plural: ketoi) refers to a sea monster, often depicted as a giant sea serpent or a creature with a combination of fish and serpent features. The concept of the ketos was prevalent in Greek mythology and art, and it had a significant presence in various stories and legends. One of the most famous tales involving a ketos is the story of Andromeda. According to the myth, Andromeda, the daughter of King Cepheus and Queen Cassiopeia of Ethiopia, was chained to a rock as a sacrifice to a ketos. The sea monster was sent by the god Poseidon in response to Cassiopeia's boasting that her daughter was more beautiful than the Nereids (sea nymphs). Andromeda was later rescued by the hero Perseus, who slew the ketos and saved her from her fate. Ketoi were often associated with the perils of the sea and represented the dangers that sailors and travelers faced while navigating treacherous waters. They were also symbolic of chaos and the untamed forces of nature.

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72 Caria. Knidos circa 205-190 BC. In the name and types of Alexander III of Macedon Tetradrachm AR 29 mm, 16,77 g Head of Herakles right, wearing lion skin headdress / [ΑΛΕ]ΞΑΝΔΡΟΥ, Zeus Aëtrophoros seated left, holding eagle and sceptre; in left field, monogram above prow left. Good Very Fine Price 2472; Mektipini 418.

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73 Islands off Caria. Rhodos. Kamiros circa 550-500 BC. Obol AR 8 mm, 0,59 g Fig leaf / Rough incuse square. Very Fine HGC 6, 1392; SNG Keckman 328-34; SNG von Aulock 2781.

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74 Islands off Caria. Rhodos. Kamiros circa 480-460 BC. Trihemiobol AR 10 mm, 1,53 g Fig leaf / Rough incuse square. Very Fine HN Online 776; HGC 6, 1387.

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75 Islands off Caria. Rhodos. Kamiros circa 425-408 BC. Chalkous Æ 8 mm, 1,40 g Fig leaf / K - A, wheel of four spokes. Very Fine HGC 6, 1395; HN online 780.

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76 Islands off Caria. Rhodos. Kamiros circa 425-408 BC. Chalkous Æ 10 mm, 1,45 g Fig leaf / K - A, wheel of four spokes. Very Fine HGC 6, 1395; HN online 780.

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77 Satraps of Caria. Mylasa. Hekatomnos 392-377 BC. Tetartemorion AR 5 mm, 0,22 g Forepart of lion right, head reverted / Head of Apollo facing slightly left. Very Fine Klein 507; Konuk, Identities 5-6; SNG Tübingen 3312.

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78 Lycia. Phaselis circa 211-210 BC. In the name and types of Alexander III of Macedon. Dated CY 8=211/10 BC Tetradrachm AR 33 mm, 16,99 g Head of Herakles right, wearing lion skin headdress / ΑΛΕΞΑΝΔΡΟΥ, Zeus Aëtophoros seated to left, holding sceptre; Φ above H in left field. Very Fine Price 2843; Müller -; DCA 315.

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79 Lycia. Phaselis circa 211-210 BC. In the name and types of Alexander III of Macedon. Dated CY 8=211/10 BC Tetradrachm AR 33 mm, 16,72 g Head of Herakles right, wearing lion skin headdress / ΑΛΕΞΑΝΔΡΟΥ, Zeus Aëtophoros seated to left, holding sceptre; Φ above H in left field. Nearly Extremely Fine Price 2843; Müller -; DCA 315

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80 Pamphylia. Aspendos circa 205-204 BC. In the name and types of Alexander III of Macedon Tetradrachm AR 33 mm, 16,54 g Head of Herakles to right, wearing lion skin headdress / Zeus Aëtophoros seated to left, holding sceptre; Σ above H to left in left field; ΑΛΕΞΑΝΔΡΟΥ to right. Good Very Fine Price 2888; DCA 312.

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81 Pamphylia. Perge circa 202-201 BC. In the name and types of Alexander III of Macedon Tetradrachm AR 32 mm, 16,95 g Head of Herakles to right, wearing lion skin headdress / Zeus Aëtophoros seated to left, holding sceptre; K over sphinx seated to left in left field; ΑΛΕΞΑΝΔΡΟΥ to right. Good Very Fine Price 2933; Müller -.

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82 Pamphylia. Perge circa 198-197 BC. In Name and types of Alexander III the Great of Macedon Tetradrachm AR 30 mm, 16,91 g Head of Herakles right, wearing lion skin headdress / ΑΛΕΞΑΝΔΡΟΥ, Zeus Aëtophoros seated to left, holding sceptre; ΚΔ (date) in left field. Good Very Fine Price 2398; DCA 314.

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83 Pamphylia. Perge circa 193-192 BC. In Name and types of Alexander III the Great of Macedon Tetradrachm AR 29 mm, 16,92 g Head of Herakles right, wearing lion skin headdress / ΑΛΕΞΑΝΔΡΟΥ, Zeus Aëtophoros seated to left, holding sceptre; ΚΘ (date) in left field. Very Fine Price 2943; Mektepini 541; Propontis 133-136.

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84 Pamphylia. Side circa 205-100 BC. Tetradrachm AR 33 mm, 16,68 g Head of Athena to right, wearing crested Corinthian helmet / Nike advancing to left, holding wreath in her right hand; to left, pomegranate above monogram and winged thunderbolt . Very Fine Seyrig, Side 13; SNG BnF -; BMC 32; SNG von Aulock 4783.

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85 Pamphylia. Side circa 205-100 BC. Tetradrachm AR 28 mm, 16,85 g Head of Athena to right, wearing crested Corinthian helmet / Nike advancing left, holding wreath in her right hand; to left, pomegranate, CT below. Very Fine SNG Paris -; SNG von Aulock 4792.

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86 Pamphylia. Side circa 205-100 BC. Tetradrachm AR 33 mm, 16,93 g Head of Athena to right, wearing crested Corinthian helmet / Nike advancing left, holding wreath in her right hand; to left, pomegranate, ΣTH below. Good Very Fine SNG France 708.

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87 Pamphylia. Side circa 205-100 BC. ΔEI- (Dei-), magistrate Tetradrachm AR 31 mm, 16,80 g Helmeted head of Athena right / Nike walking left, holding wreath, pomegranate in left field; ΔEI below. Extremely Fine BMC 25-26; SNG France III, 674-676; Paris 534-535; SNG Post 374; SNG Cop 392; SNG von Aulock 4786.

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88 Lycaonia. Laranda circa 324-323 BC. Obol AR 10 mm, 0,52 g Baaltars seated left, holding grain ear, grape bunch, and sceptre / Forepart of wolf right; inverted crescent above; all within circular border of pellets. Very Fine Göktürk 82; SNG BN 443 (Cilicia); SNG Levante 223 (Cilicia).

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89 Cilicia. Tarsos. Mazaios, Satrap of Cilicia 361-334 BC. Obol AR 11 mm, 0,44 g The Great King of Persia, wearing crown and elaborate robes, seated right on a throne with a back terminating in a swan's head; holding a long sceptre in his left hand and a lotos in his right / Lion pouncing to right, attacking a bull kneeling to right. Very Fine Casabonne series 6; SNG Levante 183 (as Myriandros); SNG Paris 426-427 (as Myriandros). Mazaios, a notable historical figure, played a crucial role in the late stages of the Achaemenid Empire, also known as the Persian Empire. He held the position of satrap, or governor, in the province of Cilicia, located in the southeastern region of present-day Turkey. His tenure as satrap occurred during the 4th century BC, a pivotal era marked by interactions with Alexander the Great. Cilicia held strategic importance due to its location at the crossroads of key trade routes and its geographical position between Asia Minor and the Levant. As satrap, Mazaios was entrusted with governing this significant province. One of the defining moments of Mazaios' career was his involvement in the military campaigns led by Darius III, the Persian king, against Alexander the Great. Notably, he commanded a considerable portion of the Persian forces at the Battle of Issus in 333 BC. However, this battle ended in defeat for the Persians, with Alexander emerging as the victor. In a remarkable shift of allegiance, Mazaios later aligned himself with Alexander's administration, continuing his role as the satrap of Cilicia under Macedonian rule. This change in loyalty allowed him to maintain his influence and standing in the region.



90 Kings of Cappadocia. Gaziura. Ariarathes I 333-322 BC. Drachm AR 20 mm, 5,30 g Baaltars seated left on throne, head facing, holding lotus-tipped sceptre, grain ear, grape bunch and eagle / Griffin left attacking stag left; Aramaic legend below. Nearly Very Fine Simonetta 3a; HGC 7, 791. Ariarathes I of Cappadocia stands as a foundational figure in the history of ancient Anatolia, where his reign marked the birth of the influential Cappadocian Kingdom. He ascended to power in the late 4th century BC or early 3rd century BC, solidifying his position as the first ruler of this kingdom. One of Ariarathes I's notable contributions was the introduction of Greek Hellenistic culture to Cappadocia. Embracing Greek customs and promoting Greek art and learning, he established a cultural bridge between Anatolia and the wider Hellenistic world. Ariarathes I was not merely a patron of culture; he was also a shrewd diplomat. He forged strategic alliances with neighboring Hellenistic states, including the Seleucid Empire, demonstrating a keen understanding of the complex political dynamics of the era. His reign was characterized by territorial expansion and military campaigns, which solidified the influence of Cappadocia in the region. Yet, it was not without challenges, as he had to navigate conflicts and rivalries with neighboring powers. Upon his death, Ariarathes I left a legacy that extended beyond his time. His son, Ariarathes II, continued his dynasty's rule, and the Cappadocian Kingdom thrived, serving as a cultural and political crossroads in Anatolia.



91 Seleukid Kingdom. Babylon. Seleukos I Nikator 312-281 BC. In the name and types of Alexander III of Macedon Tetradrachm AR 26 mm, 17,02 g Head of Herakles to right, wearing lion skin headdress, paws tied beneath chin / ΒΑΣΙΛΕΥΣ ΑΛΕΞΑΝΔΡΟΥ, Zeus seated left on high-backed throne, right leg drawn back, his feet resting on a low foot rest, holding long scepter in his left hand and, in his right, eagle standing right with closed wings, H in left field, monogram in wreath beneath throne. Very Fine Price 3708. Seleucus I Nicator (358 BC - 281 BC) was one of the generals of Alexander the Great and one of the Diadochi, the group of military leaders who competed for control of Alexander's empire after his death in 323 BC. Seleucus became the founder of the Seleucid Empire, which encompassed much of the territory conquered by Alexander in the eastern part of his empire. After Alexander's death, Seleucus initially served under Perdiccas, one of the other Diadochi, but he eventually broke away and established his own rule. He managed to carve out a vast empire that stretched from Anatolia (modern-day Turkey) to the Indian subcontinent. His rule extended over areas including Persia, Mesopotamia, and parts of Central Asia. Seleucus is known for his strategic and administrative abilities. He engaged in wars and diplomatic maneuvers to consolidate and expand his empire, facing challenges from other Diadochi and local rulers. He also established many new cities, several of which were named after him, such as Seleucia. Seleucus's reign was marked by a fusion of Greek and indigenous cultures, often referred to as Hellenistic culture. He encouraged the integration of Greek settlers and soldiers with the local populations, which led to the spread of Greek language, architecture, and customs throughout his empire. Seleucus I Nikator's dynasty, the Seleucid dynasty, ruled for several generations, but over time, the empire faced internal strife and external pressures from neighboring powers like the Parthians and the Romans. The Seleucid Empire gradually declined and eventually fell, with its remnants being absorbed by other empires.



92 Seleukid Kingdom. Uncertain mint 6A in Babylonia. Seleukos I Nikator 312-281 BC. In the name and types of Alexander III of Macedon. Struck circa 308-304 BC Tetradrachm AR 26 mm, 17,16 g Head of Herakles to right, wearing lion skin headdress, paws tied beneath chin / [B]ΑΣΙΛΕΩΣ ΑΛΕΞΑΝΔΡΟΥ, Zeus seated left on high-backed throne, his feet resting on a low foot rest, holding long scepter in his left hand and, in his right, eagle standing right with closed wings, anchor and monogram in left field, monogram beneath throne. Good Very Fine Price 3441; Müller 1495; SC 67.5a; HGC 9, 10d. Ex Savoca Silver 31, Lot 229.

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93 Seleukid Kingdom. Antioch on the Orontes. Antiochos II Theos 261-246 BC. Tetradrachm AR 29 mm, 16,63 g Diademed head of Antiochos II to right / ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ, Apollo seated left on omphalos, holding arrow in his right hand and resting his left on grounded bow, monogram of ΑΕ in exergue. Very Fine SC -

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94 Seleukid Kingdom. Antioch. Antiochos III Megas 222-187 BC. Tetradrachm AR 28 mm, 17,05 g Diademed head right / ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ, Apollo seated to left on omphalos, holding arrow and resting on grounded bow; letters Ω (upside down) and P in outer left field. Very Fine SC 1043.8; WSM 1071. Antiochus III Megas, widely known as Antiochus III the Great, was a significant figure in the Hellenistic period, reigning over the vast Seleucid Empire from 222 BC to 187 BC. His rule is characterized by ambitious military campaigns and strategic diplomacy, leaving a lasting impact on the ancient world. Antiochus III ascended the Seleucid throne during a challenging era, with the empire's influence waning. Determined to restore its former glory, he embarked on an impressive series of military expeditions. One of his most notable achievements was the successful invasion of Egypt, which led to the recovery of territories in Asia Minor, the Levant, and even parts of Greece. However, his ambitions weren't without opposition. The Fourth Syrian War against Egypt, though initially victorious, ultimately saw a defeat at the Battle of Raphia. Furthermore, his efforts to expand into Asia Minor brought him into direct conflict with the formidable Roman Republic. Antiochus III's conflict with Rome resulted in the Peace of Apamea in 188 BC, a treaty that forced him to surrender territories and curtailed his territorial aspirations. Despite the setbacks, his reign left a significant mark on the Seleucid Empire's history, symbolizing a brief resurgence of power. Tragically, Antiochus III's life came to an untimely end when he was assassinated in 187 BC during an eastern campaign. His legacy is one of both ambition and limitation, a ruler whose grand designs clashed with the growing might of Rome, shaping the destiny of the Seleucid Empire and the broader course of history in the Hellenistic era.

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95 Seleukid Kingdom. Antioch. Antiochos III Megas 222-187 BC. Tetradrachm AR 30 mm, 17,12 g Diademed head right / ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ, Apollo seated to left on omphalos, holding arrow and resting on grounded bow; tripod to outer left. Extremely Fine SC 1044.2; SNG Spaer 543; HGC 9, 447u.

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96 Seleukid Kingdom. Antioch on the Orontes. Antiochos III Megas 222-187 BC. Tetradrachm AR 30 mm, 17,08 g Diademed head to right / ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ, Apollo Delphios seated to left on omphalos, testing arrows and resting on grounded bow; tripod to outer left. Extremely Fine SC 1044.2; SNG Spaer 543; HGC 9, 447u.

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97 Seleukid Kingdom. "Rose" mint, possibly Edessa. Antiochos III Megas 222-187 BC. Tetradrachm AR 27 mm, 17,14 g Diademed head right / ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ, Apollo seated to left on omphalos, holding arrow and resting on grounded bow; rose in left field, monogram in right field. Very Fine SC 1121.2a; HGC 9, 447bb.

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98 Seleukid Kingdom. "Rose" mint, possibly Edessa. Antiochos III Megas 222-187 BC. Struck circa 222-211 BC Tetradrachm AR 28 mm, 17,09 g Diademed head right / ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ, Apollo seated to left on omphalos, holding arrow and resting on grounded bow; monogram to outer left. Very Fine SC 1121.1 var. (monogram); ESM 392, dies A1/P2 corr. (monogram); HGC 9, 447bb.

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99 Seleukid Kingdom. Soloi. Antiochos III Megas 222-187 BC. Tetradrachm AR 28 mm, 17,13 g Diademed head right / ΒΑΣΙΛΕΩΣ / ΑΝΤΙΟΧΟΥ, Apollo seated left on omphalos, testing arrow and resting hand upon bow. Controls: ΔΙ to left, monogram to right. Extremely Fine SC 1021.3.

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100 Seleukid Kingdom. Uncertain 'ΔΙ' mint (Damaskos?). Antiochos III Megas 222-187 BC. Tetradrachm AR 27 mm, 17,07 g Diademed head right / ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ, Apollo seated to left on omphalos, holding arrow and resting on grounded bow; ΔΙ in exergue. Extremely Fine SC 1113.1; HGC 9, 447y.

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101 Seleukid Kingdom. 'ΔI' mint. Antiochos III Megas 222-187 BC. Struck circa 202-187 BC Tetradrachm AR 27 mm, 17,07 g Diademed head right, ΔI behind / ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ, Apollo seated to left on omphalos, holding arrow and resting on grounded bow; ΔI in exergue. Extremely Fine SC 1110b; HGC 9, 447y.

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102 Seleukid Kingdom. Antioch on the Orontes. Antiochos IV Epiphanes 175-164 BC. "Egyptianizing" series Bronze Æ 37 mm, 44,95 g Laureate head of Zeus-Serapis to right, wearing tainia with Osiris cap at tip / ΒΑΣΙΛΕΩ[Σ] ΑΝΤΙΟΧΟ[Υ] ΘΕΟΥ ΕΠΙΦΑΝΟΥΣ, eagle standing right on thunderbolt, wings closed. Very Fine SC 1413; SNG Spaer 979; HGC 9, 643. The "Osiris cap" or "crown of Osiris" is a distinctive headdress often associated with the ancient Egyptian god Osiris. Osiris is one of the most important deities in Egyptian mythology, and he was associated with the afterlife, resurrection, and fertility. The Osiris cap is typically depicted as a tall, white crown with a conical shape and two feathers emerging from the top. This crown is sometimes referred to as the "atef crown." The two feathers are often interpreted as ostrich feathers, symbolizing truth and justice, and they are frequently depicted as long and elegant plumes. In Egyptian art and mythology, Osiris is often shown wearing this crown as a symbol of his divine authority and role as the god of the afterlife. The atef crown represents his sovereignty over the underworld and his role in the resurrection of the dead.

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103 Seleucid Kingdom. Antioch on the Orontes. Philip I Philadelphos 95-75 BC. Tetradrachm AR 28 mm, 15,57 g Diademed head right / ΒΑΣΙΛΕΩΣ ΦΙΛΙΠΠΟΥ ΕΠΙΦΑΝΟΥΣ ΦΙΛΑΔΕΛΦΟΥ, Zeus Nikephoros seated left, monogram below throne; N in exergue; all within wreath. Good Very Fine SC 2463.3e. Philip I Philadelphos ruled jointly with his twin brother Antiochus XI Epiphanes as co-regents over the Seleucid Empire. Philip I Philadelphos and Antiochus XI Epiphanes were sons of the Seleucid king Antiochus VIII Grypos and his wife Tryphaena. After the death of their father, they assumed joint rule over the empire. Their co-regency is believed to have occurred around 94 BC. The co-rule of Philip I Philadelphos and Antiochus XI Epiphanes took place during a time of internal strife and fragmentation within the Seleucid Empire. Various factions and contenders for power emerged, leading to instability and conflicts.

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104 Seleucid Kingdom. Uncertain mint 127 in Cilicia, probably Tarsos. Philip I Philadelphos 95-75 BC. Tetradrachm AR 28 mm, 16,04 g Diademed head to right / Zeus Nikephoros seated to left on throne; ΒΑΣΙΛΕΩΣ ΦΙΛΙΠΠΟΥ to right, ΕΠΙΦΑΝΟΥΣ ΦΙΛΑΔΕΛΦΟΥ to left, two monograms in outer left field, monogram under throne; all within wreath. Extremely Fine SC 2460a; HGC 9, 1316.

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105 Phoenicia. Arados circa 380-350 BC. Obol AR 9 mm, 0,81 g Laureate head of Ba'al-Arwad right / Galley right over waves. Very Fine HGC 10, 46. Baal Arwad refers to the main god worshipped on the island city-state of Arwad, an ancient Phoenician settlement located off the coast of modern-day Syria. Arwad was one of the most prominent Phoenician city-states and played a significant role in trade and maritime activities in the Mediterranean. The worship of Baal Arwad was a central aspect of the island's religious practices. Baal Arwad was likely a local manifestation or adaptation of the broader deity Baal, who was associated with fertility, agriculture, and the forces of nature in Phoenician culture. The people of Arwad would have emphasized aspects of Baal's power that were relevant to their maritime and island lifestyle.

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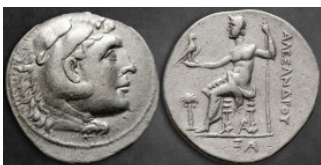
106 Phoenicia. Arados circa 380-351 BC. Obol AR 10 mm, 0,48 g Laureate and bearded head of Ba'al-Arwad to right / Galley to right with waves below, phoenician legend above. Extremely Fine Not in the standart references; cf. Nomos Auction 19, Lot 216.

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107 Phoenicia. Arados circa 199-198 BC. In Name and types of Alexander III the Great of Macedon Tetradrachm AR 28 mm, 16,97 g Head of Herakles right, wearing lion skin headdress / ΑΛΕΞΑΝΔΡΟΥ, Zeus Aëtrophoros seated to left, holding sceptre; Palm tree in left field; monogram below throne; [ΞΑ] (date) in exergue. Extremely Fine Price 3391; DCA 771.

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108 Phoenicia. Arados circa 199-198 BC. In the name and types of Alexander III of Macedon Tetradrachm AR 31 mm, 17,03 g Head of Herakles to right, wearing lion skin headdress / Zeus Aëtrophoros seated to left, holding sceptre; palm tree left field; ΑΛΕΞΑΝΔΡΟΥ to right; monogram below throne, ΞΑ (date) in exergue. Very Fine Price 3391.

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109 Persia. Achaemenid Empire. Sardeis. Time of Xerxes I to Darios II 485-420 BC. Siglos AR 16 mm, 5,49 g Persian king or hero, wearing kidaris and kandys, quiver over shoulder, in kneeling-running stance right, holding spear and bow; c/m / Incuse punch. Very Fine Carradice Type IIIb, Group A/B (pl. XII, 17); Meadows, Administration 322; BMC Arabia pl. XXV, 17; Sunrise 25.

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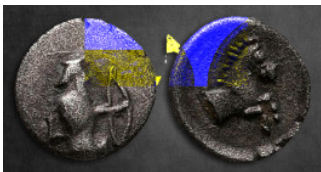
110 Persia. Achaemenid Empire. Sardeis. Time of Xerxes I to Darios II 485-420 BC. Siglos AR 18 mm, 5,56 g Persian king or hero, wearing kidaris and kandys, quiver over shoulder, in kneeling-running stance right, holding spear and bow / Incuse punch. Very Fine Carradice Type IIIb, Group A/B (pl. XII, 17); Meadows, Administration 322; BMC Arabia pl. XXV, 17; Sunrise 25.

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111 Persia. Achaemenid Empire. Sardeis. Time of Xerxes II to Artaxerxes II 420-375 BC. Siglos AR 15 mm, 5,50 g Persian king in kneeling-running stance right, holding bow and dagger / Incuse square punch. Very Fine Carradice Type IVA; GRPC S28; Klein 763; SNG Kayhan 1031.

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112 Persia. Achaemenid Empire. Uncertain mint. Time of Artaxerxes III to Darios III circa 350-333 BC. Tetartemorion AR 6 mm, 0,16 g Persian king or hero, wearing kidaris and kandys, in kneeling-running stance right, holding dagger in right hand, bow in left / Forepart of horse right. Very Fine Sunrise 101; Corfù Type 7, 77-80.

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113 Persia. Achaemenid Empire. Uncertain mint in Cilicia circa 400-300 BC. Tetartemorion AR 6 mm, 0,12 g Persian king or hero in kneeling-running stance right, wearing kidaris and kandys, holding knife and bow / Helmeted head of Athena left within incuse circle. Very Fine Troxell & Kagan 12; Sunrise 94.

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114 Persia. Achaemenid Empire. Uncertain mint in Cilicia. Time of Artaxerxes II to Darius III 375-330 BC. Tetartemorion AR 5 mm, 0,21 g Persian king or hero in kneeling-running stance right, wearing kidaris and kandys, holding dagger and bow / Female head facing slightly left. Very Fine SNG France -; SNG Levante -; Göktürk -; Winzer -; BMC p. 239, 4; Sunrise 98.

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115 Persia. Istakhr (Persepolis). Uncertain king 100-1 BC. Obol AR 8 mm, 0,26 g Draped and bearded male bust to left, wearing mural crown / Two stylized diadems. Good Very Fine Sunrise 650; Alram 622.

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116 Kings of Armenia. Tigranocerta. Tigranes II "the Great" 95-56 BC. Tetradrachm AR 26 mm, 15,68 g Draped bust of Tigranes II to right, wearing five-pointed tiara decorated with comet star between two eagles / ΒΑΣΙΛΕΩΣ - ΤΙΓΡΑΝΟΥ, the Tyche of Tigranocerta, turreted and veiled, seated right on rock, holding long palm frond in her right hand; below, river-god Araxes swimming right; on rock, monogram; in field to right, all within wreath. Good Very Fine Kovacs 74.2; SCADA Group 1; CAA 19; ACV 3. Tigranes II, also known as Tigranes the Great, reigned as the king of Armenia from 95 BC to 55 BC. A member of the Artaxiad dynasty, he led Armenia to unprecedented expansion. Leveraging the decline of the Parthian and Seleucid Empires, Tigranes rapidly grew his kingdom, forming an alliance with Mithridates VI of Pontus by marrying his daughter. His empire extended from the Pontic Alps to Mesopotamia, with Tigranocerta as his new capital. Tigranes valued Greek culture, attracting scholars to his court. Tensions with Rome escalated as Mithridates sought refuge, resulting in defeats in 69 BC and 68 BC by Roman forces led by Lucullus and Pompey respectively. Tigranes surrendered in 66 BC, keeping Armenia's core while losing conquered lands. His rule continued as a Roman ally until his death around 55 BC. Tigranes the Great's legacy lies in Armenia's territorial peak, cultural exchange, and his role in regional power dynamics.

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117 Kings of Armenia. Tigranocerta. Tigranes II "the Great" 95-56 BC. Tetradrachm AR 27 mm, 15,76 g Draped bust of Tigranes II to right, wearing five-pointed tiara decorated with comet star between two eagles / ΒΑΣΙΛΕΩΣ - ΤΙΓΡΑΝΟΥ, The Tyche of Tigranokerta, turreted and veiled, seated right on rock, holding long palm frond in her right hand; below, river-god Araxes swimming right; on rock, monogram; in field to right, monogram of AP; all within wreath. Good Very Fine Kovacs 74.1. Tigranokerta was a city founded by the Armenian King Tigranes the Great in the 1st century BC. The city's name is a combination of "Tigranes" and "kerta," meaning "city" in Armenian. The city was strategically located and served as an important center in the region. The Tyche of Tigranokerta coin features the image of the goddess Tyche. Tyche is often depicted as a crowned woman, representing the city's fortune and destiny. She is shown seated on a rock, holding a cornucopia or palm and a sometimes a rudder, symbolizing abundance and control over fate. The river-god Araxes frequently appeared on coins of various ancient cities located along the course of the river Araxes, known today as the Aras River. These depictions served to emphasize the significance of the river to the local culture and economy. The presence of the river-god on coins also demonstrated the connection between the natural world, divine forces, and the prosperity of the city or region.

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118 Kings of Elymais. Seleuceia on the Hedyphon. Kamnaskires V 54-33 BC. Tetradrachm AR 27 mm, 13,03 g Diademed, bearded, and draped bust of Kamnaskires V to left, wearing circular earring and torc, behind, star above anchor / ΒΑΣΙΛΕΩΣ above, KAMNACKIPOY to right, ΤΟΥ ΒΑΣΙΛΕΩΣ to left, KAMNACKIPOY, diademed, bearded, and draped bust of Kamnaskires IV to left. Nearly Very Fine Alram 464; Sunrise 479; Van 't Haaff 1-7.

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119 Bactria. Greco-Baktrian Kingdom. Baktra mint. Euthydemos I Theos Megas 225-200 BC. Drachm AR 19 mm, 4,00 g Diademed head right / ΒΑΣΙΛΕΩΣ ΕΥΘΥΔΗΜΟΥ, Herakles seated left on rock covered with lion's skin, holding club set on rock. Monogram to outer right. Very Fine Cf. Bopearachchi Série 4A (Tetradrachm); cf. HGC 12, 45-7.

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120 Kushan Empire. Baktrian mint (probably Balkh). Vasudeva I AD 190-230. Dinar AV 20 mm, 7,89 g Vasudeva, nimbate, helmeted, and diademed, standing left, holding trident, sacrificing over altar to left; filleted trident to left / Oesho standing facing, holding a garland or diadem and trident; behind, the bull Nandi standing left; tamgha to upper left. Extremely Fine Göbl, Kushan 509; ANS 1087. Ex Gert Cleff collection, Wuppertal. Vasudeva I, a prominent figure in the history of ancient India, held a significant role as one of the notable emperors of the Kushan Empire during the 2nd century AD. His reign, though marked by some historical uncertainties, is generally believed to have spanned from around AD 190 to AD 230. The Kushan Empire, over which Vasudeva I presided, was a sprawling and culturally diverse domain that encompassed regions in Central Asia, South Asia, and parts of the Indian subcontinent. It played a pivotal role in facilitating trade and fostering cultural exchange along the ancient Silk Road. One of Vasudeva I's distinctive characteristics was his religious tolerance. Within his empire, he promoted various religious traditions and beliefs. This inclusivity is strikingly evident in the coinage of his era, which featured a rich array of religious symbols and deities. Coins minted under his reign often showcased representations of Hindu deities like Shiva, Buddhist iconography, and even Zoroastrian motifs. Vasudeva I's legacy extends beyond religious inclusivity. His rule helped maintain the unity and stability of the Kushan Empire during a period marked by regional challenges. His reign stands as a testament to the multicultural fabric of the empire, underscoring its role as a vibrant crossroads for various civilizations and trade routes during ancient times.

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121 Ptolemaic Kingdom of Egypt. Arados. Ptolemy I Soter (As satrap) 323-305 BC. In the name and types of Alexander III of Macedon. Struck circa 320/19-315 BC Tetradrachm AR 27 mm, 17,12 g Head of Herakles to right, wearing lion skin headdress, paws tied beneath chin / ΑΛΕΞΑΝΔΡ[ΟΥ], Zeus seated left on low-backed throne, right leg drawn back, his feet resting on a low foot rest, holding long scepter in his left hand and, in his right, eagle standing right with closed wings, AP (civic) monogram in left field. Very Fine Price 3426 (Byblos).

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122 Ptolemaic Kingdom of Egypt. Arados. Ptolemy I Soter (As satrap) 323-305 BC. In the name and types of Alexander III of Macedon. Struck circa 320/19-315 BC Tetradrachm AR 25 mm, 16,95 g Head of Herakles to right, wearing lion skin headdress, paws tied beneath chin / ΑΛΕΞΑΝΔΡΟΥ, Zeus seated left on low-backed throne, right leg drawn back, his feet resting on a low foot rest, holding long scepter in his left hand and, in his right, eagle standing right with closed wings, AP (civic) monogram in left field. Very Fine Price 3426 (Byblos).

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123 Thrace. Philippopolis. Domitian AD 81-96. Bronze Æ 36 mm, 23,49 g IMP CAES DOMIT AVG GERM COS XIII CENS PER P P, laureate head right / ΦΙΛΙΠΠΟΠΟΛΕΙΤΩΝ, Tyche standing left, holding patera in right hand, grain ears in left; to left, river god Hebrus reclining right, holding reed in his left hand, reed behind him. Very Fine, smoothed RPC II 351; Varbanov 621.

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124 Moesia Inferior. Nikopolis ad Istrum. Septimius Severus AD 193-211. Bronze Æ 27 mm, 11,40 g [ΑΥ Κ] Λ ΣΕΠΤΙ ΣΕΥΗΡΟΣ [Π], laureate, draped and cuirassed bust right, seen from behind / ΥΠΑΥΡ ΓΑΛΛΟΥ ΝΙΚΟΠΟΛΙΤΩ ΠΡΟΣ ΙΣΤΡΟΝ, Cybele seated on lion right, holding sceptre and drum. Very Fine Varbanov 2687 var.(Bust-type; reverse legend); RPC online -. Cybele, the revered Great Mother goddess of Phrygia, symbolized fertility and nature's nurturing forces. Often depicted seated on a throne surrounded by lions, her worship began in ancient Phrygia and spread to Rome and beyond. The tragic myth of Attis, her lover, reflected cycles of life and death. In Rome, Cybele's identity merged with Roman goddesses, and her spring festival, the Megalesia, featured elaborate celebrations. The cult included unique gender dynamics with eunuch priests. Cybele's influence persisted through Roman culture, yet her worship declined with the rise of Christianity. Her imagery and devotion left a lasting legacy, emphasizing the intertwining of spirituality and nature's power in the ancient world.



125 Asia Minor. Uncertain mint. Claudius AD 41-54. Cistophoric Tetradrachm AR 26 mm, 11,00 g 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; [C]OM-ASI across fields. Very Fine RIC 120 (Pergamum); BMCRE 228 (Ephesos?); RPC I 2221. Ex Savoca Silver 143, Lot 168. Claudius was a Roman emperor from AD 41 to 54. Despite facing physical disabilities and underestimation, he surprised many with effective leadership. Claudius focused on administrative reforms, infrastructure projects, and expanding the Roman Empire. He wrote various historical works and showed interest in law. He married four times, including Messalina, whose scandalous behavior led to her execution. In AD 54, Claudius died, and speculation surrounds the possibility of poisoning by his fourth wife, Agrippina the Younger, who sought to secure the throne for her son Nero. Claudius' reign is remembered for stability and achievements, leaving a significant impact on Roman history.

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126 Pontos. Amaseia. Julia Domna. Augusta AD 193-217. Dated CY 208=AD 208/9 Bronze Æ 30 mm, 16,71 g IOYΛΙΑ ΔΟΜΝΑ CEBACTH, draped bust to right / ΑΔΡ CEY ANT AMACIAC MHT NE Π ET CH, two tiered flaming altar, tree to left. Very Fine RG 61.

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127 Pontos. Amaseia. Septimius Severus AD 193-211. Dated CY 208=AD 205/6 Bronze Æ 32 mm, 17,34 g AY K Λ CEΠ CEOYHPOC ΠEP CE, draped, cuirassed and laureate bust right / ΑΔΡ CE ANT AMACI MHT NE ΠΡ/ ET CH, Caracalla and Geta both togate and with scrolls, facing each other and clasping hands. Very Fine Cf. RG 51-2.

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128 Pontos. Amaseia. Caracalla AD 198-217. Dated CY 208=AD 208/9 Bronze Æ 32 mm, 19,17 g ΑΥ ΚΑΙ Μ ΑΥ ΑΝΤΩΝΙΝΟΣ, laureate, draped and cuirassed bust right / ΑΔΡ ΣΕ ΑΝΤ ΑΜΑΚΙΑΚ ΜΗΤ ΝΕΩ ΠΡΩΠΟΝ, Tyche standing facing, head left, holding cornucopia and rudder. Very Fine RG 65.

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129 Pontos. Amaseia. Geta, as Caesar AD 198-209. Dated CY 208=AD 208/9 Bronze Æ 31 mm, 17,01 g Π ΣΕΠΤΙ ΓΕΤΑΣ ΚΕΣΑΡ, bareheaded, draped and cuirassed bust right / ΑΔΡ ΣΕΥ ΑΝΤ ΑΜΑΚΙΑΚ ΜΗ ΝΕ Π Π/ ΕΤ ΣΗ, eagle standing facing on altar, head right, with wings spread and wreath in beak. Very Fine RG 99.

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130 Pontos. Neocaesarea. Lucius Verus AD 161-169. Bronze Æ 27 mm, 12,30 g ΑΥΤΟΚΡΑΤΟΡ ΟΥΗΡΟΣ ΣΕΒ, laureate, draped, and cuirassed bust right / ΑΔΡΙ ΝΕΟΚΕΣΑΡ[]ΠΟΝΤΟ, the two Dioscuri naked, standing front, each holding a spear and with a horse at their sides. Very Fine RPC IV.3, 8336 (temporary). RPC online listing only 2 examples.

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131 Mysia. Kyzikos. Severus Alexander AD 222-235. Bronze Æ 27 mm, 10,63 g M AYP CEY AΛEΞANΔPOC AYΓ, laureate, draped and cuirassed bust of Severus Alexander, right / KYZIKHNΩN NEOKOPΩN, two lighted torches around which a serpent is coiled; between them, lighted altar. Very Fine RPC VI, 3780 (temporary). Severus Alexander, whose full name was Marcus Aurelius Severus Alexander Augustus, was a Roman emperor who ruled from AD 222 to 235. He was born in AD 208 in Phoenicia (modern-day Lebanon). Severus Alexander became emperor at the age of 13, following the assassination of Emperor Elagabalus, his cousin. During his reign, he was heavily influenced by his mother, Julia Mamaea, who acted as his regent and advisor. Severus Alexander was known for his moderation and attempts to promote a more harmonious and stable government. He tried to restore the authority of the Senate, reduced taxes, and showed clemency to his enemies. However, despite his good intentions, his reign faced various challenges. The Roman military was unhappy with his policies, and external threats from the Sassanian Empire in Persia and Germanic tribes put further strain on the empire. In AD 235, a rebellion broke out among the Roman troops led by Maximinus Thrax, a general who had gained popularity in the legions. Severus Alexander was unable to quell the rebellion, and he and his mother were assassinated by their own soldiers. With his death, the Severan dynasty came to an end.

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132 Mysia. Kyzikos. Pseudo-autonomous issue AD 253-270. Bronze Æ 23 mm, 7,10 g KYZIKOC, head of Kyzikos right, hair bound in a taenia; serpent beneath neck / KYZIKHNΩN ΔIC NEOKO, altar containing poppy and two corn-ears between two serpent-entwined torches. Very Fine BMC 198 var.(Reverse legend); VonFritze 37C-D, 38A and 40 var.(same).

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133 Ionia. Ephesos. Augustus 27 BC-AD 14. Cistophoric Tetradrachm AR 26 mm, 11,58 g IMP CAE SAR, bare head right / AVGVSTVS, above altar hung with wreaths and garlanded; on front are two hinds standing right and left facing one another. Very Fine RIC I 482; Sutherland Group VI, 416 (O155/R69); RPC I 2215; RSC 33; BMCRE 694-5 = BMCRR East 262-3; BN 922-6. Ex Savoca Silver 34, Lot 352. Octavian, also known as Augustus, was a prominent Roman statesman and military leader who played a pivotal role in transforming the Roman Republic into the Roman Empire. Born in 63 BC in Rome, he was the great-nephew and adopted son of Julius Caesar. Octavian's political journey began when he was named Caesar's heir in his will after Caesar's assassination in 44 BC. Aligning himself with Mark Antony and Lepidus, he formed the powerful Second Triumvirate, seeking vengeance for Caesar's death by defeating his assassins. As conflicts arose within the Triumvirate, Octavian emerged as the dominant figure. The alliance between Octavian and Antony collapsed into a bitter civil war, culminating in the decisive Battle of Actium in 31 BC, where Octavian emerged victorious. In 27 BC, Octavian relinquished his extraordinary powers and accepted the title "Augustus" from the Senate, marking the inception of the Roman Empire. Though he held the title of princeps (first citizen), Augustus effectively became the first Roman Emperor. Under Augustus' rule, the Roman Empire experienced an era of relative peace known as the Pax Romana. He introduced various reforms to strengthen the state and initiated extensive building projects across the empire, leaving a lasting architectural legacy. Augustus' reign, which lasted for 41 years until his death in AD 14, marked the end of the Julio-Claudian dynasty and the beginning of the Roman Empire. His ability to consolidate power, navigate complex political waters, and maintain stability earned him admiration and secured his position as one of Rome's most influential leaders.



134 Ionia. Teos. Octavia (first wife of Nero) AD 54-62. Bronze Æ 17 mm, 3,00 g OKTAOYIA, draped bust right, wearing stephane / THIQN, Dionysos standing left, holding cantharus and thyrsos. Very Fine RPC I 2519. Octavia the Younger's life is marked by intricate political maneuvers and tragic events. Betrothed at just one year old to Lucius Silanus, her destiny takes a turn when Claudius decides to marry his niece Agrippina instead. Nero, Agrippina's son, becomes a more suitable candidate, leading to Lucius Silanus's expulsion from the Senate and his subsequent suicide. This opens the path for Octavia to be promised to Nero, but their marriage is complicated by Nero's adoption as Octavia's brother under Roman law. They marry in AD 53, but Octavia faces challenges. After her father's death in AD 54, she becomes empress alongside Nero, who dismisses her for various affairs. Nero divorces Octavia in AD 62, falsely claiming her infertility. The possible role of Nero's lover Poppaea in Nero's mother's murder in AD 59 adds intrigue. Octavia, falsely accused of adultery, resists mistreatment but is banished to Pandateria, where her resistance is broken through the execution of her slaves. Tragically, she's reportedly murdered in exile, likely on Poppaea's orders, with her head sent to Nero's lover. In contrast, Poppaea gains the title Augusta after giving birth.



135 Caria. Amyzon. Plautilla. Augusta AD 202-205. Uncertain magistrate Bronze Æ 33 mm, 16,23 g ΝΕ[Α Θ]ΕΑ ΗΡ-Α ΠΛΑΥΤΙΛΛΑ [...], draped bust right / ΕΠ [...] around, ΙΟ ΠΑ ΙΟΛ ΟΤ ΟΕ(retrograde) across left field, illegible inscription across right field, [AMV|ZON-[Ε?]ΩΝ beneath, cult statue of Artemis facing with supports within tetrastyle temple façade, shield in pediment. Very Fine BMC Caria -; SNG Copenhagen -; SNG von Aulock -; Isegrim -; SNG BnF -; Imhoof-Blumer, Karische Münzen -; Waddington -. Ex Savoca Silver 82, Lot 228. Publia Fulvia Plautilla was a Roman empress who lived during the 2nd century AD. She was the daughter of Gaius Fulvius Plautianus, who served as a close advisor to the Roman Emperor Septimius Severus. In AD 202, Plautilla married the Roman Emperor Caracalla. However, the marriage was unhappy, and Caracalla eventually developed a strong dislike for her. In AD 205, Caracalla had Plautilla exiled to the island of Lipari. The exile of Plautilla was part of Caracalla's efforts to consolidate his power and eliminate potential threats. However, her exile was not enough to satisfy Caracalla, and he later ordered her execution in AD 212, shortly after he became the sole ruler of the Roman Empire. The exact reasons for Plautilla's fall from favor and subsequent execution remain unclear, but it is believed that her close association with her father, who was a powerful and influential figure, may have played a role in her downfall.

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136 Caria. Tabai. Pseudo-autonomous issue AD 81-96. Orthrios priest (or Orthios Hieron) Bronze Æ 16 mm, 3,64 g ΤΑΒΗΝΩΝ, draped and turreted bust of Tyche right / ΔΙΑ ΟΡ ΙΕ, altar with caps of Dioscuri. Very Fine RPC II 1258.

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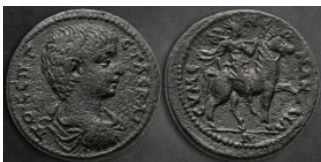


137 Lydia. Saitta. Marcus Aurelius AD 161-180. Bronze Æ 28 mm, 15,62 g M AVPHAI ANTONINOC, laureate head right, slight drapery / ΕΠΙ [ΤΙΤΙΑ]ΝΟΒ ΑΡ ΚΑΙΤΤΗΝΩΝ, Athena (or Roma) seated left, holding Nike and transverse spear; shield leaning against seat. Very Fine RPC 1389; BMC 35. Marcus Aurelius Antoninus was a Roman emperor and Stoic philosopher, was a pivotal figure of the Nerva-Antonine dynasty, renowned as the Five Good Emperors. His reign, from AD 161 to 180, marked the pinnacle of the Pax Romana, an era of relative stability for the Roman Empire. Co-ruling with Lucius Verus, he confronted challenges like conflicts with the Parthian Empire and Germanic tribes. Born into privilege, Marcus was educated by prominent tutors and married Faustina. His reign witnessed the devastating Antonine Plague, impacting the empire's population. His "Meditations," a collection of philosophical writings, remains influential and illuminates his commitment to Stoic ideals. Unlike his predecessors, Marcus refrained from adopting an heir. His descendants included Lucilla, who married Lucius, and Commodus, whose controversial succession sparked debates. The Column and Equestrian Statue of Marcus Aurelius, both located in Rome, commemorate his military triumphs. Beyond his imperial role, Marcus's legacy as a philosopher-king endures. His insights into Stoicism continue to inspire modern thinkers, admired by writers, philosophers, and leaders over the centuries. In navigating the complexities of governance, philosophy, and legacy, Marcus Aurelius left an indelible mark on Roman history and the broader understanding of leadership and ethical principles.



138 Phrygia. Dokimeion. Diadumenian, as Caesar AD 217-218. Bronze Æ 28 mm, 12,33 g Μ ΟΠΕΛ ΜΑΚΡΙ ΑΝΤΩΝ ΔΙΑΔΟΜΕΝΙΑΝΟΣ Κ, bareheaded, draped and cuirassed bust right / ΔΟΚΙΜΕΩΝ ΜΑΚΕΔΟΝΩΝ, Emperor on horseback galloping left; raising right hand. Very Fine BMC -; Milne -; Imhoof -; SNG v. Aulock -; SNG Copenhagen -; Isegrim -. Diadumenianus was a young Roman prince whose life was marred by the political machinations of his father, Emperor Macrinus. Born in AD 208 in Rome, Diadumenianus found himself thrust into the spotlight at a tender age when his father, Macrinus, rose to the position of emperor in AD 217. In a bid to secure his rule and establish a dynasty, Macrinus elevated his nine-year-old son to the esteemed position of co-emperor in AD 218. The decision was aimed at solidifying his family's claim to the throne and ensuring a smooth succession. However, the move was met with disapproval and hostility from both the Roman military and the Senate. The reign of Macrinus proved to be highly unpopular, and his authority was challenged by the troops of Elagabalus (later Emperor Elagabalus) in Syria. In the face of rebellion, Macrinus suffered a devastating defeat. He and his young son Diadumenianus were captured and, tragically, executed. Diadumenianus' life came to an abrupt and sorrowful end at the tender age of ten, a victim of the political turmoil and power struggles that plagued the Roman Empire. His brief tenure as co-emperor was overshadowed by the controversial actions of his father, and the Severan dynasty, which had begun with Emperor Septimius Severus, crumbled with their downfall.

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139 Phrygia. Eumeneia - Fulvia. Geta, as Caesar AD 198-209. Bronze Æ 24 mm, 9,40 g ΠΟ ΣΕΠ ΓΕΤΑΣ ΚΑΙ, bareheaded, draped and cuirassed bust to right / ΕΥΜΕΝΕΩΝ, rider-god on horse stepping right, holding bipennis over shoulder. Very Fine SNG Copenhagen 397; SNG von Aulock 3597.

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140 Cilicia. Tarsos. Antinoüs, favorite of Hadrian AD 130. Bronze Æ 33 mm, 18,99 g [ANTIN]OOC [HPΩC], bust left, drapery on far shoulder, wearing small uraeus crown / [ΑΔΡΙΑΝΗ]C Τ[ΑΡΧΟ]Υ ΜΗ[ΤΡ]Ο[ΠΟΛΕΩC ΝΕΟΚΟΡΟΥ ΚΥΔΝΟC, Antinoüs as river god Kydnos, crowned with sedge, reclining left, leaning on vase, holding cornucopia and reed. Nearly Very Fine RPC III 3295 (listing 3 specimens). Antinous was a young man of Greek origin who gained fame during the reign of the Roman Emperor Hadrian AD 117-138. He was born in Bithynia in Asia Minor (modern-day Turkey) and became a favorite and companion of Emperor Hadrian. The nature of their relationship is a subject of historical debate, but it's widely acknowledged that Antinous held a special place in Hadrian's life. Tragically, Antinous died under mysterious circumstances in the Nile River in Egypt in AD 130, at the age of around 19. Following his death, Hadrian was deeply affected and initiated a widespread cult of worship, elevating Antinous to the status of a divine figure. The city of Antinopolis was founded in his honor in Egypt, and his likeness appeared on coins, statues, and other artworks across the Roman Empire. The cult of Antinous faded over time, but his image and story continue to captivate historians, art enthusiasts, and those interested in the complex relationship between ancient rulers and their favored companions.

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141 Cappadocia. Caesarea. Tranquillina AD 241-244. RY 4 of Gordian III = 242 AD Drachm AR 22 mm, 4,95 g CABINIA TPANKYΛLIANH, draped bust right / MHTPO KAICA B NE, ET E, Mount Argaios. Very Fine RPC VII.2, 3378. Furia Sabinia Tranquillina, commonly known as Tranquillina, was a Roman empress who lived during the 3rd century AD. She was the wife of the Roman Emperor Gordian III. Very little is known about her early life, but she came from a prominent Roman family. Tranquillina's marriage to Gordian III took place around AD 241. Gordian III became the emperor at a young age, and Tranquillina assumed the role of empress. Her reign was marked by political and military challenges, including conflicts with the Sassanian Empire in the east. Tranquillina and Gordian III's rule faced difficulties, and the details are somewhat obscure. It's believed that Gordian III died in AD 244 AD, possibly in suspicious circumstances. After his death, Tranquillina's status and influence diminished, and she disappears from historical records.



142 Cyrrhestica. Hierapolis. Philip II AD 247-249. Bronze Æ 30 mm, 19,02 g ΑΥΤΟΚ Κ Μ ΙΟΥΛΙ ΦΙΛΙΠΠΟΣ ΣΕΒ, laureate, draped, and cuirassed bust right / ΘΕΑΣ ΚΥΡΙΑΣ ΙΕΡΑΠΟΛΙΤΩΝ, Atargatis, holding scepter, seated on lion advancing right. Very Fine Butcher 64c; RPC VIII Online 7972; SNG Copenhagen 64; SNG München 485. Atargatis, a revered goddess in ancient Near Eastern and Greco-Roman cultures, held sway over water, fertility, and nurturing aspects of nature. Her iconic portrayal featured a fish-like lower body, symbolizing her aquatic dominion. Her primary sanctuary in Hierapolis Bambyce (modern-day Manbij, Syria) hosted elaborate worship rituals. As a mother goddess, she embodied fertility, protection, and maternal care. The fusion of her worship with that of Aphrodite during the Greco-Roman era resulted in the syncretic deity Aphroditus, emphasizing love and beauty. Atargatis's visual representation with a fish tail and symbols of water underscored her significance. While myths like her transformation into a fish varied, they echoed her aquatic connections. Her legacy, spanning cultures and epochs, left an indelible mark on the religious fabric of the ancient world.

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143 Seleucia and Pieria. Antioch. Nero AD 54-68. Dated RY 9 and year 111 of the Caesarean Era = AD 62/3. Tetradrachm AR 25 mm, 15,38 g ΝΕΡΩΝ ΚΑΙΣΑΡ ΣΕΒΑΣΤΟΥ, laureate bust to right, wearing archaic aegis / ΕΤΟΥΣ ΑΙΡ • Θ, eagle standing to right on thunderbolt, with wings spread; pellet and palm to right. Extremely Fine RPC I 4185; McAlee 260; Prieur 84. In ancient Greek mythology and art, the "aegis" was a protective garment or shield associated with divine figures, particularly the goddess Athena. The aegis was often depicted as a cloak made of animal skin, typically that of a goat, and was adorned with the head of the Gorgon Medusa as its central feature. It was considered a symbol of power, protection, and divine authority.

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144 Seleucis and Pieria. Antioch. Nero AD 54-68. Dated RY 9 and year 111 of the Caesarean Era = AD 62-63 Tetradrachm AR 26 mm, 15,16 g ΝΕΡΩΝ ΚΑΙ[ΣΑΡ ΣΕΒΑΣΤΟΣ], laureate bust to right, wearing archaic aegis / ΕΤΟΥΣ ΑΙΡ • Θ, eagle standing to right on thunderbolt, with wings spread; pellet and palm to right. Good Very Fine RPC I 4185; McAlee 260; Prieur 84.

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145 Seleucis and Pieria. Antioch. Vespasian AD 69-79. Dated 'New Holy Year' 2 = AD 69-70 Tetradrachm AR 27 mm, 15,19 g ΑΥΤΟΚΡΑ ΚΑΙ[CΑ ΟΥΕ]CΠΑCΙΑΝΟΥ, laureate head right / ΕΤΟΥC ΝΕΟΥ ΙΕΡΟΥ Β, eagle standing on club left, with wreath in beak, crescent between legs, palm frond to left. Very Fine RPC II 1959.

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146 Seleucis and Pieria. Antioch. Philip II as Caesar AD 244-247. Billon-Tetradrachm mm, 11,12 g ΜΑΡ ΙΟΥΛΙ ΦΙΛΙΠΠΟΣ ΚΕΣΑΡ, bare-headed, draped and cuirassed bust right / ΔΗΜΑΡΧ ΕΞΟΥΣΙΑΣ, eagle with spread wings standing right on palm branch, head left, tail right, holding wreath in beak; S C in exergue. Very Fine McAlee 1008; Prieur 333. Philip II, also known as Philip the Younger, was the son and heir of the Roman Emperor Philip the Arab and Marcia Otacilia Severa. When his father ascended to the throne in AD 244, Philip II was merely seven years old and was appointed as caesar, a title signifying his role as the designated successor to the emperor. In AD 247, at the age of ten, Philip II became consul, an esteemed position in the Roman government. Later, his father elevated him to the rank of augustus, making him a co-ruler alongside Philip the Arab. During their joint reign, a significant event occurred—the celebration of the thousandth anniversary of the founding of Rome. To mark this milestone, grand games and spectacles were organized for the festivities. However, the reign of Philip II and his father faced challenges. According to ancient historians, both Philip the Arab and Philip II were killed in battle by Decius in AD 249. Modern historians, however, provide a different account, suggesting that when news of Philip the Arab's death reached Rome, Philip II was murdered by the Praetorian Guard at the tender age of twelve.

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147 Seleucis and Pieria. Germanicia Caesarea . Commodus AD 177-192. Bronze Æ 23 mm, 9,89 g ΑΥ ΚΑΙ Λ ΚΟΜΟΔΟΝ ΚΣ, draped, cuirassed and laureate bust right / ΚΑΙΣ ΓΕΡΜΑ ΚΟΜ Β within wreath. Very Fine RPC IV.3, 5747 (temporary).

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148 Seleucis and Pieria. Laodicea ad Mare. Caracalla and Geta AD 197-217. Bronze Æ 31 mm, 12,84 g [...] L SEPTI GETAS••MAR AVREL AN[...], laureate and draped bust of Caracalla, on the left and seen from behind, facing bare head of Geta, on the right / C M - [...]CIDOAL S, Helios standing in facing quadriga, head turned to left, raising his right hand in salute and holding reins with his left. Very Fine Meyer Emission XII, - (V1/R-). Ex Leu Web Auction 15, 1541. The tale of Caracalla and Geta, two Roman emperors of the early 3rd century AD, is one of fraternal discord and tragic consequences. Born as brothers to Emperor Septimius Severus and Julia Domna, they shared a tumultuous co-rule that left a mark on Roman history. Caracalla, whose full name was Marcus Aurelius Severus Antoninus Augustus, ascended to the throne alongside his father in AD 198. Later, he ruled in tandem with his younger brother, Geta, starting in AD 209. Caracalla's reign is perhaps most famously associated with the Constitutio Antoniniana, a decree that extended Roman citizenship to all freeborn inhabitants of the empire. However, Caracalla's legacy is overshadowed by his cruelty and tyranny. His actions, including the murder of his own brother Geta, exemplify the darker aspects of his rule. The intense rivalry between the two brothers reached a horrifying climax when Geta was assassinated during their father's funeral in AD 211. Geta, whose full name was Lucius Septimius Geta Augustus, is often regarded as the more moderate and conciliatory of the two. His untimely demise not only marked a brutal fratricide but also led to a purge of Geta's supporters and associates by Caracalla. Caracalla's reign eventually ended in AD 217 when he, too, was assassinated. The story of Caracalla and Geta serves as a somber reminder of the complexities and tragedies that often unfolded within the power struggles of the Roman Empire, where even family bonds were not immune to the ruthless pursuit of authority.



149 Seleucia and Pieria. Laodicea ad Mare. Geta as Caesar AD 197-209. Billon-Tetradrachm 27 mm, 12,53 g ΑΥΤ ΚΑΙ ΓΕΤΑΣ ΣΕ, draped, cuirassed and laureate bust right / ΔΗΜΑΡΧ ΕΞ ΥΠΑΤΟΣ ΤΟ Β, eagle with spread wings standing facing, head to left and holding wreath in beak; between the eagle's legs, star. Good Very Fine Prieur 1172.

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150 Phoenicia. Akko Ptolemais. Elagabal AD 218-222. Bronze Æ 26 mm, 9,53 g Illegible inscription, draped, cuirassed and laureate bust right / COL PTO, front view of temple with four columns with arcuated lintel in the middle, within which Tyche standing facing, head l., wearing kalathos, holding rudder and cornucopia, crowned by Nike standing, l., on small column behind her. Very Fine RPC VI, 8713 (temporary).

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151 Judaea. Caesarea Maritima mint. Titus, as Caesar AD 76-78. Dated 'Holy Year' 3 = AD 70-71 Tetradrachm AR 24 mm, 15,25 g ΑΥΤΟΚΡ ΤΙΤΟΣ [ΚΑΙΣ ΟΥΕΣΠ], laureate head to right, aegis over far shoulder / ΕΤΟΥΣ Γ ΙΕΡΟΥ, eagle standing to left on palm, with wreath in beak; club to left. Very Fine RPC II 1967.

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152 Egypt. Alexandria. Domitian AD 81-96. Dated RY 9 = AD 89-90 Diobol Æ 24 mm, 7,61 g ΑΥΤ ΚΑΙΣΑΡ ΔΟΜΙΤΙΑΝΟΣ ΣΕΒ ΓΕΡΜ, laureate head right / L ENAT, Apis-bull standing, r., before, altar. Nearly Very Fine RPC II 2563.

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153 Egypt. Alexandria. Antoninus Pius AD 138-161. Dated RY 2=AD 138/9 Drachm Æ 33 mm, 22,39 g [AYT K T AIA] AΔP ANTΩ[NINOC EYCEB], draped and cuirassed bust right / L-B, Isis Pharia, holding billowing sail and sistrum, standing to right before the Pharos of Alexandria, which is surmounted by a statue and two Tritons. Good Fine Dattari (Savio) 8561; Emmett 1590.2; K&G 35.26 var. (differing bust type); RPC IV.4 online 13422. Ex Rhakotis Collection, formed in the 1960s and 1970s (with collector's ticket). Ex Leu Web Auction 16, Lot 2278.

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154 Ti. Quinctius 126 BC. Rome Denarius AR 17 mm, 3,79 g Helmeted bust of Roma to right; flamen's cap behind, mark of value below chin / The Dioscuri riding to right, each holding couched lance, two stars above; Macedonian shield between T-Q below, ROMA in exergue. Very Fine Crawford 267/1.

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155 Marcus Calidius, Q. Metellus 117-116 BC. Rome Denarius AR 19 mm, 3,76 g ROMA, helmeted head of Roma right, mark of value below chin / M CALID / Q ME CN F L, Victory driving biga right, holding wreath and reins. Very Fine Crawford 284/1a.

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156 C. Coelius Calvus 104 BC. Rome Denarius AR 17 mm, 3,87 g Head of Roma left, wearing winged helmet ornamented with griffin's head / Victory, holding reins in both hands, driving biga left, L : above, C • COIL below, [CALD] in exergue. Very Fine Crawford 318/1a.

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157 Lucius Appuleius Saturninus 104 BC. Rome Denarius AR 18 mm, 3,82 g Helmeted head of Roma left / L•SATVR[N], Saturn in quadriga right; crescent above. Very Fine Crawford 317/3a; Sydenham 578.

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158 Gargilius, Ogulnius and Vergilius 86 BC. Rome Denarius AR 18 mm, 3,71 g Laureate head of Apollo right / Jupiter driving quadriga right, holding reins and preparing to hurl thunderbolt. Very Fine Crawford 350A/2; Sydenham 723; RSC 226.

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159 Q. Antonius Balbus 83-82 BC. Rome Serrate Denarius AR 18 mm, 3,78 g Laureate head of Jupiter to right; behind, S•C; below / X/ Q ANT O BALB / PR Victory in fast quadriga to right, holding wreath in her right hand and palm and reins in her left. Very Fine, bankers' mark on obverse Crawford 364/1.

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160 L. Sulla and L. Manlius Torquatus 82 BC. Rome Denarius AR 18 mm, 3,78 g [L MANLI T] PRO Q, helmeted head of Roma right / [L SVLLA IMP], Sulla driving triumphal quadriga to right, holding caduceus in his right hand and reins with his left; above, Victory flying left, crowning him with laurel wreath. Very Fine Crawford 367/3.

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161 L. Procilius 80 BC. Rome Denarius AR 18 mm, 3,71 g Laureate head of Jupiter right, S C behind / L PROCILI F, Juno Sospita advancing right, hurling spear and holding shield, serpent to right. Very Fine Crawford 379/1; Sydenham 771.

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162 L. Procilius 80 BC. Rome Serrate Denarius AR 17 mm, 3,86 g Head of Juno Sospita right, wearing goat-skin headdress / L•PROCILI•F, Juno Sospita driving galloping biga right, hurling spear and holding shield and reins; serpent erect below. Very Fine Crawford 379/2.

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163 Cn. Lentulus 74 BC. Rome Denarius AR 17 mm, 3,74 g G • P • R, diademed and draped bust of the Genius Populi Romani to right, scepter over his shoulder / EX S • C, CN • LEN • Q, scepter with wreath, globe and rudder. Very Fine, bankers' mark on obverse Babelon (Cornelia) 54; Crawford 393/1a; Sydenham 752.

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164 L. Furius Cn. f. Brocchus 63 BC. Rome Denarius AR 18 mm, 3,19 g 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. Very Fine Crawford 414/1; RSC Furia 23a.

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165 L. Scribonius Libo 62 BC. Rome Denarius AR 18 mm, 3,79 g Head of Bonus Eventus to right; BON•EVENT downwards to right, [LIBO] downwards to left / Puteal Scribonianum, decorated with garland and two lyres, hammer at base; [PVTEAL] above, SCRIBON below. Very Fine Crawford 416/1a; BMCRR Rome 3377-80; Sydenham 928; RBW 1500; RSC Scribonia 8a.

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166 C. Piso L. f. Frugi 61 BC. Rome Denarius AR 18 mm, 3,71 g Diademed head of Apollo left; S•Σ behind / Rider on horseback galloping to right, C PISO L•F FR below, inverted T in exergue. Very Fine Crawford 408/1; Sydenham 842e.

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167 P. Fonteius P. f. Capito 55 BC. Rome Denarius AR 19 mm, 3,90 g Helmeted and draped bust of Mars right, trophy behind, P•FONTEIVS•CA[PITO•III•VIR] around / Warrior on horseback galloping right, thrusting spear downwards at kneeling enemy in Gallic helmet, who holds sword and shield, to lower left, another enemy warrior, kneeling right, Gallic helmet and shield to lower right, [MN]•FONT•TR•MIL above. Very Fine Crawford 429/1; RSC Fonteia 17.

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168 P. Fonteius P. f. Capito 55 BC. Rome Denarius AR 18 mm, 3,39 g P•FONTEIVS•CAPITO•III•VIR•CONCORDIA, diademed and veiled bust of Concordia to right / Villa Publica on the Campus Martius; T•DIDI• downwards on left, VIL•PVB on right, IMP• below. Very Fine Crawford 429/2a; BMCRR Rome 3856; RSC Fonteia 18 and Didia 1. The Villa Publica, situated in ancient Rome's Campus Martius, was a historically significant structure with a rich and multifaceted history. It encompassed a two-story villa, expansive grounds, and ancillary buildings. Its history unfolded through distinct phases: its establishment in 435 BC, substantial expansion in 194 BC, and a noteworthy restoration in 98 BC, financed by the spoils from Titus Didius's successful campaign against the Scordisci. This denarius, minted in 55 BC, stands as a lasting testament to this restoration. It was issued by the famous mint master Publius Fonteius Capito. Despite its relatively unadorned architectural design, the villa was renowned for its lavish interior. The Villa Publica served a diverse array of functions. It acted as the central hub for censors during the critical census operations, provided lodging for foreign embassies, functioned as a key military recruitment center, and served as temporary quarters for returning commanders awaiting approval for their triumphant processions. Notably, it played a pivotal role in the history of Vespasian and Titus, who awaited their triumph at the villa following their victorious campaign in the Jewish War. While its historical presence is documented until the conclusion of the 1st century AD, no tangible architectural remnants persist in the present day.

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169 Albinus Bruti f 48 BC. Rome Denarius AR 18 mm, 3,80 g Head of Pietas right, PIETAS behind / Two hands clasped and holding winged caduceus; ALBINVS BRVTI F around. Nearly Very Fine Crawford 450/2; RSC Postumia 10.

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170 C. Vibius C.f. Cn. Pansa Caetronianus 48 BC. Rome Denarius AR 17 mm, 3,84 g Mask of bearded Pan right, PANSA below / Jupiter Axurus (or Anxurus) seated left, holding patera in right hand, sceptre in left, C VIBIVS C F [C N IOVIS AX]VR around. Very Fine Crawford 449/1a; CRI 20; Sydenham 947; Kestner 3543; BMCRR Rome 3978; Vibia 18.

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171 Mn. Cordius Rufus 46 BC. Rome Denarius AR 20 mm, 3,46 g Jugate heads of Dioscuri right; [RVFVS•III]•VIR downwards behind / Venus Verticordia holding scales and sceptre, Cupid at shoulder; MN•CORDIVS in right field. Nearly Very Fine Crawford 463/1a; BMCRR Rome 4037-8; RSC Cordia 2.

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172 L. Flaminus Chilo 43 BC. Rome Denarius AR 18 mm, 3,33 g IIII VIR / PRI FL, diademed head of Venus right / FLAMIN / CHILO, Victory in biga right, holding wreath and reins. Very Fine Crawford 485/2.

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173 Marc Antony 32-31 BC. Military mint moving with M.Antony Denarius AR 18 mm, 3,26 g ANT•AVG III•VIR•R•P•C, praetorian galley to right / Aquila between two signa; LEG XV across fields. Good Very Fine Crawford 544/30. The Praetorian Fleet (Classis Praetoria) were specialized fleets of the Roman Empire, stationed at different places like Misenum or Ravenna. They were responsible for maintaining the naval security in the Mediterranean. Depictions of naval vessels, including galleys, on ancient coins were not uncommon during the Roman era. These coins often showcased various symbols of power and influence, and naval imagery was sometimes used to convey the strength and dominance of the Roman Navy. Galleys depicted on coins could vary in their level of detail, but they generally represented the maritime capabilities of the Roman Empire.

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174 Mark Antony 32-31 BC. Military mint moving with M.Antony Denarius AR 17 mm, 3,48 g ANT•AVG III•VIR•R•P•C, praetorian galley to right / Aquila between two signa; LEG VIII across fields. de Nearly Very Fine Crawford 544/21.

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175 Nero AD 54-68. Lugdunum (Lyon) Sestertius Æ 35 mm, 24,30 g NERO CLAVD CAESAR AVG GER P M TR P IMP P P, laureate head left / Triumphal arch surmounted by statue of emperor in quadriga accompanied by Pax and Victory, flanked by two soldiers; a nude, helmeted statue of Mars in side niche of arch; S-C across fields. Very Fine RIC 393; C. 306; BMCRE 118. Nero, whose full name was Nero Claudius Caesar Augustus Germanicus, stands out in history as one of the most controversial Roman emperors, reigning from AD 54 to 68. Born in AD 37, Nero's path to power was unique. Through the maneuverings of his mother, Agrippina the Younger, he was adopted by Emperor Claudius and eventually ascended to the throne at just 16 years old upon Claudius's death. Nero's early rule was marked by moderation and influence from his advisors Seneca and Burrus. Yet, his reign took a dark turn with the Great Fire of Rome in AD 64. While it's unlikely he "fiddled while Rome burned," Nero's shifting of blame to Christians and subsequent persecutions stained his legacy. Nero was a paradoxical figure. He had an artistic streak and passion for music, poetry, and theater, seeing himself as a performer. He indulged in grand artistic competitions and even took the stage himself. His extravagance, however, knew no bounds. Lavish spending coupled with financial mismanagement led to public discontent and resentment. Revolts and unrest burgeoned, leading to Nero's ultimate downfall. In AD 68, Nero faced a Senate declaration branding him a public enemy. Fleeing Rome, he ultimately chose to take his own life rather than face the consequences of his actions. Nero's legacy is enigmatic. While history often portrays him as a tyrant and an inept ruler, modern interpretations suggest that some accounts might be sensationalized or politically motivated. For instance, the idea of him playing the fiddle during Rome's fire is debunked by historical accuracy. Nero's fall marked the beginning of the chaotic "Year of the Four Emperors," paving the way for the Flavian dynasty. His reign remains a subject of fascination, as historians continue to peel back layers of complexity to understand the forces that shaped his rule and eventual downfall.



176 Nero AD 54-68. Rome As Æ 28 mm, 10,05 g NERO CAESAR AVG GERM IMP, laureate head right / PACE P R VBIQ PARTA IANVM CLVSIT, temple of Janus with latticed window on left and closed door on right; S-C across fields. Very Fine RIC² 306. The Temple of Janus is an ancient Roman temple dedicated to the god Janus, who was often depicted with two faces, one looking forward and one looking backward, symbolizing his role as the god of beginnings, transitions, and doorways. Janus was also associated with war and peace, as well as with time and change. The Temple of Janus had a unique architectural design that reflected its significance. It typically had four entrances, one on each side, which was in keeping with the god's role as a deity of transitions and openings. The doors of the temple were said to be kept open during times of war and closed during times of peace, symbolizing the state of the Roman Empire. The tradition of keeping the doors open or closed as an indicator of the state of war or peace is often mentioned in ancient Roman literature, including the works of writers like Livy and Ovid. According to tradition, the doors of the Temple of Janus were only closed three times in Roman history, signifying rare periods of peace. The most famous reference to the Temple of Janus and its doors is during the reign of the Roman emperor Augustus. In his *Res Gestae Divi Augusti* ("The Deeds of the Divine Augustus"), Augustus mentioned that he closed the doors of the Temple of Janus three times during his rule, symbolizing his achievement of bringing peace to the Roman Empire. The Temple of Janus has not survived to the present day, and its exact location is not definitively known. It is believed to have been located in the Roman Forum, the central public square of ancient Rome, but its ruins have not been conclusively identified. The temple's symbolic significance, however, continues to be remembered in Roman history and literature as a representation of the changing fortunes of the Roman state.



177 Galba AD 68-69. Rome Denarius AR 18 mm, 2,99 g IMP SER GALBA CAESAR AVG, laureate head right / SALVS GEN [H]VMANI, Salus standing left, with foot set upon globus, holding rudder and sacrificing with patera over lighted and garlanded altar to left. Very Fine RIC² 211.

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178 Vespasian AD 69-79. Rome Denarius AR 19 mm, 3,18 g IMP CAESAR VESPASIANVS AVG, laureate head of Vespasian right / PON MAX TR P COS V, emperor seated right on curule chair, holding scepter and olive branch. Very Fine RIC 702. Vespasian was a Roman emperor who ruled from AD 69 to 79. He was born in AD 9 into a family of equestrian rank in the town of Falacrinae, near Rome. Vespasian had a successful military and political career before eventually becoming emperor. In AD 69, a year known as the "Year of the Four Emperors" due to civil wars and political instability, Vespasian emerged victorious as a contender for the imperial throne. He founded the Flavian dynasty, which ruled Rome for the next 27 years. Vespasian is best remembered for his efforts in restoring stability to the Roman Empire after a period of chaos. His reign saw the completion of important public works projects, such as the construction of the Flavian Amphitheatre, popularly known as the Colosseum, which became an iconic symbol of Roman engineering and entertainment. He was also known for his financial reforms and rebuilding Rome after a devastating fire in AD 70. Vespasian's practical approach to governing and emphasis on public welfare earned him popularity among the Roman people. Vespasian died in AD 79 and was succeeded by his son, Titus. He was regarded as a competent and pragmatic ruler who restored order and prosperity to Rome after a turbulent period in its history.

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179 Vespasian AD 69-79. "Judaea Capta" commemorative. Rome Denarius AR 18 mm, 3,34 g [I]M[P CAES]AR VESPASIANVS AVG, laureate head right / IVDAEA, trophy to right, Judaea seated right in attitude of mourning, head resting in hand. Nearly Very Fine RIC II 2; RSC 226. "Judaea Capta" commemorative refers to a series of ancient Roman coins that were issued to commemorate the Roman victory over the Jewish revolt and the capture of Jerusalem in AD 70 during the First Jewish-Roman War. These coins were a means for the Roman authorities to celebrate and publicize their military successes and the subjugation of rebellious provinces. The most famous type of "Judaea Capta" coin features a personification of Judea, often depicted as a grieving woman seated beneath a palm tree. This imagery symbolizes the defeat of Judea and the subjugation of its people by the Roman Empire. The obverse side of these coins frequently depicts a Roman emperor, usually Vespasian or his son Titus, who were key figures in suppressing the Jewish revolt and capturing Jerusalem. These coins served not only as a form of propaganda but also as a reminder of Roman military might and the consequences of rebellion against imperial authority.

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180 Domitian AD 81-96. Rome Denarius AR 18 mm, 3,51 g IMP CAES DOMIT AVG GERM P M TR P VIII, laureate head to right / IMP XVII COS XIII CENS P P P, Minerva standing to left, holding thunderbolt and spear, shield at her side. Very Fine RIC II.1 659; BMCRE 149; RSC 245.

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181 Domitian AD 81-96. Rome Denarius AR 20 mm, 3,33 g IMP CAES DOMIT AVGVSTVS GERMANICVS, laureate head right / IMP XXII COS XVII CENS P P, Minerva standing to left, holding spear in her right hand and resting her left hand at her waist. Very Fine BMC 235; Cohen 290; RIC 790.

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182 Domitian AD 81-96. Rome Denarius AR 18 mm, 3,37 g IMP CAES DOMITIANVS AVG P M, laureate head right / TR P COS VII DES VIII P P, Minerva advancing to right, holding shield and brandishing spear. Very Fine RIC 58; BMCRE 11.

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183 Domitian AD 81-96. Rome Denarius AR 18 mm, 3,40 g IMP CAES DOMIT AVG GERM P M TR P VIII, laureate head right / IMP XIX COS XIII CENS P P P Minerva standing front, head to left, holding spear in her right hand and placing her left on her hip. Very Fine BMC 154; Cohen 250; RIC 670.

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184 Nerva AD 96-98. Rome Denarius AR 18 mm, 3,56 g IMP NERVA CAES AVG P M TR P COS II P P, laureate head right / CONCORDIA EXERCITVVM, clasped hands, holding legionary eagle resting on prow. Very Fine RIC 3. Nerva, born Marcus Cocceius Nerva in AD 30, was a Roman Emperor who held the throne from AD 96 to 98. His rise to power came after the assassination of the previous emperor, Domitian, whose oppressive rule had made him deeply unpopular. The Senate selected Nerva as a compromise candidate, recognizing his reputation for moderation and diplomatic skills. During his relatively short reign, Nerva implemented several important reforms aimed at improving the well-being of the Roman Empire. He showed clemency by pardoning political exiles and taking measures to improve the treatment of slaves. Nerva also sought to address the needs of the urban poor, offering some relief to the marginalized members of society. One of the most significant acts during Nerva's rule was his adoption of Trajan as his successor in AD 97. Since Nerva lacked a biological heir, adopting Trajan was a strategic move to secure a smooth and stable transfer of power after his own death. Trajan, a highly capable and respected general, proved to be an exceptional ruler, and his reign would become one of the most prosperous and successful in Roman history. Nerva passed away from natural causes in AD 98, at the age of 68. While his reign was relatively brief, it marked a crucial turning point in Roman history. The "Five Good Emperors" era, which began with Nerva, brought stability and benevolent governance to the empire. These rulers prioritized the welfare of their subjects and focused on efficient administration, contributing to a period of prosperity and relative peace within the Roman Empire.



185 Trajan AD 98-117. Rome Denarius AR 19 mm, 3,38 g IMP CAES NERVA TRAIAN AVG GERM, laureate head right / P M TR P COS II P P, Victory seated left, holding patera and palm. Very Fine RIC 10. Trajan, full name Caesar Nerva Trajanus Augustus, was a Roman emperor who ruled from AD 98 to 117. He was born in AD 53 in Italica, a Roman colony in modern-day Spain. Trajan came from a non-aristocratic family but rose through the military ranks to become emperor. He was known for his military conquests, including the successful campaigns against Dacia (modern Romania) and Parthia (modern Iran and Iraq). Under his rule, the Roman Empire reached its greatest territorial extent. Trajan was also known for his public works projects, including the construction of Trajan's Forum and Trajan's Column in Rome. He died in AD 117, and was succeeded by Hadrian. Trajan is often considered one of the "Five Good Emperors" of Rome.

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186 Trajan AD 98-117. Rome Denarius AR 18 mm, 3,27 g IMP TRAIANO AVG GER DAC P M TR P, laureate head right, slight drapery on far shoulder / COS V P P S P Q R OPTIMO PRINC, Aequitas standing facing, head to left, holding scales and cornucopia. Very Fine Woytek 278b; BMCRE 281; RIC 119.

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187 Trajan AD 98-117. Rome Denarius AR 19 mm, 3,25 g IMP TRAIANO OPTIMO AVG GER DAC P M TR P, laureate and draped bust right / COS VI P P SPQR, Trajan's column surmounted by statue of the emperor; at base, two eagles. Very Fine RIC 307. "COS VI" signifies Trajan's sixth consulship, a prominent honor in Roman politics. "P P" designates him as the revered "Father of the Country," while "SPQR" represents the Senate and People of Rome. The depiction of Trajan's Column, a symbol of his triumph in the Dacian Wars, celebrates his military achievements. Eagles, symbols of Roman legions, underline the empire's strength. This coin typifies the Roman practice of using currency to convey political and historical messages, providing insights into the era's culture and imperial ideals.

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188 Hadrian AD 117-138. Rome Denarius AR 18 mm, 3,06 g HADRIANVS AVG COS III P P, laureate head right / FELICITATI AVGVSTI, galley left. Very Fine RIC² 1400. Hadrian was a Roman emperor who ruled from AD 117 to 138. He's often regarded as one of the "Five Good Emperors" of Rome due to his effective rule and significant contributions. During his reign, Hadrian focused on strengthening the Roman Empire. He improved its stability and security by reinforcing its borders and implementing legal reforms. His leadership brought about a period of consolidation and growth. Hadrian was also a notable patron of architecture. He is famous for overseeing the construction of Hadrian's Wall in northern Britannia, a massive defensive structure that marked the empire's northern limit. Another architectural marvel he's associated with is the Pantheon in Rome, a remarkable building that showcases his commitment to artistic excellence. One of his most impressive achievements was Hadrian's Villa, an expansive complex near Rome that showcased his architectural vision. This villa was a blend of stunning palaces, lush gardens, and diverse architectural styles that reflected the empire's multicultural influence. Hadrian had a curious and explorative nature. He embarked on extensive travels across the empire, not only for administrative purposes but also to learn about different cultures. This openness to diverse influences enriched Roman society. His relationship with Antinous, a young Greek man, was another intriguing aspect of his life. After Antinous's untimely death, Hadrian immortalized him through monuments and statues, showcasing his emotional depth. In addition to his architectural and cultural interests, Hadrian introduced legal reforms to ensure fairness and uniformity in the empire's legal practices. His progressive policies aimed to create a just society. Hadrian's legacy lived on through his adoption of Antoninus Pius as his successor, ensuring a seamless transition of power and the continuation of his policies. His reign left an indelible mark on Roman history, symbolizing a period of stability, artistic achievement, and a thirst for understanding the world.



189 Hadrian AD 117-138. Rome Denarius AR 17 mm, 3,55 g
HADRIANVS AVG COS III PP, bare-headed and draped bust right /
AEQVITAS AVG, Aequitas standing left, holding sceptre and
scales. Very Fine RIC 228; RSC 122.

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190 Hadrian AD 117-138. Rome Denarius AR 17 mm, 3,32 g
HADRIANVS AVG COS III P P, laureate head right / VICTORIA AVG,
Victory standing right, drawing out fold of dress with her right
hand and holding branch in her left. Very Fine BMC 761; Cohen
1455; RIC 2239

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191 Hadrian AD 117-138. Rome Denarius AR 17 mm, 3,13 g
HADRIANVS AVG COS III P P, laureate head to right / MONETA
AVG, Moneta standing to left, holding scales in right hand and
cornucopia in left. Very Fine RIC II.3 2223; BMCRE 680.

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192 Hadrian AD 117-138. Rome Denarius AR 18 mm, 3,38 g
HADRIANVS AVG COS III P P, bare head right / FORTVNAE REDVCI,
Fortuna standing left with rudder on globe & cornucopiae,
shaking hands with Hadrian. Very Fine RIC II.3 1405; BMCRE 653.

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193 Hadrian AD 117-138. Rome Denarius AR 17 mm, 3,40 g
SABINA AVGVSTA HADRIANI AVG P P, draped bust right /
CONCORDIA AVG, Concordia seated left on throne, holding patera
and resting elbow upon statue of Spes; cornucopia below throne.
Very Fine RIC² 2501.

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194 Hadrian AD 117-138. Rome Denarius AR 18 mm, 3,12 g
HADRIANVS AVGVSTVS, draped and cuirassed bust right /
TRANQVILLITAS AVG P P / COS III, Tranquillitas standing front,
head to left, holding long scepter in her right hand and resting
her left arm on a column. Very Fine RIC 1048.

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195 Hadrian AD 117-138. "Travel series" issue ("Provinces cycle") - Restitutor type. Rome Denarius AR 18 mm, 3,29 g HADRIANVS AVGVSTVS COS III P P; laureate head right / RESTITVTORI HISPANIAE, Hadrian standing left, holding volumen, about to raise Hispania who is kneeling right, holding a branch; rabbit between them. Very Fine RIC 326. During Emperor Hadrian's reign, Spain was an important and integral part of the Roman Empire. Hadrian himself was of Spanish descent, as his family came from Hispania (the Iberian Peninsula, which includes modern-day Spain and Portugal). Consequently, Hadrian had a strong connection to the region and took a keen interest in its affairs. There are coins from the "Travel series" issue that feature depictions related to Spain. These coins showcase various cities or landmarks in Spain and potentially include the "Restitutor" type as well, symbolizing Hadrian's efforts to restore or stabilize the province.

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196 Hadrian AD 117-138. Rome Denarius AR 18 mm, 3,30 g HADRIANVS AVGVSTVS P P, laureate head right / P M TR P COS III, Roma seated left on cuirass, holding Victory and scepter, shield and bowcase on ground behind cuirass. Very Fine RIC 380.

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197 Hadrian AD 117-138. Rome Denarius AR 17 mm, 3,38 g HADRIANVS AVGVSTVS, laureate head to right, drapery on far shoulder / COS III, emblems of the augurate and pontificate: simpulum, aspergillum, jug and lituus. Very Fine RIC II.3 801; BMCRE 453; RSC 454.

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198 Hadrian AD 117-138. Rome Denarius AR 17 mm, 2,90 g HADRIANVS AVGVSTVS COS III P P, laureate head to right / RESTITVTOR GALLIAE, Hadrian standing to right, holding scroll and raising up kneeling Gallia. Very Fine RIC II.3 1573; BMCRE 879; RSC 1247c.

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199 Sabina. Augusta AD 128-137. Rome Denarius AR 17 mm, 3,21 g SABINA AVGVSTA, diademed and draped bust to right / CONCORDIA AVGVSTA, Concordia standing facing, head to left, leaning on column, holding patera and cornucopia. Very Fine RIC II.3 2571; BMCRE 929 (Hadrian); RSC 3a. Vibia Sabina, also known as Sabina Augusta, was a Roman empress who lived during the 2nd century AD. She was born in AD 86 in Rome to Matidia, the daughter of Emperor Trajan's sister. As a result, she was the great-niece of Emperor Trajan. In AD 100 Sabina married her second cousin, Hadrian, who would later become the Roman Emperor. The marriage was part of a strategic alliance to secure Hadrian's position as Trajan's successor and to ensure political stability within the empire. However, historical accounts suggest that their marriage was not a happy one. Hadrian was known for his many travels and military campaigns, often leaving Sabina behind in Rome. The couple had no children, further straining their relationship. As empress, Sabina was expected to fulfill her ceremonial and public duties, but she largely stayed out of the political spotlight. She focused on supporting the arts and culture, becoming a patroness of poets and philosophers. Sabina's life came to an end in AD 136. The exact circumstances of her death remain uncertain. Some historians speculate that she might have died of natural causes, while others suggest that her husband, Hadrian, may have been involved in her death.

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200 Sabina. Augusta AD 128-137. Rome Denarius AR 17 mm, 3,71 g SABINA AVGVSTA HADRIANI AVGV P P, draped and diademed bust right / VESTA, Vesta seated left holding palladium and sceptre. Very Fine RIC 410.

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201 Sabina. Augusta AD 128-137. Rome Denarius AR 17 mm, 3,54 g SABINA AVGVSTA, diademed and draped bust to right, wearing stephane / VENERI GENETRICI, Venus standing to right, arranging drapery and holding apple. Very Fine RIC II.3 2576 (Hadrian); BMCRE 944 (Hadrian); RSC 73.

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202 Antoninus Pius AD 138-161. Rome Denarius AR 18 mm, 3,64 g ANTONINVS AVG PIVS P P TR P XVIII, laureate head right / COS III, Fortuna standing facing, head right, holding rudder set on globe and cornucopia. Good Very Fine RIC III 240; RSC 272. Antoninus Pius, also known as Titus Aurelius Fulvus Boionius Arrius Antoninus, was a Roman emperor who ruled from 138 to 161 AD. He was known for his peaceful and benevolent reign, earning him the title of "Pius," which means "dutiful" or "faithful." Antoninus Pius focused on administrative efficiency and maintaining the stability of the Roman Empire. He was praised for his generosity and philanthropy, as he provided financial assistance to orphaned children and alleviated the suffering of those affected by natural disasters. His reign is often regarded as a time of prosperity and tranquility in the Roman Empire.

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203 Antoninus Pius AD 138-161. Rome Denarius AR 18 mm, 3,32 g ANTONINVS AVG PIVS P P TR P XXIII, laureate head of Antoninus Pius to right / FORTVNA COS III, Fortuna standing front, head to right, holding rudder with her right hand and cornucopia with her left. Very Fine BMC 979; Cohen 383; RIC 300a.

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204 Antoninus Pius AD 138-161. Rome Denarius AR 17 mm, 3,73 g ANTONINVS AVG PIVS P P TR P XV, laureate head right / COS III, Fortuna standing facing, head right, holding rudder on globe and cornucopia. Very Fine RIC 205; Cohen 267.

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205 Antoninus Pius AD 138-161. Rome Denarius AR 17 mm, 3,41 g ANTONINVS AVG PIVS P P TR P XVII, laureate head to right / COS III, Annona standing to left, holding grain ears in the right hand and resting left hand on modius set on prow to right. Very Fine RIC 231; Cohen 291; PL. II. 42.

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206 Antoninus Pius AD 138-161. Rome Denarius AR 17 mm, 3,16 g ANTONINVS AVG PIVS P P TR P XIII, laureate head right / COS III, Fortuna standing holding rudder and cornucopia. Very Fine RIC 194.

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207 Antoninus Pius AD 138-161. Rome Denarius AR 17 mm, 3,39 g ANTONINVS AVG PIVS P P, laureate head to right / COS III DES III, Virtus standing facing, head to left, holding reversed spear and parazonium. Very Fine RIC 118.

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208 Antoninus Pius AD 138-161. Rome Denarius AR 17 mm, 3,88 g IMP CAES T AEL HADR ANTONINVS AVG PIVS P P, laureate head right / TR POT XV COS III, Pax standing left, holding branch and sceptre, PAX in exergue. Very Fine RIC 216a.

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209 Antoninus Pius AD 138-161. Rome Denarius AR 17 mm, 2,99 g ANTONINVS AVG PIVS P P TR P COS III, laureate head to right / GENIO SENATVS, Genius of the Senate standing to left, holding branch and sceptre. Very Fine RIC III 69.

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210 Antoninus Pius AD 138-161. Rome Denarius AR 18 mm, 3,25 g IMP CAES T AEL HADR ANTONINVS AVG PIVS P P, laureate head right / TR POT XV COS III/ PIETAS, Pietas standing right, holding forelegs of a hind which stands on its back legs and a plate of fruit; altar to right. Very Fine RIC III 217; RSC 617.

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211 Antoninus Pius AD 138-161. Rome Denarius AR 18 mm, 3,50 g ANTONINVS AVG PIVS P P, laureate bust right, slight drapery on far shoulder / COS III, thunderbolt set on draped throne. Very Fine RIC 137.

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212 Antoninus Pius AD 138-161. Rome Denarius AR 18 mm, 3,15 g ANTONINVS AVG PIVS P P, laureate head to right / COS III, Aequitas standing to left, holding scales and rod. Very Fine RIC III 127; BMCRE 512; RSC 228.

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213 Antoninus Pius AD 138-161. Rome Denarius AR 18 mm, 2,94 g ANTONINVS AVG PIVS PP, bare head right / TR POT COS II, modius with grain-ears and poppy. Very Fine RIC 58; RSC 874a.

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214 Antoninus Pius AD 138-161. Rome Denarius AR 18 mm, 3,08 g ANTONINVS AVG PIVS P P TR P XII, laureate head right / COS III, Annona standing facing, head left, with corn-ears over modius and anchor. Nearly Extremely Fine RIC 175; RSC 284.

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215 Antoninus Pius AD 138-161. Rome Denarius AR 17 mm, 3,42 g ANTONINVS AVG PIVS P P, laureate head to right / TR POT COS III, Clementia seated to left, holding patera and sceptre. Very Fine RIC III 84; BMCRE 233.

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216 Antoninus Pius AD 138-161. Rome Denarius AR 19 mm, 3,35 g ANTONINVS AVG PIVS P P TR P XV, laureate head right / COS III, Annona standing left, holding grain ears and resting hand upon modius set upon prow to right. Good Very Fine RIC 204.

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217 Antoninus Pius AD 138-161. Rome Denarius AR 18 mm, 3,26 g ANTONINVS AVG PIVS P P, laureate head to right / COS III, Felicitas standing to left, holding branch and caduceus. Very Fine RIC III 130; BMCRE 527; RSC 258.

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218 Antoninus Pius AD 138-161. Rome Denarius AR 18 mm, 3,05 g ANTONINVS AVG PIVS P P TR P COS III, bare head right / APOLLINI AVGVSTO, Apollo standing facing, his head turned left, holding a patera in his right hand and a lyre in his left. Very Fine RIC 63b.

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219 Marcus Aurelius, as Caesar AD 139-161. Struck under Antoninus Pius AD 151-152. Rome Denarius AR 18 mm, 3,19 g AVRELIVS CAESAR AVG PII FIL, bare head right / TR POT VI COS II, Genius Exercitus sacrificing from patera over altar and holding legionary eagle. Very Fine RIC 453a; RSC 645a The depiction of "Genius Exercitus" on ancient Roman coins presents a powerful symbol of the Roman army's spirit and dedication. The Genius Exercitus, a divine embodiment of the army's collective identity, is depicted in a ritualistic scene. Holding a patera, a shallow ritual dish, over an altar, the Genius Exercitus is shown in the act of making a sacrifice, underscoring the army's devotion to the gods and the state. The presence of the legionary eagle, a revered military emblem, further reinforces the strong connection between the divine and the army's prowess. This imagery not only illustrates the army's commitment to the Roman values of discipline and strength but also conveys the notion that success in battle was intertwined with divine favor. These coin depictions serve as a visual testament to the profound fusion of religious devotion and military might within the Roman Empire.

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220 Marcus Aurelius, as Caesar AD 139-161. Rome Denarius AR 18 mm, 3,00 g AVRELIVS CAE-SAR AVG PII F COS, bare head right / PIETAS AVG, knife, sprinkler, ewer, lituus and simpulum. Very Fine Cohen 451; BMC (A. Pius) 277; RIC (A. Pius) 424a. Marcus Aurelius Antoninus was a Roman emperor and Stoic philosopher, was a pivotal figure of the Nerva–Antonine dynasty, renowned as the Five Good Emperors. His reign, from AD 161 to AD 180, marked the pinnacle of the Pax Romana, an era of relative stability for the Roman Empire. Co-ruling with Lucius Verus, he confronted challenges like conflicts with the Parthian Empire and Germanic tribes. Born into privilege, Marcus was educated by prominent tutors and married Faustina. His reign witnessed the devastating Antonine Plague, impacting the empire's population. His "Meditations," a collection of philosophical writings, remains influential and illuminates his commitment to Stoic ideals. Unlike his predecessors, Marcus refrained from adopting an heir. His descendants included Lucilla, who married Lucius, and Commodus, whose controversial succession sparked debates. The Column and Equestrian Statue of Marcus Aurelius, both located in Rome, commemorate his military triumphs. Beyond his imperial role, Marcus's legacy as a philosopher-king endures. His insights into Stoicism continue to inspire modern thinkers, admired by writers, philosophers, and leaders over the centuries. In navigating the complexities of governance, philosophy, and legacy, Marcus Aurelius left an indelible mark on Roman history and the broader understanding of leadership and ethical principles.



221 Marcus Aurelius, as Caesar AD 139-161. Rome Denarius AR 18 mm, 3,27 g AVRELIVS CAESAR AVG PII F, bare head of Marcus Aurelius to right / COS DES II, Honos standing left, holding branch in his right hand and cornucopiae with his left. Very Fine BMC 509; Cohen 100; RIC 426. The imagery of Honos holding a branch signifies his association with recognition and commendation, highlighting the Roman value of bestowing honor upon those who demonstrated exceptional qualities or achievements. The cornucopiae, a symbol of abundance and prosperity, further underscores his role in rewarding virtuous actions. The coin not only emphasizes the significance of Honos as a representation of honor but also connects the emperor's role in bestowing accolades. The inscription "COS DES II" indicates that the emperor was serving as consul for the second time, reflecting his administrative and political duties.

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222 Marcus Aurelius, as Caesar AD 139-161. Rome Denarius AR 17 mm, 3,30 g AVRELIVS CAESAR AVG PII F COS, bare head to right / HONOS, Honos, togate, standing facing, head to left, holding branch and cornucopia. Very Fine RIC III 422 (Pius).

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223 Marcus Aurelius, as Caesar AD 139-161. Rome Denarius AR 18 mm, 3,28 g AVRELIVS CAESAR AVG P II F, bare head right / TR POT III COS II, Minerva standing right, resting hand on shield and holding spear. Good Very Fine RIC 444 (Pius); RSC 618.

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224 Marcus Aurelius, as Caesar AD 139-161. Struck under Antoninus Pius, AD 159-160. Rome Denarius AR 18 mm, 3,38 g AVRELIVS CAES AVG PII F, bare head right / TR POT XIII COS II, Minerva fighting right with spear and shield. Very Fine BMCRE 998; Cohen 762; RIC 483.

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225 Marcus Aurelius, as Caesar AD 139-161. Rome Denarius AR 18 mm, 3,18 g AVRELIVS CAESAR AVG PII F, bare head of Marcus Aurelius to right / TR POT II COS II, helmeted Minerva standing front, head to right, holding spear with her right hand and resting her left hand on shield. Very Fine BMC 636; Cohen 608; RIC 438b.

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226 Diva Faustina I AD 140-141. Rome Denarius AR 18 mm, 3,48 g DIVA FAVSTINA, draped bust right / AVGVSTA, Vesta standing left, holding simpulum and palladium. Very Fine RIC III 368 (Pius); RSC 108. Diva Faustina, also known as Faustina the Elder or Faustina the Elder Augusta, was a Roman empress and the wife of the Roman Emperor Antoninus Pius. She was born in AD 100, and she married Antoninus Pius before he became emperor. Her full name was Annia Galeria Faustina. Diva Faustina is remembered as a virtuous and influential empress. She was well-regarded and beloved by the Roman people during her husband's long and prosperous reign, which lasted from AD 138 to 161 AD. After her death on October AD 140, she was deified by the Senate, and she became known as "Diva Faustina" ("Diva" meaning "divine" or "deified"). Her deification was a common practice in Roman imperial cults, and it honored her as a revered figure after her passing. Diva Faustina's memory and legacy were also celebrated through various monuments, inscriptions, and coins during and after her lifetime. Many of these representations depicted her as a paragon of virtue and motherhood

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227 Diva Faustina I AD 140-141. Rome Denarius AR 18 mm, 3,39 g DIVA FAVSTINA, draped bust right / CERES, Ceres standing left, holding grain ears and torch. Very Fine RIC 378a (Pius).

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228 Diva Faustina I AD 140-141. Rome Denarius AR 18 mm, 3,27 g DIVA FAVSTINA, draped bust right / AETERNITAS, Aeternitas standing left, holding globus and billowing veil. Very Fine RIC 351 (Pius).

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229 Diva Faustina I AD 140-141. Rome Denarius AR 18 mm, 3,28 g DIVA FAVSTINA, draped bust right / AVGVSTA, Ceres, veiled, standing facing, head right, holding long scepter in her right hand and grain ears in her left. Very Fine BMC 389; Cohen 93; RIC 358.

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230 Faustina II AD 147-175. Rome Denarius AR 19 mm, 3,62 g FAVSTINA AVGVSTA, draped bust right / VESTA, Vesta seated left, holding palladium and sceptre. Good Very Fine RIC 737. Annia Galeria Faustina, known as Faustina the Younger was the wife of Roman Emperor Marcus Aurelius. Born to Emperor Antoninus Pius, she was initially engaged to Lucius Verus but later married Marcus Aurelius in AD 145. The couple had numerous children, although most did not survive. Faustina's fertility was celebrated on coins. During the Marcomannic Wars, she accompanied Marcus Aurelius and lived in Carnuntum, where rumors of her affairs circulated. She played a role in the trial against Herodes Atticus. Honored with the title "mater castrorum" in AD 174, she was reportedly involved in plans for her husband's succession. Faustina passed away during a journey to Cappadocia in AD 176 and was posthumously deified by the Senate. Marcus Aurelius' writings reflect his genuine grief over her death.

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231 Faustina II AD 147-175. Rome Denarius AR 17 mm, 3,53 g FAVSTINAE AVG PII AVG FIL, draped bust to right / VENVS, Venus standing facing, head to left, holding apple and dolphin-entwined rudder. Good Very Fine RIC III 517a (Pius); BMCRE 1067 (Pius); RSC 266a. The portrayal of Venus on ancient Roman coins encapsulates her significance as the goddess of love, beauty, and maritime connections. In this depiction, Venus is depicted standing with her head turned to the left, holding both an apple and a rudder entwined with a dolphin. The apple, a symbol of desire and temptation, harks back to the myth of the Judgment of Paris, where Venus was awarded the golden apple as the most beautiful goddess. The rudder with a dolphin evokes her maritime associations, symbolizing her control over the winds and seas. This imagery conveys Venus' dual nature as a symbol of romantic allure and maritime supremacy. The union of these symbols reflects the Romans' reverence for the goddess's ability to inspire both love and ensure safe sea voyages. The coins thus not only showcase artistic skill but also mirror the Romans' deep belief in divine forces governing aspects of their lives, from love to the high seas.

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232 Faustina II AD 147-175. Rome Denarius AR 18 mm, 3,24 g FAVSTINA AVGVSTA, draped bust right, wearing single circlet of pearls / IVNO, Juno standing left, holding patera and sceptre; to left, peacock standing left, head right. Extremely Fine RIC (Aurelius) 688; MIR 18, 17-4b; RSC 120. The depiction of "IVNO" or Juno on ancient Roman coins offers a glimpse into the revered goddess of marriage, family, and sovereignty. Juno is portrayed standing with a patera, a ritual dish, and a sceptre, a symbol of her authority as queen of the gods. The presence of the peacock, a bird sacred to Juno, on the left adds a layer of symbolism. The peacock's ornate beauty reflects Juno's role as a goddess of elegance and maternal care. As a guardian of marriage, she watches over unions and the family unit.

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233 Faustina II AD 147-175. Rome Denarius AR 18 mm, 3,72 g FAVSTINA AVGVSTINI AVGVSTI FIL, draped bust right / CONCORDIA, Concordia standing left, head right, holding branch and cornucopia. Good Very Fine RIC 500.

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234 Faustina II AD 147-175. Rome Denarius AR 18 mm, 3,30 g FAVSTINA AVGVSTA, draped bust right, sometimes diademed / FECVNDITAS, Fecunditas standing right, holding sceptre and infant. Very Fine RIC 677, RSC 99, BMCRE 91. The inscription "FECVNDITAS" on ancient Roman coins indicates the presence of Fecunditas, the goddess of fertility and abundance. Depicted standing to the right, Fecunditas holds a sceptre and an infant in her arms. The sceptre symbolizes her divine authority over fertility and growth, while the infant signifies the concept of abundance and the bountiful blessings that she bestows upon the world. Fecunditas' standing pose reflects her active role in promoting fertility and prosperity, and her image on coins served as a reminder of her power in ensuring fruitful outcomes in various aspects of life, from agriculture to human reproduction.

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235 Faustina II AD 147-175. Rome Denarius AR 18 mm, 3,24 g FAVSTINA AVGVSTA, draped bust right, wearing single circlet of pearls / IVNO, Juno standing left, holding patera and sceptre; to left, peacock standing left, head right. Extremely Fine RIC (Aurelius) 688; MIR 18, 17-4b; RSC 120.

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236 Faustina II AD 147-175. Rome Denarius AR 17 mm, 3,18 g FAVSTINA AVGVSTA, draped bust to right / MATRI MAGNAE, Cybele seated to left, holding olive branch and with elbow resting on drum, lion behind. Very Fine RIC III 706 (Aurelius).

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237 Faustina II AD 147-175. Rome Denarius AR 18 mm, 3,47 g FAVSTINA AVGVSTA, draped bust right / FECVND AVGVSTAE, Fecunditas standing left, holding two infants in her arms, between two young girls. Very Fine RIC III 676 (Aurelius); RSC 95.

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238 Faustina II AD 147-175. Rome Denarius AR 18 mm, 3,11 g FAVSTINA AVG PII AVG FIL, draped bust right / CONCORDIA, Concordia seated to left, holding flower, resting elbow on cornucopia, globe under chair. Very Fine RIC III 502a (Pius); BMCRE 1086 (Pius); RSC 54.

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239 Faustina II AD 147-175. Rome Denarius AR 18 mm, 3,45 g FAVSTINA AVGVSTA, draped bust right, sometimes diademed / FECVNDITAS, Fecunditas standing right, holding sceptre and infant. Very Fine RIC 677, RSC 99, BMCRE 91.

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240 Faustina II AD 147-175. Rome Denarius AR 18 mm, 3,67 g FAVSTINA AVGVSTA, draped bust right, wearing single circlet of pearls / IVNO, Juno standing left, holding patera and sceptre; to left, peacock standing left, head right. Good Very Fine RIC (Aurelius) 688; MIR 18, 17-4b; RSC 120.

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241 Divus Antoninus Pius AD 161. Rome Denarius AR 17 mm, 3,24 g DIVVS ANTONINVS, bare head of Divus Antoninus Pius right / CONSECRATIO, funeral pyre of four tiers, surmounted by facing quadriga. Very Fine RIC 436.

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242 Divus Antoninus Pius AD 161. Rome Denarius AR 18 mm, 3,06 g DIVVS ANTONINVS, bare head right / DIVO PIO, altar. Very Fine RIC 441 (Aurelius).

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243 Divus Antoninus Pius AD 161. Commemorative issue. Struck under Marcus Aurelius and Lucius Verus, AD 162. Rome Denarius AR 17 mm, 3,63 g DIVVS ANTONINVS, bare head right / DIVO PIO, rectangular altar, with horns on top, and door in front. Very Fine RIC III 441 (Marcus Aurelius); MIR 18, 47/4-10; RSC 357.

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244 Lucius Verus AD 161-169. Rome Denarius AR 18 mm, 3,26 g L VERVS AVG ARM PARTH MAX, laureate head right / FORT RED TR P VIII IMP V COS III, Fortuna seated left, holding rudder and cornucopia. Very Fine RIC 586; BMC 477; RSC 111. Lucius Verus was a Roman emperor who co-ruled with Marcus Aurelius from 161 AD until his death in AD 169. He was born in AD 130 as son of Aelius Caesar and became after his fathers death the adoptive son of Antoninus Pius. With his adoptive brother Marcus Aurelius, they ruled the Roman Empire, with both holding the title of Augustus. During their joint reign, Lucius Verus and Marcus Aurelius faced several military challenges, including the Parthian War. Lucius Verus took charge of the Eastern front and led Roman legions in campaigns against the Parthian Empire. However, Lucius Verus died in AD 169, possibly due to a disease. After his death, Marcus Aurelius continued as the sole emperor until his own passing in AD 180.

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245 Lucius Verus AD 161-169. Rome Denarius AR 19 mm, 3,51 g [L] VERVS AV[G A]RM PARTH MAX, laureate head right / TR P VI IMP IIII COS II, Pax standing left, holding branch and cornucopia; PAX in exergue. Very Fine RIC 561.

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246 Lucius Verus AD 161-169. Rome Denarius AR 18 mm, 3,17 g L VERVS AVG ARM PARTH MAX, laureate head right / FORT RED TR P VIII IMP V COS III, Fortuna seated left, holding rudder and cornucopia. Very Fine RIC 586; BMC 477; RSC 111.

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247 Marcus Aurelius AD 161-180. Rome Denarius AR 18 mm, 3,23 g M ANTONINVS AVG GERM SARM, laureate head right / TR P XXXI IMP VIII COS III P P, Victory advancing left, holding wreath and palm. Very Fine RIC 378. Marcus Aurelius Antoninus was a Roman emperor and Stoic philosopher, was a pivotal figure of the Nerva–Antonine dynasty, renowned as the Five Good Emperors. His reign, from AD 161 to 180, marked the pinnacle of the Pax Romana, an era of relative stability for the Roman Empire. Co-ruling with Lucius Verus, he confronted challenges like conflicts with the Parthian Empire and Germanic tribes. Born into privilege, Marcus was educated by prominent tutors and married Faustina. His reign witnessed the devastating Antonine Plague, impacting the empire's population. His "Meditations," a collection of philosophical writings, remains influential and illuminates his commitment to Stoic ideals. Unlike his predecessors, Marcus refrained from adopting an heir. His descendants included Lucilla, who married Lucius, and Commodus, whose controversial succession sparked debates. The Column and Equestrian Statue of Marcus Aurelius, both located in Rome, commemorate his military triumphs. Beyond his imperial role, Marcus's legacy as a philosopher-king endures. His insights into Stoicism continue to inspire modern thinkers, admired by writers, philosophers, and leaders over the centuries. In navigating the complexities of governance, philosophy, and legacy, Marcus Aurelius left an indelible mark on Roman history and the broader understanding of leadership and ethical principles.



248 Marcus Aurelius AD 161-180. Rome Denarius AR 18 mm, 3,31 g M ANTONINVS AVG ARMENIACVS, laureate head of Marcus Aurelius, right / P M TR P XIX IMP III COS III, Annona, standing front, head left, holding corn-ears in right hand and cornucopia in left hand, on left, modius. Very Fine RIC -; RSC -; BMC -; cf. Savoca Silver 28; lot 375. The term "Armeniacus" is a title bestowed upon Marcus Aurelius to commemorate his victories and achievements related to the Roman province of Armenia. It signifies that he successfully campaigned in the region, perhaps in military campaigns against Parthian or other eastern powers.

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249 Marcus Aurelius AD 161-180. Rome Denarius AR 18 mm, 3,48 g M ANTONINVS AVG TR P XXIII, laureate head to right / COS III, Salus standing to right, feeding snake held in arms. Very Fine RIC 216. On ancient Roman coins, the portrayal of Salus standing and cradling a snake in her arms carries meaningful symbolism. Salus, the goddess of health and well-being, is depicted nurturing the snake, a creature associated with rejuvenation and healing in Roman culture. This imagery signifies the protective and nurturing role of Salus in maintaining the populace's health and preventing illness. By feeding the snake, Salus embodies the concept of safeguarding well-being through prevention and care. Her standing posture reflects her active influence in promoting good health

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250 Marcus Aurelius AD 161-180. Rome Denarius AR 19 mm, 3,46 g M AVREL ANTONINVS AVG, laureate, draped and cuirassed bust to right / TR P XXXIII IMP X COS III P P, Fortuna seated to left, holding rudder and cornucopia, wheel under the seat. Nearly Extremely Fine RIC III 409 var. (bust type); BMCRE 806; RSC 972b. The imagery of "Fortuna" on ancient Roman coins captured the essence of the Roman worldview, highlighting their belief in destiny and fortune's role in human affairs. Fortuna, the goddess of luck and fate, was often portrayed as a graceful figure holding a cornucopia symbolizing abundance and a rudder representing her control over destiny's course. These coin depictions conveyed various emotional nuances of luck—ranging from benevolence to unpredictability. The coins also carried cultural significance, signifying the Romans' recognition of luck's impact on trade, agriculture, and individual lives. The presence of Fortuna on Roman coins provided a tangible link between the divine and human endeavors, embodying the complex relationship between fate and human agency. As coins circulated, the goddess's image served as a reminder of the uncertainties and opportunities inherent in life, echoing the Romans' profound respect for the divine forces shaping their world.



251 Marcus Aurelius AD 161-180. Rome Denarius AR 18 mm, 3,43 g M ANTONINVS AVG ARM PARTH MAX, laureate head right / TR P XXII IMP V COS III, Aequitas seated left, holding scales and cornucopia. Very Fine BMC 467; RIC 191; RSC 899. The portrayal of "Aequitas" on ancient Roman coins encapsulates the Roman ideals of justice and balance. Aequitas, personifying equity and fairness, is depicted in a seated posture, holding a pair of scales and a cornucopia. The scales symbolize the careful weighing of evidence and the impartiality inherent in just judgments. They underscore the importance of balance and equitable treatment under Roman law. The presence of the cornucopia, representing abundance and prosperity, highlights the notion that justice leads to harmonious outcomes and societal well-being. Aequitas' seated stance signifies her unchanging and steadfast nature in upholding righteousness. This coin imagery serves as a visual reminder of the core Roman values of law and justice. It reinforces the idea that a just society is one where equitable treatment and balance prevail. Aequitas' representation showcases the Romans' commitment to fairness and their understanding that the scales of justice should remain untarnished in upholding the harmony and order of their empire.



252 Marcus Aurelius AD 161-180. Rome Denarius AR 18 mm, 3,19 g M ANTONINVS AVG TR P XXVIII, laureate head right / IMP VI COS III, German captive seated right at foot of trophy, surrounded by various weapons. Very Fine RIC 289. Marcus Aurelius, the Roman Emperor, confronted the Marcomannic Wars during his reign (161-180 AD), which were a series of conflicts against Germanic and Sarmatian tribes along the Roman Empire's northern borders. These wars, named after the Marcomanni tribe, posed a significant threat to the empire's stability. Marcus Aurelius led campaigns to defend the frontier provinces, exhibiting his military leadership. These conflicts were marked by intense battles and strategic challenges. Despite these difficulties, his efforts resulted in a degree of stability along the northern borders. The wars influenced Roman military strategies and border defenses, leaving an impact on the empire's security. Marcus Aurelius' reflections on these wars are preserved in his writings, offering insights into his thoughts and experiences during the conflicts. The Marcomannic Wars were a defining aspect of his reign, highlighting the continuous struggles faced by the Roman Empire's frontiers.

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253 Marcus Aurelius AD 161-180. Rome Denarius AR 17 mm, 3,39 g IMP M AVREL ANTONINVS AVG, bare head to right / CONCORD AVG TR P XV COS III, Concordia seated left, holding patera; cornucopia under seat. Very Fine RIC 2.

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254 Marcus Aurelius AD 161-180. Rome Denarius AR 17 mm, 3,28 g M ANTONINVS AVG TR P XXVIII, laureate head right / IMP VI COS III, German captive seated right at foot of trophy, surrounded by various weapons. Good Very Fine RIC 289.

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255 Marcus Aurelius AD 161-180. Rome Denarius AR 17 mm, 3,40 g IMP M ANTONINVS AVG TR P XXV, laureate head right / VOTA SOL DECENN / COS III, Marcus Aurelius standing left, holding volumen and sacrificing out of patera over lighted tripod to left; bull behind altar. Extremely Fine RIC 248. The inscription "VOTA SOL DECENN / COS III" on ancient Roman coins introduces the depiction of Marcus Aurelius, the Emperor, in a significant ceremonial context. On the coin, Marcus Aurelius stands to the left, holding a volumen (scroll), and engages in a religious act. He is shown making a sacrifice out of a patera (ritual dish) over a lighted tripod placed to the left. A bull is positioned behind the altar. This imagery reflects the emperor's role as both a political and religious leader. The inscription suggests that the emperor's vows or dedications (vota) are directed toward Sol, the sun god, and celebrate his ten years of rule (DECENN). The act of sacrifice, performed with solemnity, underscores Marcus Aurelius' connection with the divine and his role in maintaining cosmic order. The inclusion of the bull, a common sacrificial animal, adds a layer of symbolism, signifying the ritual aspects of the occasion. The coin not only showcases Marcus Aurelius' power and piety but also reflects the intricate interplay between the emperor's political and religious duties within the Roman society.

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256 Marcus Aurelius AD 161-180. Rome Denarius AR 17 mm, 3,08 g M ANTONINVS AVG TR P XXVIII, laureate head right / IMP VII COS III, Victory seated left on throne, holding patera and palm frond. Good Very Fine RIC 303.

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257 Marcus Aurelius AD 161-180. Rome Denarius AR 18 mm, 3,75 g IMP M ANTONINVS AVG TR P XXV, laureate head right / VOTA SVSCEP DECENN II, Aurelius, veiled, standing left, sacrificing at tripod; COS III in exergue. Very Fine RIC 251.

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258 Marcus Aurelius AD 161-180. Rome Denarius AR 18 mm, 3,42 g M ANTONINVS AVG TR P XXVIII, laureate head right / IMP VII COS III, Roma standing facing, head left, Victory left in raised right hand, spear grounded in left. Nearly Extremely Fine RIC III 305.

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259 Marcus Aurelius AD 161-180. Rome Denarius AR 18 mm, 3,63 g IMP M ANTONINVS AVG TR P XXV, laureate head to right / PRIMI DECENNALES COS III, written in five lines within laurel-wreath. Very Fine RIC 245.

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260 Marcus Aurelius AD 161-180. Rome Denarius AR 17 mm, 3,24 g M ANTONINVS AVG IMP II, bareheaded bust right, with slight drapery / TR P XVIII COS III, Minerva standing left, holding branch and spear, shield to right. Very Fine RIC 103.

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261 Marcus Aurelius AD 161-180. Rome Denarius AR 18 mm, 3,42 g IMP M ANTONINVS AVG, bare head to right / CONCORD AVG TR P XVII, Concordia seated to left, holding patera and resting elbow on statuette of Spes, cornucopiae under seat; COS III in exergue. Very Fine RIC III 59; BMCRE 209.

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262 Marcus Aurelius AD 161-180. Rome Denarius AR 17 mm, 3,29 g M AVREL ANTONINVS AVG, laureate, draped and cuirassed bust to right / TR P XXXIII IMP X COS III P P, Fortuna seated to left, holding rudder and cornucopia, wheel under the seat. Good Very Fine RIC III 409 var. (bust type); BMCRE 806; RSC 972b.

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263 Marcus Aurelius AD 161-180. Rome Denarius AR 18 mm, 3,25 g M ANTONINVS AVG IMP II, bareheaded bust right, with slight drapery / TR P XVIII COS III, Minerva standing left, holding branch and spear, shield to right. Very Fine RIC 103.

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264 Lucilla AD 164-169. Rome Denarius AR 17 mm, 3,14 g LVCILLA AVGVSTA, draped bust to right / VENVS VICTRIX, Venus standing facing, head to left, holding Victory and supporting shield. Extremely Fine RIC III 786 (Aurelius); BMCRE 356 (Aurelius and Verus); RSC 89. Lucilla, also known as Annia Aurelia Galeria Lucilla, was a prominent figure in Roman history. She was the daughter of Roman Emperor Marcus Aurelius and his wife Faustina the Younger. Lucilla was born in AD 148 and belonged to the influential Antonine dynasty. In AD 164, Lucilla married Lucius Verus, who was co-emperor with her father Marcus Aurelius. However, her marriage to Verus was not a happy one, although they three children. After the death of her father Marcus Aurelius in AD 180 AD, her brother Commodus became the sole emperor. However, Lucilla and Commodus had a strained relationship, and she was eventually involved in a plot to assassinate him. The conspiracy was discovered, and Lucilla was exiled to the island of Capri, where she was executed in AD 182.

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265 Lucilla AD 164-169. Rome Denarius AR 17 mm, 2,86 g LVCILLA AVGVSTA, draped bust right / HILARITAS, Hilaritas standing left, holding palm and cornucopia. Good Very Fine RIC III 769 (Aurelius). The representation of "Hilaritas" on ancient Roman coins captures the essence of joy, abundance, and celebration in Roman culture. Hilaritas, personifying mirth and happiness, is depicted standing with a palm and a cornucopia. The palm symbolizes victory, underscoring the idea that joy often follows triumph. The cornucopia, a horn of plenty overflowing with fruits and riches, reinforces the concept of abundance and prosperity, both material and spiritual.

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266 Lucilla AD 164-169. Rome Denarius AR 19 mm, 2,93 g LVCILLA AVGVSTA, draped bust right / PVDICITIA, Pudicitia, veiled, seated left with right hand on breast. Good Very Fine RIC 781. The depiction of "Pudicitia" on ancient Roman coins offers a window into the concept of modesty and virtue. On these coins, The veiled representation signifies Lucilla's adherence to the virtue of modesty and chastity. As the daughter of Emperor Marcus Aurelius and Empress Faustina the Younger, Lucilla's portrayal together with Pudicitia might have been intended to emphasize her embodiment of these esteemed qualities, reflecting the family's dedication to moral values. The seated pose and the placement of her right hand on her breast symbolize self-respect and dignity. The coins serve as a visual testimony to the Romans' emphasis on virtuous behavior and familial reputation, aligning with the broader societal values of the time.

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267 Lucilla AD 164-169. Rome Denarius AR 18 mm, 3,16 g LVCILLAE AVG ANTONINI AVG F, draped bust right / VENVS, Venus standing left, holding apple and sceptre. Very Fine RIC 784.

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268 Lucilla AD 164-169. Rome Denarius AR 18 mm, 3,37 g LVCILLA AVGVSTA, draped bust right / IVNO REGINA, Juno standing left holding patera and scepter, peacock at feet. Very Fine RIC 772; RSC 41; BMC 339.

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269 Lucilla AD 164-169. Rome Denarius AR 18 mm, 3,66 g LVCILLA AVGVSTA, draped bust right / PVDICITIA, Pudicitia, veiled, seated left with right hand on breast. Extremely Fine RIC 781.

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270 Lucilla AD 164-169. Rome Denarius AR 17 mm, 3,16 g LVCILLAE AVG ANTONINI AVG F, draped bust right / VOTA / PVBLI/CA in three lines within laurel wreath. Very Fine RIC 791 (Marcus Aurelius); MIR 18, 22-4a; RSC 98.

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271 Lucilla as Augusta AD 164-182. Rome Denarius AR 18 mm, 3,34 g LVCILLA AVGVSTA, draped bust right / IVNONI LVCINAE, Juno seated left, holding flower and infant. Very Fine RIC 770; RSC 36; BMCRE 342.

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272 Lucilla as Augusta AD 164-182. Rome Denarius AR 18 mm, 3,45 g LVCILLAE AVG ANTONINI AVG F, draped bust right / VOTA PVBLI / CA, in three lines within wreath with jewel at apex. Very Fine RIC 791 (Aurelius); RSC 98.

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273 Divus Lucius Verus AD 169. Rome Denarius AR 17 mm, 3,47 g DIVVS VERVS, bare head right / CONSECRATIO, eagle standing right, head left. Extremely Fine RIC 596a; RSC 55; BMC 503. Lucius Verus was a Roman emperor who co-ruled with Marcus Aurelius from AD 161 until his death in AD 169. He was born in AD 130 as son of Aelius Caesar and became after his fathers death the adoptive son of Antoninus Pius. With his adoptive brother Marcus Aurelius, they ruled the Roman Empire, with both holding the title of Augustus. During their joint reign, Lucius Verus and Marcus Aurelius faced several military challenges, including the Parthian War. Lucius Verus took charge of the Eastern front and led Roman legions in campaigns against the Parthian Empire. However, Lucius Verus died in AD 169 , possibly due to a disease. After his death, Marcus Aurelius continued as the sole emperor until his own passing in AD 180.

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274 Diva Faustina II AD 175-176. Rome Denarius AR 18 mm, 3,16 g DIVA FAVSTINA PIA, draped bust right / CONSECRATIO, Peacock advancing right. Very Fine RIC 744; BMC 717. The term "CONSECRATIO" on ancient Roman coins, often accompanied by an image of a peacock, signifies the deification of a deceased Roman emperor or empress. This inscription was used to commemorate the posthumous elevation of a ruler to the status of a god or goddess, reflecting the belief in their divinity and immortal nature. The use of the peacock on coins with the "CONSECRATIO" inscription is symbolic. The peacock, with its vibrant and iridescent plumage, was associated with beauty, renewal, and immortality in various cultures. In Roman iconography, the peacock was often linked to the goddess Juno, who was considered the queen of the gods and a protector of women, marriage, and families. The choice of the peacock imagery further reinforced the idea of the ruler's transformation into a divine figure. When an emperor or empress died, their successor or the Senate might issue coins with the "CONSECRATIO" inscription and a depiction of a peacock flying or perched beside an altar or a globe. This imagery conveyed the idea that the deceased ruler had transcended mortality and joined the pantheon of gods and goddesses. The altar or globe symbolized the divine realm.

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275 Diva Faustina II AD 175-176. Rome Denarius AR 18 mm, 3,20 g DIVA FAVSTINA PIA, draped bust right / CONSECRATIO, Peacock advancing right. Very Fine RIC 744; BMC 717.

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276 Diva Faustina II AD 175-176. Rome Denarius AR 18 mm, 3,45 g DIVA FAVSTINA PIA, draped bust to right / CONSECRATIO, draped and ornamented throne, against which rests transverse sceptre; peacock standing to right in front. Extremely Fine RIC III 745 (Aurelius); BMCRE 723 (Aurelius); RSC 73.

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277 Diva Faustina II AD 175-176. Rome Denarius AR 18 mm, 3,14 g DIVA FAVSTINA PIA, draped bust right / CONSECRATIO, Peacock advancing right. Good Very Fine RIC 744; BMC 717.

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278 Diva Faustina II AD 175-176. Rome Denarius AR 19 mm, 3,52 g DIVA FAVSTINA PIA, draped bust right / CONSECRATIO, Peacock advancing right. Good Very Fine RIC 744; BMC 717.

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279 Diva Faustina II AD 175-176. Rome Denarius AR 17 mm, 3,28 g DIVA FAVSTINA PIA, draped bust right / CONSECRATIO, Peacock advancing right. Very Fine RIC 744; BMC 717.

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280 Commodus AD 177-192. Rome Denarius AR 17 mm, 3,30 g M COMMODVS ANTON AVG PIVS, laureate head right / P M TR P VIII IMP VI COS IIII P P, Victory standing right inscribing shield set on palm tree; at her feet, captive seated to right. Very Fine RIC 79. Commodus, also known as Lucius Aurelius Commodus, was a Roman emperor who ruled from AD 177 to 192. He was the son of Emperor Marcus Aurelius and became co-emperor with his father in AD 177 before succeeding him as the sole ruler upon Marcus Aurelius' death in AD 180. Commodus' reign was marked by extravagance, mismanagement, and authoritarian rule. He is famously depicted as a cruel and erratic ruler in historical accounts, including the film "Gladiator," where he is portrayed as a power-hungry and unstable emperor. During his rule, Commodus indulged in lavish spending, engaged in gladiatorial combats, and saw himself as a god-like figure. His autocratic and erratic behavior led to unrest and dissatisfaction among the Roman people, and his reign ultimately ended with assassination in AD 192. Commodus' tumultuous rule remains a significant and intriguing part of Roman history, and his actions had lasting consequences for the Roman Empire.

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281 Commodus AD 177-192. Rome Denarius AR 17 mm, 3,75 g
M COMMODVS ANTONINVS AVG, laureate head right / TR P VI IMP
III COS III P P, Pax standing front, head to left, holding olive
branch in her right hand and cornucopia in her left. Extremely
Fine BMC 63; Cohen 806; RIC 17. The depiction of "Pax" on
ancient Roman coins captures the spirit of peace and harmony.
Pax, personifying peace, is portrayed standing with her head
turned to the left, holding an olive branch in her right hand and a
cornucopia in her left. The olive branch symbolizes reconciliation
and the cessation of conflicts, signifying Pax's role in ending wars
and fostering tranquility. The cornucopia, representing
abundance and prosperity, reflects the bountiful rewards of
peace. Pax's presence on coins reflects the Romans' aspiration
for stability and concord within the empire. Her image embodies
the yearning for a society free from strife and the benefits that
come with such an era of tranquility.

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282 Commodus AD 177-192. Rome Denarius AR 17 mm, 3,32 g
M COMM ANT P FEL AVG BRIT P P, laureate head right / FOR FEL P
M TR P XIII COS V DES VI, Fortuna standing left, foot on prow,
holding short caduceus and cornucopia. Good Very Fine RIC 186.

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283 Commodus AD 177-192. Rome Denarius AR 17 mm, 3,49 g
M ANTONINVS COMMODVS AVG, laureate head right / TR P VII IMP
III COS III P P, Felicitas standing left holding caduceus and
sceptre. Extremely Fine RIC 29; RSC 831a; BMC 83.

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284 Commodus AD 177-192. Rome Denarius AR 18 mm, 3,11 g
M COMMODVS ANTONINVS AVG, laureate head right / TR P VII IMP
III COS III P P, Providentia standing left, holding wand over globe
and sceptre. very fine Nearly Extremely Fine RIC 32.

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285 Commodus AD 177-192. Rome Denarius AR 17 mm, 3,09 g IMP CAES L AVREL COMMODVS GERM SARM, laureate head to right / TR POT II COS, Salus standing to left, holding sceptre and feeding snake coiled around altar. Very Fine RIC III 627 (Aurelius); BMCRE 748 (Aurelius); RSC 741c.

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286 Crispina. Augusta AD 178-182. Rome Denarius AR 18 mm, 3,16 g CRISPINA AVGVSTA, draped bust right / CONCORDIA, Concordia standing left, holding patera and cornucopia. Good Very Fine RIC III 278 (Commodus); MIR 18, 3-4a; RSC 5.

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287 Divus Marcus Aurelius AD 180. Rome Denarius AR 17 mm, 3,29 g DIVVS M ANTONINVS PIVS, bare head right / CONSECRATIO, eagle standing left on thunderbolt, head right, wings spread. Very Fine RIC 270 (Commodus). "CONSECRATIO" refers to the act of consecration, a ritualized process of elevating a deceased emperor to divine status after their death. The eagle, often associated with Jupiter, the king of gods, symbolizes the emperor's soul ascending to the heavens and being received among the gods. The placement of the eagle on a thunderbolt reinforces its divine connection, as the thunderbolt was associated with Jupiter's power and authority. The eagle's majestic stance and spread wings evoke a sense of elevation and majesty. This coin imagery underscores the Romans' beliefs in the divine nature of their emperors and the continuity of power and authority beyond death. It reflects the ritualized nature of emperor worship and the symbolic transition from mortal ruler to divine entity, linking the emperor to the realm of gods in the Roman pantheon.

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288 Divus Marcus Aurelius AD 180. Rome Denarius AR 18 mm, 3,42 g DIVVS M ANTONINVS PIVS, bare head to right / CONSECRATIO, eagle on thunderbolt. Good Very Fine RIC 269 (Commodus).

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289 Divus Marcus Aurelius AD 180. Struck under Commodus. Rome Denarius AR 17 mm, 3,19 g DIVVS M ANTONINVS PIVS, bare head right. / CONSECRATIO, eagle standing left on thunderbolt, head right, with spearhead in beak. Good Very Fine RIC 271.

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290 Julia Domna. Augusta AD 193-217. Rome Denarius AR 18 mm, 2,82 g IVLIA PIA FELIX AVG, draped bust right / MATRI DEVM, Cybele standing front, head left, holding drum and sceptre, resting on column; at feet, lion left. Extremely Fine RIC 382 (Caracalla); RSC 137. Julia Domna was a Roman empress and the wife of the Roman Emperor Septimius Severus. She was born around 160 AD in Emesa (modern-day Homs, Syria) and belonged to a prominent Syrian family. Julia Domna's marriage to Septimius Severus occurred before he became emperor. Septimius Severus rose through the ranks and eventually became the Roman emperor in 193 AD. As empress, Julia Domna was a highly educated and influential woman. She was known for her intelligence, literary talents, and patronage of philosophers and scholars. She played an active role in the cultural and intellectual life of the Roman court. Julia Domna and Septimius Severus had two sons, Caracalla and Geta, both of whom became Roman emperors after their father's death. Unfortunately, their relationship with each other was hostile, leading to a power struggle after Severus' death. Caracalla eventually ordered the assassination of his brother Geta in AD 212. Julia Domna's later life was marred by grief and political turmoil. In AD 217, she faced the death of her husband and the assassination of her elder son Caracalla. Julia Domna died in AD 217, possibly by suicide or due to a forced starvation. Julia Domna was remembered as a significant and influential figure in the Roman Empire, known for her intelligence, political acumen, and patronage of the arts and philosophy. Her impact on Roman society and culture was considerable, and her influence extended beyond her lifetime through the reigns of her sons and their policies.

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291 Julia Domna. Augusta AD 193-217. Rome Denarius AR 18 mm, 2,78 g IVLIA PIA FELIX AVG, draped bust of Julia Domna to right / PVDICITIA, Pudicitia, veiled, seated left, head facing, placing her right hand on her breast and holding sceptre in her left. Very Fine BMC 19; RIC 385.

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292 Julia Domna. Augusta AD 193-217. Rome Antoninianus AR 25 mm, 4,92 g IVLIA PIA FELIX AVG, draped bust right, wearing stephane and set upon crescent / LVNA LVCIFERA, Luna driving biga left, with fold of drapery floating around and above head. Good Very Fine RIC 379a (Caracalla).

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293 Pescennius Niger AD 193-194. Antioch Denarius AR 18 mm, 2,90 g IMP CAES C PESC NIGER IVST AVG, laureate head right / IVSTITIA AVG, Justitia standing facing, head to left, holding scales and cornucopia. Very Fine RIC 45c; BMC 305 note. Pescennius Niger, a Roman general turned emperor, emerged as a central figure in the tumultuous Year of the Five Emperors in AD 193-194. His ascent to power was rooted in the volatile power vacuum left by the assassination of Emperor Pertinax. Proclaimed emperor by his troops in the eastern province of Syria, Niger contested the imperial throne with Septimius Severus, another claimant, setting the stage for a bitter and protracted civil war. The conflict between Niger and Severus reverberated across the Roman Empire, with rival legions and provinces aligning themselves with the contenders. Battles raged from the Balkans to the Levant, leaving a trail of instability in their wake. In a fateful confrontation near Issus in AD 194, Severus emerged victorious, effectively ending Niger's bid for power. Following his defeat, Pescennius Niger met a grim fate in Antioch. He was captured, executed, and his severed head was sent to Rome as a stark reminder of the price of failed ambition.

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294 Septimius Severus AD 193-211. Emesa Denarius AR 17 mm, 2,11 g [IMP CAE] L SEP SEV PERT AVG [COS II], laureate head right / VICTOR SEVER AVG, Victory walking left, holding wreath and palm. Very Fine RIC 428; RSC 749; BMC 399. Septimius Severus, born as Lucius Septimius Severus in AD 145, was a Roman Emperor whose remarkable rise to power and eventful reign left a lasting impact on the Roman Empire. Hailing from Leptis Magna, a prosperous city in modern-day Libya, Severus belonged to a distinguished family. In AD 193, the Roman Empire was engulfed in chaos after the assassination of Emperor Pertinax. Amid the power vacuum, Severus, then governor of Upper Pannonia, seized the opportunity and declared himself emperor. With a formidable army at his disposal, he marched on Rome, defeating his rivals and ascending to the imperial throne. Severus proved to be a capable military leader. His reign was characterized by ambitious military campaigns to strengthen and expand the Roman Empire's frontiers. He notably ventured into Britain, strengthening Hadrian's Wall and reoccupying the Antonine Wall. In the East, he secured victories against the Parthian Empire, adding to his growing reputation as a skillful commander. As emperor, Severus implemented a series of significant reforms. He increased the pay of Roman soldiers, ensuring their loyalty and support. Granting Roman citizenship to the soldiers further solidified their allegiance to the empire. His reign marked a period of centralized power, as he expanded the emperor's authority over the provinces, contributing to greater imperial control. Family played a crucial role in Severus' reign. His wife, Julia Domna, a highly educated and politically astute woman, exerted considerable influence on his decisions. Together, they had two sons, Caracalla and Geta. However, the once-close siblings became embroiled in a bitter rivalry for power. After Severus' death in AD 211, Caracalla orchestrated Geta's assassination, leaving him as the sole ruler.



295 Septimius Severus AD 193-211. Rome Denarius AR 18 mm, 3,26 g SEVERVS AVG PART MAX, laureate head to right / RESTITVTOR VRBIS, Emperor standing to left, sacrificing out of patera over tripod and holding spear. Good Very Fine RIC IV 167a; BMCRE 203; RSC 599.

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296 Elagabal AD 218-222. Rome Denarius AR 19 mm, 3,21 g IMP ANTONINVS AVG, laureate and draped bust right / P M TR P II COS II P P, Pax advancing left, holding branch and sceptre. Extremely Fine RIC 21; BMCRE 97; RSC 143. Elagabal, whose full name was Marcus Aurelius Antoninus Augustus, was a Roman emperor who ruled from AD 218 to 222. He is also known as Elagabalus, after the Syrian sun god Elagabal, whom he venerated and promoted during his reign. Elagabalus became emperor at the age of 14 when he succeeded his cousin, Emperor Caracalla, who was assassinated. His rule was marked by controversy and scandal, as he pursued an unconventional and extravagant lifestyle. One of the most controversial aspects of Elagabalus' reign was his religious beliefs and practices. He introduced the worship of Elagabal, the sun god, as the chief deity in Rome and attempted to elevate Elagabal's cult above other traditional Roman gods. Elagabalus even married a Vestal Virgin, which was strictly forbidden in Roman religious traditions, causing outrage among the Roman elite. Elagabalus' behavior, including his disregard for Roman traditions and morals, and his promotion of Syrian culture and religion, led to widespread dissatisfaction among the Roman population and the Roman military. As a result, he faced numerous revolts and conspiracies during his short reign. In AD 222, Elagabalus was assassinated by his own guards, and his body was thrown into the Tiber River. His cousin, Alexander Severus, succeeded him as the next Roman emperor.

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297 Elagabal AD 218-222. Rome Denarius AR 18 mm, 2,93 g IMP ANTONINVS AVG, laureate and draped bust to right / P M TR P II COS II P P, Roma seated to left, holding Victory and spear, shield at feet. Good Very Fine RIC 16.

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298 Julia Soaemias. Augusta AD 218-222. Rome Denarius AR 18 mm, 2,53 g IVLIA SOAEMIAS AVG, draped bust right / VENVS CAELESTIS, Venus seated left, holding apple and sceptre; at left, child reaches up to her. Good Very Fine RIC 243 (Elagabalus). Julia Soaemias was a Roman empress and the mother of Emperor Elagabalus (also known as Marcus Aurelius Antoninus). She was born in AD 180 to Julia Maesa, who was the sister of the powerful Roman empress Julia Domna, wife of Emperor Septimius Severus. Julia Soaemias' rise to prominence came when her mother, Julia Maesa, orchestrated the ascension of her young son, Elagabalus, to the imperial throne in AD 218. At the time, the Roman Empire was going through a period of political instability and military crisis, and Julia Maesa saw an opportunity to gain influence by having her grandson, Elagabalus, become the emperor. Once Elagabalus was on the throne, Julia Soaemias was given the title of Augusta, making her an empress. However, her reign alongside her son was marked by scandal and controversy. Elagabalus was notorious for his extravagant lifestyle, religious practices, and debauchery, and Julia Soaemias was often accused of encouraging and supporting his excesses. The reign of Elagabalus and Julia Soaemias was short-lived and faced significant opposition from the Roman military and the Senate. In AD 222, after only four years in power, Elagabalus and Julia Soaemias were overthrown in a coup orchestrated by the Praetorian Guard. Both mother and son were killed, and their bodies were decapitated, stripped and dragged through Rome. Afterwards they were thrown into the Tiber River.

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299 Severus Alexander AD 222-235. Rome Denarius AR 18 mm, 2,72 g IMP ALEXANDER PIVS AVG, laureate, draped and cuirassed bust to right / IOVI PROPVGNATORI, Jupiter in fighting stance to right, holding thunderbolt and eagle. Good Very Fine RIC IV 238; BMCRE 824; RSC 83 Severus Alexander, whose full name was Marcus Aurelius Severus Alexander Augustus, was a Roman emperor who ruled from AD 222 to 235. He was born in AD 208 in Phoenicia (modern-day Lebanon). Severus Alexander became emperor at the age of 13, following the assassination of Emperor Elagabalus, his cousin. During his reign, he was heavily influenced by his mother, Julia Mamaea, who acted as his regent and advisor. Severus Alexander was known for his moderation and attempts to promote a more harmonious and stable government. He tried to restore the authority of the Senate, reduced taxes, and showed clemency to his enemies. However, despite his good intentions, his reign faced various challenges. The Roman military was unhappy with his policies, and external threats from the Sassanian Empire in Persia and Germanic tribes put further strain on the empire. In AD 235, a rebellion broke out among the Roman troops led by Maximinus Thrax, a general who had gained popularity in the legions. Severus Alexander was unable to quell the rebellion, and he and his mother were assassinated by their own soldiers. With his death, the Severan dynasty came to an end.



300 Gordian III AD 238-244. Rome Antoninianus AR 23 mm, 5,15 g IMP GORDIANVS PIVS FEL AVG, radiate, draped and cuirassed bust right / AETERNITATI AVG, Sol standing, facing, head left, holding globe. Good Very Fine RIC 82; RSC 41. Gordian III was a Roman emperor who ruled from AD 238 to 244. He was born in AD 225 and became emperor at a young age after the death of his grandfather, Gordian I, and his father, Gordian II, during a revolt against the emperor Maximinus Thrax. As emperor, Gordian III was initially under the influence of his mother and advisors, but he eventually gained more independence as he matured. He was known for his handsome and youthful appearance, which earned him popularity among the Roman people. During his reign, Gordian III faced military conflicts, including campaigns against the Persians and Germanic tribes. His military commander, Timesitheus, played a crucial role in managing these campaigns and preserving the stability of the empire. However, in AD 244, Gordian III's reign came to an abrupt end when he died under suspicious circumstances while on a campaign in the East. His death marked the rise of Philip the Arab as the next Roman emperor.

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301 Gordian III AD 238-244. Rome Antoninianus AR 24 mm, 4,29 g IMP CAES M ANT GORDIANVS AVG, radiate, draped and cuirassed bust right / IOVI CONSERVATORI, Jupiter standing facing, head left, holding thunderbolt over Gordian standing left, and sceptre. Very Fine RIC 2; RSC 105.

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302 Gordian III AD 238-244. Rome Antoninianus AR 23 mm, 4,34 g IMP CAES M ANT GORDIANVS AVG, radiate, draped and cuirassed bust right / FIDES MILITVM, Fides standing facing, head to left, holding vertical standard and transverse sceptre. Very Fine RIC IV 1; RSC 86.

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303 Otacilia Severa AD 244-249. Rome Sestertius Æ 28 mm, 17,74 g MARCIA OTACIL SEVERA AVG, draped bust right, wearing stephane / SAECLARES AVGG, hippopotamus standing right, head raised; SC in exergue. Very Fine RIC 200a.

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304 Philip I Arab AD 244-249. Rome Antoninianus AR 25 mm, 5,22 g IMP M IVL PHILIPPVS AVG, radiate, draped, and cuirassed bust right / VICTORIA, Victory advancing left, holding wreath and palm frond. Nearly Extremely Fine RIC 50. Philip I, also known as Philip the Arab or Marcus Julius Philippus, was a Roman emperor who ruled from AD 244 to 249. He was born in present-day Syria, which was then part of the Roman Empire. Philip came from a prominent Arab family and rose to prominence in the Roman military. In AD 244, he became emperor after he was proclaimed by the Roman army following the assassination of the previous emperor, Gordian III. Philip's rise to power marked a significant moment in Roman history as he was the first Roman emperor of Arab descent. During his reign, Philip faced numerous challenges, including external invasions and internal rebellions. One of the major threats came from the Sassanian Empire, a powerful Persian state, which invaded Roman territories in the east. Philip managed to negotiate a peace settlement with the Sassanians, but the conflict strained the Roman economy. Philip also had to deal with internal dissent, particularly from the Senate, which was suspicious of his background and authority. He attempted to strengthen his position by bestowing titles and honors upon his family members, but this move further alienated the Senate. In AD 249, a rebellion broke out in Rome led by Gaius Messius Quintus Decius, a Roman general who challenged Philip's rule. Philip's own troops turned against him, and he was defeated and killed in battle. Decius proclaimed himself emperor and succeeded Philip as the Roman emperor. Philip's reign as emperor was relatively short and marked by a mixture of successes and challenges. He is remembered as the first Roman emperor of Arab origin and as one of the transitional figures in the turbulent period of Roman history known as the Crisis of the Third Century.



305 Philip I Arab AD 244-249. Rome Antoninianus AR 22 mm, 3,55 g MP M IVL PHILIPPVS AVG, radiate, draped and cuirassed bust right / ANNONA AVG, Annona standing left holding corn-ears over modius and cornucopia. Good Very Fine RIC 28c; Cohen 25. Annona in ancient Rome encompassed both the goddess Annona, symbolizing the grain supply, and the strategic system ensuring food stability. Imported grain was vital for Rome's sprawling urban population, sourced from regions like Egypt and North Africa. The Roman government played a pivotal role, maintaining a steady grain flow to prevent unrest and stabilize the city. Annona also involved grain distribution through subsidized programs, preventing potential uprisings due to scarcity. This intricate system highlighted the interconnectedness of the Roman Empire, with various provinces contributing to Rome's sustenance. Architectural structures like the Annona Marmorata embodied this system's importance along the Tiber River. Overall, Annona reflected Rome's proactive governance in securing sustenance for its urban masses. It underscored the state's role in ensuring food security, revealing the intricate link between different regions, social stability, and effective governance within the empire.

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306 Philip I Arab AD 244-249. Saecular Games/1000th Anniversary of Rome issue. Rome Antoninianus AR 22 mm, 3,29 g IMP PHILIPPVS AVG, radiate, draped and cuirassed bust right / SAECVLARES AVGG, she-wolf standing to left, suckling Romulus and Remus; II in exergue. Very Fine RIC IV 15; RSC 178.

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307 Philip I Arab AD 244-249. Rome Antoninianus AR 24 mm, 4,23 g IMP PHILIPPVS AVG, radiate, draped and cuirassed bust right / FIDES EXERCITVS, four military standards, one of which is an aquila. Extremely Fine RIC 62; RSC 50.

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308 Philip I Arab AD 244-249. Rome Antoninianus AR 22 mm, 2,91 g IMP PHILIPPVS AVG, radiate, draped & cuirassed bust right / AEQVITAS AVGG, Aequitas standing left, holding scales & cornucopia. Very Fine RIC 57; RSC 12.

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309 Philip II, as Caesar AD 244-246. Rome Antoninianus AR 23 mm, 5,46 g M IVL PHILIPPVS CAES, radiate, draped and cuirassed bust right / PRINCIPI IVVENT, Philip II, in military attire, standing right, holding globe in right hand and holding transverse spear in left. Very Fine RIC 216c. Philip II, also known as Philip the Younger, was the son and heir of the Roman Emperor Philip the Arab and Marcia Otacilia Severa. When his father ascended to the throne in AD 244, Philip II was merely seven years old and was appointed as caesar, a title signifying his role as the designated successor to the emperor. In AD 247, at the age of ten, Philip II became consul, an esteemed position in the Roman government. Later, his father elevated him to the rank of augustus, making him a co-ruler alongside Philip the Arab. During their joint reign, a significant event occurred—the celebration of the thousandth anniversary of the founding of Rome. To mark this milestone, grand games and spectacles were organized for the festivities. However, the reign of Philip II and his father faced challenges. According to ancient historians, both Philip the Arab and Philip II were killed in battle by Decius in AD 249. Modern historians, however, provide a different account, suggesting that when news of Philip the Arab's death reached Rome, Philip II was murdered by the Praetorian Guard at the tender age of twelve.

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310 Philip II, as Caesar AD 244-246. Rome Antoninianus AR 23 mm, 4,09 g M IVL PHILIPPVS CAES, radiate, draped and cuirassed bust right / PRINCIPI IVVENT, Philip II, in military attire, standing right, holding globe in right hand and holding transverse spear in left. Very Fine RIC 216c.

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311 Herennia Etruscilla AD 249-251. Rome Antoninianus AR 22 mm, 3,31 g HER ETRVSCILLA AVG, diademed and draped bust right, set on crescent / PVDICITIA AVG, Pudicitia veiled, seated left, drawing veil from face and holding sceptre. Very Fine RIC 59b (Decius); RSC 19. Herennia Etruscilla, also known as Herennia Cupressenia Etruscilla, was a Roman empress who lived during the 3rd century AD. She was the wife of the Roman Emperor Decius, who reigned from 249 to 251 AD. Not much is known about Herennia Etruscilla's life or background. She married Decius before he became emperor, and they had two sons, Herennius Etruscus and Hostilian, both of whom would later become co-emperors alongside their father.



312 Trajan Decius AD 249-251. Rome Antoninianus AR 22 mm, 2,78 g IMP CAE TRA DEC AVG, draped, cuirassed and radiate bust right / GEN ILLVRI, Genius standing left, holding patera and cornucopia. Very Fine RIC 15b. Trajan Decius, commonly known as Decius, was a Roman emperor who ruled from AD 249 to 251. He was born around AD 201 in the province of Pannonia Inferior, in what is now modern-day Serbia. Decius is remembered as a capable military commander and a prominent figure during the tumultuous period known as the Crisis of the Third Century. Decius came to power during a time of severe internal and external challenges for the Roman Empire. The Crisis of the Third Century was marked by political instability, economic troubles, military defeats, and invasions from various barbarian tribes. As emperor, Decius sought to restore order and strengthen the empire. One of Decius' significant challenges was the threat posed by the invading Goths. In AD 251, he led a campaign against the Goths in the Battle of Abritus, but tragically, both Decius and his son Herennius Etruscus were killed in the battle. Their deaths marked a major setback for the Roman Empire in its efforts to repel the Gothic invasions. Decius' short reign was notable for his attempts to reassert the authority of the Roman state and to revive traditional Roman values. He issued edicts requiring citizens to perform sacrifices to the Roman gods, which was an attempt to restore religious unity and loyalty to the empire. This policy, however, led to persecution of Christians who refused to comply, making Decius the first Roman emperor to initiate a widespread empire-wide persecution of Christians. After Decius' death, the empire faced a series of short-lived and often ineffectual rulers during the Crisis of the Third Century. The period continued to be characterized by instability until the rise of Emperor Aurelian, who managed to stabilize the empire and reestablish its territorial integrity.



313 Trebonianus Gallus AD 251-253. Rome Antoninianus AR 23 mm, 2,74 g IMP CAE C VIB TREB GALLVS AVG, adiate, draped and cuirassed bust right / VICTORIA AVGG, Victory standing left, holding wreath and palm branch. Very Fine RIC 48a. Trebonianus Gallus, whose full name was Gaius Vibius Trebonianus Gallus, was a Roman emperor who ruled from AD 251 to 253. He was born in Italy and had a successful military career before ascending to the throne. Gallus became emperor after the assassination of his predecessor, Decius, during the chaotic period known as the "Crisis of the Third Century." His reign faced numerous challenges, including invasions by the Goths and the rebellion of the usurper Aemilianus. In an attempt to bring stability to the empire, Gallus appointed his son Volusianus as co-emperor. However, his reign was marked by economic difficulties and military setbacks. In AD 253, the Roman army in Moesia proclaimed the general Aemilianus as emperor, and Gallus was killed by his own troops. His short and troubled reign contributed to the instability of the Roman Empire during the Crisis period.



314 Volusian AD 251-253. Rome Antoninianus AR 25 mm, 3,33 g IMP CAE C VIB VOLVSIANO AVG, radiate, draped and cuirassed bust to right / PAX AVGG, Pax standing facing, head to left, holding branch and transverse sceptre. Good Very Fine RIC 179. Volusianus, whose full name was Gaius Vibius Volusianus, was a Roman emperor who co-ruled with his father, Trebonianus Gallus, during the "Crisis of the Third Century." He was born in AD 207. In AD 251, Trebonianus Gallus became emperor after the death of Decius. He appointed his son Volusianus as co-emperor to solidify his rule and secure succession. Volusianus' reign was marked by economic challenges and military conflicts, including invasions by the Goths and the rebellion of the usurper Aemilianus. In AD 253, Aemilianus was proclaimed emperor by the Roman army in Moesia, and Trebonianus Gallus and Volusianus were killed by their own troops. Volusianus' short reign left a limited impact on the Roman Empire, but his co-rule with his father is a notable aspect of the turbulent "Crisis of the Third Century" period. His untimely death further contributed to the instability of the Roman Empire during that era.



315 Carinus AD 283-285. Rome Antoninianus Æ 21 mm, 3,72 g IMP CARINVS P F AVG, radiate and cuirassed bust to right / PIETAS AVGVSTI, KA crescent Δ, Mercury standing to left, holding purse and caduceus. Good Very Fine RIC 264. Carinus was born around AD 250 and was the elder son of Emperor Carus. In AD 283, Carus elevated Carinus to the rank of Caesar, making him the co-ruler of the western provinces of the Roman Empire. Carinus took charge of the regions of Gaul and Britannia. During his time as Caesar, Carinus faced military challenges, particularly in repelling the invading Germanic tribes in Gaul. He successfully managed to defend the frontiers and secure the western territories. However, in AD 285, Carus died under mysterious circumstances during a campaign against the Sassanian Empire, and Carinus claimed the title of Augustus, becoming the sole ruler of the Roman Empire. Carinus' reign as Augustus was marred by tyranny and debauchery, leading to widespread dissatisfaction among his subjects. In the same year, he died at the Battle of the Margus.

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316 Magna Urbica, wife of Carinus AD 283-285. Rome Antoninianus Æ 23 mm, 3,03 g MAGN VRBICA AVGVSTAE, draped bust right, wearing stephane and set upon crescent / VENVS VI-CTRIX, KA (crescent) ç in exergue, Venus standing left, holding helmet with right hand and sceptre with left, shield to left. Nearly Very Fine RIC 343 (Carus).

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317 Numerian AD 283-284. Lugdunum (Lyon) Antoninianus Æ silvered 24 mm, 3,77 g IMP C NVMERIANVS AVG, cuirassed and radiate bust right / MARS VICTOR/ C, Mars advancing right, holding spear and trophy. Extremely Fine RIC 388. Numerian, whose full name was Marcus Aurelius Numerius Numerianus, was a Roman emperor who ruled from AD 283 to 284. He was born in AD 253 and was the younger son of the emperor Carus. In AD 283 Numerian was elevated to the rank of Caesar by his father Carus, who ruled as Augustus. Numerian was assigned to assist his elder brother Carinus in governing the western provinces of the Roman Empire. After their father's death in AD 283, Carus and Numerian jointly ruled the empire. However, in AD 284, while on a military campaign in the East against the Sassanian Empire, Numerian died under mysterious circumstances.



318 Diocletian AD 284-305. Treveri Follis Æ silvered 29 mm, 10,63 g IMP DIOCLETIANVS AVG, laureate and cuirassed bust right / GENIO POPVLI ROMANI/ S-F/ PTR, Genius standing left, head towered, holding patera and cornucopia. Good Very Fine RIC 576a. Diocletian, originally Diocles, was a Roman emperor from AD 284 to 305. He initiated significant reforms that helped the Roman Empire overcome the Crisis of the Third Century and established the Diocletianic Era. Rising from humble origins in Dalmatia, he advanced in the military, eventually becoming emperor after the deaths of Carus and Numerian. Diocletian's reign brought stability and ended the crisis. He appointed Maximian as co-emperor in AD 286 and later expanded the system with junior colleagues Galerius and Constantius. This Tetrarchy divided the empire's rule into quarters. Diocletian strengthened the borders, defeated enemies, and established peace with Persia. His rule marked bureaucratic growth, administrative reorganization, and higher taxation. Diocletian's economic reforms, like price controls, had mixed results. His tetrarchic system collapsed after his abdication, leading to dynastic challenges. Though his persecution of Christians failed, Diocletian's legacy lies in reshaping the Roman government, stabilizing the empire, and enabling its endurance for another 150 years. After abdicating due to illness in 305, he lived quietly in retirement in Split, Croatia, where his palace formed the basis of the modern city.



319 Maximianus Herculius AD 286-305. Cyzicus Follis Æ 27 mm, 7,43 g IMP C MA MAXIMIANVS P F AVG, laureate head right / GENIO POPVLI ROMANI/ KE, Genius standing left, holding pater and cornucopia. Very Fine RIC 10b. Marcus Aurelius Valerius Maximianus, commonly known as Maximian, was a prominent Roman emperor who ruled as a co-emperor with Diocletian from AD 286 to 305. Maximian was born in AD 250 in the province of Pannonia (modern-day Hungary). He rose through the military ranks and became a trusted general under Emperor Diocletian. In AD 286, Diocletian appointed Maximian as his co-emperor, with the title of Augustus, to help govern the vast Roman Empire more effectively. Maximian was known for his strong military leadership and played a crucial role in the Tetrarchy system, a division of power between two Augusti and two Caesars. During his rule, Maximian successfully defeated various external threats and stabilized the Roman frontiers. However, internal power struggles and disagreements with his co-emperor Diocletian led to tensions within the Tetrarchy. In AD 305, Maximian abdicated from the throne, but he was later persuaded to return to power briefly, only to abdicate again. After his second abdication, Maximian attempted to usurp power but was ultimately defeated and forced to commit suicide in AD 310. Despite his tumultuous end, Maximian left a significant impact on Roman history as a capable military leader and one of the key figures in the Tetrarchy system.

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320 Maximianus Herculius AD 286-305. Ticinum Antoninianus Æ 23 mm, 3,25 g IMP C M A VAL MAXIMIANVS P F AVG, radiate, cuirassed and draped bust right / IOVI CONSERVAT / TXXIT, Jupiter, nude, standing front, head to left, holding thunderbolt in his right hand and long scepter in his left. Good Very Fine Cohen 333; RIC 558.

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321 Maximianus Herculius AD 286-305. Treveri Follis Æ silvered 30 mm, 9,04 g MAXIMIANVS NOB CAESAR, cuirassed and laureate bust of Maximianus Herculius right / MONETA SACRA AVGG ET CAESS NN/ */ STR, Moneta standing front, head to left, holding scales in her right hand and cornucopia in her left. Very Fine RIC -



322 Constantius I Chlorus, as Caesar AD 293-305. Treveri Follis Æ silvered 29 mm, 10,17 g CONSTANTIVS NOBIL C, laureate and cuirassed bust of Constantius I to right / GENIO POPVLI ROMANI/ S - F / ITR, The Genius of the Roman people, nude but for chlamys, standing front, head to left, wearing kalathos and sacrificing out of patera over lighted altar with his right hand and holding cornucopiae in his left. Very Fine RIC 508a. Constantius I Chlorus, also known as Constantius Chlorus, was a Roman emperor who ruled from 293 to 306 AD. He was a member of the Tetrarchy system established by Emperor Diocletian, where the Roman Empire was divided into four regions, each ruled by two co-emperors (Augusti) and two junior emperors (Caesars). Constantius Chlorus served as a Caesar, holding the title of Caesar of the West, under the Augustus of the West, Maximian. His responsibilities included governing the Western Roman Empire and assisting the Augustus in managing the empire's affairs. During his time as Caesar, Constantius Chlorus played a crucial role in securing the borders of the Western Roman Empire and maintaining stability within his region. He was known for his effective military leadership and his efforts to combat external threats and internal revolts. In 305 AD, Emperor Diocletian abdicated, and Maximian followed suit. The Tetrarchy system faced challenges as various factions within the Roman Empire vied for power. Constantius Chlorus emerged as one of the potential successors to the imperial throne. In 306 AD, Constantius Chlorus died unexpectedly in Eboracum (modern-day York, England) while on a campaign against the Picts and Scots in northern Britain. His death set off a series of events that eventually led to the breakdown of the Tetrarchy system and the rise of his son, Constantine the Great, who became the sole ruler of the Western Roman Empire and later reunified the entire Roman Empire under his rule. Constantius Chlorus is remembered as a capable and respected leader, known for his military prowess and administrative skills during his tenure as Caesar of the West. His son, Constantine the Great, would go on to become one of the most influential emperors in Roman history and played a significant role in the Christianization of the Roman Empire.



323 Galerius Maximianus AD 305-311. Cyzicus Follis Æ silvered 26 mm, 6,73 g GAL MAXIMIANVS P F AVG, laureate head right / GENIO IMPERATORIS/ A/ MKV, Genius standing left, holding patera and cornucopia. Very Fine RIC 44.

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324 Severus II, as Caesar AD 305-306. Treveri Follis Æ silvered 29 mm, 9,57 g FL VAL SEVERVS NOB CAES, laureate, draped and cuirassed bust right / GENIO POPVLI ROMANI / S-F / PTR, Genius standing facing, head left, holding patera and cornucopia. Extremely Fine RIC 651. Severus II, also known as Flavius Valerius Severus, was a Roman emperor who ruled briefly from 305 to 306 AD. He was part of the tetrarchic system established by Emperor Diocletian, where the Roman Empire was divided into four regions, each ruled by two co-emperors (Augusti) and two junior emperors (Caesars). Severus II served as a Caesar, holding the title of Caesar of the West, under the Augustus of the West, Constantius Chlorus. After the death of the Augustus of the East, Galerius, in 311 AD, Severus II proclaimed himself Augustus and became the senior ruler of the Western Roman Empire. His reign as Augustus was very brief, lasting only from the spring of 307 AD until the summer of the same year. The usurper Maxentius, the son of the former emperor Maximian, challenged Severus II's claim to the throne. Maxentius had the support of the Roman Senate and the Praetorian Guard, leading to a civil war between the two claimants. In the Battle of the Milvian Bridge near Rome, Severus II's forces were defeated by Maxentius. Severus II was captured and later executed, while Maxentius declared himself the sole ruler of the Western Roman Empire. Severus II's reign was short and overshadowed by the tumultuous political events of the time. His brief tenure as Augustus marked a turning point in the tetrarchic system and the rise of Maxentius as a prominent figure in Roman politics. After Maxentius' rule, the Western Roman Empire saw further shifts in power until the rise of Constantine the Great, who emerged victorious in the Battle of the Milvian Bridge against Maxentius in 312 AD and went on to become the sole ruler of the entire Roman Empire.

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325 Constantine I the Great AD 306-337. Siscia Follis Æ 18 mm, 3,19 g CONSTANTINVS AVG, laureate head right / DN CONSTANTINI MAX AVG, VOT / XX in two lines within wreath; ESIS(palm fond) in exergue. Very Fine RIC 174. Constantine I, commonly known as Constantine the Great, was a Roman emperor who ruled from AD 306 to 337. He was born on February 27, AD 272, in Naissus (modern-day Niš, Serbia). Constantine's rise to power came after the death of his father, Constantius Chlorus. He emerged as the sole ruler of the Western Roman Empire in AD 312 after defeating his rival Maxentius at the Battle of the Milvian Bridge. Constantine is best known for his religious and political reforms. In AD 313, he issued the Edict of Milan, granting religious tolerance to Christians and ending the persecution of Christians in the Roman Empire. He later became a patron of Christianity and played a significant role in its establishment as the state religion. Constantine also initiated administrative and military reforms, including the foundation of Constantinople (modern-day Istanbul) as the new capital of the Eastern Roman Empire in AD 330. His reign marked a crucial turning point in Roman history, as he laid the foundation for the Byzantine Empire and established Christianity as a dominant religion in the Roman world. Constantine the Great is remembered as one of the most influential and significant Roman emperors in history.



326 Maxentius AD 306-312. Aquileia Follis Æ silvered 25 mm, 5,71 g IMP C MAXENTIVS P F AVG, laureate head right / CONSERV VRB SVAE/ AQΓ, Roma seated left in tetrastyle temple presenting globe to Maxentius, seated captive between them; wolf and twins in pediment, Victories each holding a wreath as acroteria. Very Fine RIC 121a. Maxentius, also known as Marcus Aurelius Valerius Maxentius, was a Roman emperor who ruled from 306 to 312 AD. He was a member of the Constantinian dynasty, which was a prominent political family during the late Roman Empire. Maxentius was the son of the former Roman Emperor Maximian, who had abdicated in 305 AD during the Tetrarchy system, which was a system of rule by four emperors instituted by Emperor Diocletian. When his father resigned, Maxentius declared himself emperor in Rome, defying the tetrarchic system. His rule was initially limited to the city of Rome and its surrounding regions, as he faced rival claimants to the imperial throne. One of his main rivals was Constantine the Great, who was the son of another Tetrarch, Constantius Chlorus. Constantine had his own ambitions to become the sole ruler of the Roman Empire. The conflict between Maxentius and Constantine culminated in the Battle of the Milvian Bridge in 312 AD. According to Christian tradition, before the battle, Constantine saw a vision of a Christian symbol (often referred to as the Chi-Rho), and he heard the words "In this sign, conquer." Taking it as a divine sign, Constantine ordered his soldiers to paint the Chi-Rho symbol on their shields. Constantine's forces were victorious at the Battle of the Milvian Bridge, and Maxentius was defeated and killed during the battle. Following his victory, Constantine became the sole ruler of the Western Roman Empire. Maxentius is remembered as a brief and tumultuous ruler who challenged the Tetrarchy system and attempted to assert his authority over the western regions of the Roman Empire. However, his reign came to an end with the rise of Constantine, who went on to become one of the most significant and influential emperors in Roman history.



327 Maxentius AD 306-312. Ostia Follis Æ silvered 26 mm, 6,68 g IMP C MAXENTIVS P F AVG, laureate head right / AETERNITAS AVGN, the Dioscuri standing facing each other, holding horses by their bridles, MOSTQ in exergue. Good Very Fine RIC 35.

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328 Constantine II, as Caesar AD 317-337. Arelate (Arles) Follis Æ 18 mm, 3,12 g CONSTANTINVS IVN NOB C, laureate head right / CAESARVM NOSTRORVM, VOT / V in two lines within wreath; QA in exergue. Very Fine Bicester hoard, BM OP31, 05; RIC VII Arles 232 var.(obv. legend). Constantine II, one of the sons of the famed Constantine the Great, stepped onto the stage of Roman history during a pivotal period. His rule, from AD 337 to 340, was characterized by the intricate web of power struggles and divisions that followed his father's demise. Born into the imperial purple, Constantine II found himself in a world where the Roman Empire was too vast to be ruled by a single hand. In AD 337, upon his father's death, the empire was partitioned among Constantine's three sons. Constantine II's realm encompassed territories in the western part of the empire, extending into modern-day Western Europe. However, his reign was far from tranquil. Constantine II, along with his brothers Constantius II and Constans, engaged in a complex dance for power, each vying for control of various regions. Their ambitions often led to clashes and conflicts within the imperial family. Constantine II's life was cut short in AD 340 during a military campaign against his brother Constans. He met his demise on the battlefield, marking a chapter in the ongoing saga of imperial succession and division within the Roman Empire.

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329 Fausta AD 324-326. Cyzicus Follis Æ 19 mm, 3,00 g FLAV MAX FAVSTA AVG, draped bust right / SPES REI PVBLICAE / •SMKΔ•, Fausta standing facing, head left, holding two children. Very Fine RIC 50. Fausta was a prominent figure in Roman history, known for her role as an empress and her connections to the political intrigues of the Roman Empire during the 4th century. She was the daughter of Maximian, a Roman Emperor, and her marriage to Constantine the Great, one of Rome's most renowned emperors, was a strategic alliance that shaped her life. In AD 307, Fausta married Constantine, cementing a crucial political union. Her marriage to Constantine, who would later convert to Christianity and enact the Edict of Milan granting religious tolerance to Christians, played a significant role in the evolving landscape of the Roman Empire. Fausta's maternal role was equally impactful. She bore several children to Constantine, three of whom would ascend to the imperial throne: Constantine II, Constantius II, and Constans. However, Fausta's life took a tragic turn in AD 326 when she met her untimely demise under mysterious circumstances. Historical accounts of her death vary, with some suggesting that she was executed at the behest of Constantine. The exact cause of her death remains uncertain and a subject of historical debate.



330 Valentinian II AD 375-392. Siscia Follis Æ 13 mm, 1,19 g D N VALENTINIANVS P F AVG, draped, cuirassed and pearl-diademed bust right / VICTOR-IA AVGGG / BSIS, Victory walking left, holding wreath and palm-branch. Very Fine RIC IX 39a. Valentinian II, ascending to the throne of the Roman Empire in AD 375, was a pivotal figure during a tumultuous period in Roman history. Born in AD 371, he inherited the mantle of emperor upon the death of his father, Valentinian I, at a tender age. As a result, his rule was initially guided by regents and influential advisors. During Valentinian II's reign, the Roman Empire was deeply divided. He ruled over the western provinces, while his brother Valens governed the eastern territories. This division underscored the immense challenges of managing an empire stretched to its geographical and administrative limits. A defining aspect of Valentinian II's reign was the religious conflict between Nicene Christianity and Arianism. Although raised in the Nicene Christian faith, his mother held sympathies for Arianism, leading to religious tensions that reverberated throughout his rule. Powerful advisors and generals, notably figures like Arbogast, exerted substantial influence over Valentinian II's decisions and policies. Their sway over imperial affairs showcased the complexities of governance during this period. Tragically, Valentinian II's life ended abruptly and under mysterious circumstances in AD 392, possibly by his own hand. His death marked the conclusion of the Valentinian Dynasty, as the western and eastern halves of the Roman Empire continued to chart their separate courses.



331 Anastasius I AD 491-518. Constantinople Follis or 40 Nummi Æ 38 mm, 16,35 g D N ANASTASIVS P P AVG, diademed, draped and cuirassed bust right / Large M flanked by two stars; above, cross; below, Γ; CON in exergue. Very Fine DOC 23d; MIBE 27; Sear 18-19. Anastasius I, who reigned as Byzantine Emperor from AD 491 to 518, stands out in history for his dynamic leadership and impactful reforms. Born in modest circumstances, he ascended to the throne through a distinguished career in civil service and the military. His reign was marked by a series of pivotal reforms. Foremost among these were his economic policies. Anastasius initiated comprehensive fiscal reforms to stabilize the Byzantine economy, restructuring tax collection and reducing state expenditures. This prudent approach bolstered the empire's financial health. Anastasius also embarked on religious policies aimed at reconciling the differences between Chalcedonian Christians and Monophysites, two major Christian sects. Though his efforts made strides in promoting religious harmony, complete unity remained elusive. Infrastructure-wise, he fortified the empire's eastern frontier to protect against external threats, notably constructing the formidable Anastasian Wall. In foreign affairs, Anastasius skillfully negotiated a peace treaty with the formidable Sassanian Empire, easing tensions along the eastern border. Anastasius I's reign thus left a lasting legacy of financial stability, infrastructure development, and efforts towards religious reconciliation. His reign stands as a testament to the power of pragmatic governance in shaping the destiny of a vast and diverse empire. Anastasius was the last Roman emperor to hold the titles pontifex and pater patriae, and also the last to be called divus after his death.



332 Philippicus (Bardanes) AD 711-713. Constantinople Solidus AV 19 mm, 4,46 g [D N FILEPI]C4S M4LT4S AN, bust facing, with close beard, wearing loros and crown with cross, holding globus cruciger in right hand and eagle-tipped sceptre with cross above in left / VICTORIA AVS4 I, cross potent on four steps; CONOB in exergue. Extremely Fine Sear 1447. Philippicus Bardanes, a Byzantine Emperor from AD 711 to 713, occupies a relatively obscure but intriguing chapter in Byzantine history. His ascension to the throne was marked by a rebellion against the unpopular Emperor Justinian II. Philippicus, a military commander, seized power in AD 711. One of the notable features of Philippicus' rule was his stance on religious matters. He vehemently opposed monothelism, a theological doctrine that aimed to reconcile differing beliefs about the nature of Christ. Philippicus championed the Orthodox Christian view of two wills in Christ (dyothelism) and took actions against monothelites, reflecting the Byzantine Empire's deep engagement in theological debates. His reign also witnessed challenges from the Umayyad Caliphate, particularly in the form of Arab military expansion. While he endeavored to defend Byzantine territories, the Umayyad threat persisted. Ultimately, Philippicus' rule was relatively short-lived. In AD 713, a revolt led by the general Artemius led to his deposition, after which he was blinded and imprisoned. Philippicus Bardanes remains a relatively lesser-known figure in Byzantine history, but his reign offers insights into the theological and geopolitical complexities of the era. His opposition to monothelism and his efforts to navigate the Byzantine Empire through external threats underscore the multifaceted challenges faced by Byzantine rulers during this period.



333 Constantine IX Monomachus AD 1042-1055. Constantinople Histamenon Nomisma AV 28 mm, 4,36 g + $\text{I}\eta\text{S XIS REX RE}\zeta\text{NANTI}\eta\text{m}$, Christ, nimbate, seated facing on lyre-backed throne, wearing tunic and pallium, raising His right hand in benediction and holding book of Gospels in His left, all within triple border of dots / + $\text{C}\omega\text{H}\text{C}\tau\text{A-}\eta\text{TH bASILE}\chi\text{S Rm}$, bust of Constantine IX facing, wearing loros and crown with pendilia, holding cruciform scepter with tendril-ornament in his right hand and globus surmounted by patriarchal cross in his left, all within triple border of dots. Good Very Fine DOC 1a3; Sear 1828. Constantine IX Monomachus, whose reign spanned from AD 1042 to 1055, occupies a unique place in Byzantine history. Born into a prominent Byzantine family, he ascended to the throne through his marriage to Empress Zoe, a move fraught with political intrigues. Constantine IX's rule was marked by a series of notable policies and events. He implemented critical economic reforms aimed at shoring up the Byzantine Empire's financial stability. These reforms, designed to combat corruption and boost government revenue, sought to address the empire's financial woes. A devout Christian, Constantine IX worked diligently to foster closer ties between the Byzantine state and the Eastern Orthodox Church. His reign was marked by efforts to bolster the church's influence and safeguard its interests. In terms of military affairs, he confronted external threats, most notably the Pechenegs. His campaigns aimed to protect the empire's northern borders from these Turkic adversaries. Perhaps most significantly, Constantine IX's reign marked the conclusion of the Macedonian Dynasty, which had ruled Byzantium for nearly two centuries. His successor, Michael VI, was the last of this storied dynasty. Constantine I Monomachus's short but eventful reign had a lasting impact on the Byzantine Empire, with his policies leaving their mark on economic stability, religious relations, and the course of Byzantine history.



334 Italy. Venice. Giovanni Dandolo AD 1280-1289. Grosso AR 19 mm, 2,07 g • IO • DANDVL' • DVX • S • M • VENETI •, Doge and S. Marco standing facing, holding banner between them / Christ seated facing on throne, wearing nimbus crown, pallium, and colobium, annulet to left of right foot, barred IC XC across fields. Good Very Fine Paolucci 2. Giovanni Dandolo (circa AD 1280 - 1354) was a Venetian nobleman, but he is primarily known for his role as the 48th Doge of Venice. He ruled as Doge from 1280 until his death in 1289. Dandolo's family, the Dandolo family, was one of the prominent aristocratic families of the Republic of Venice. As Doge, Giovanni Dandolo faced significant challenges, including external conflicts with rival city-states and internal political issues. During his reign, Venice had strained relations with Genoa, leading to conflicts in the eastern Mediterranean and Black Sea regions. Dandolo's reign also saw some notable achievements. He introduced the first Venetian gold ducat, also called the Zecchino. Its weight was 3.56 grams and it was used until the end of the Venetian Republic.



335 Italy. Venice. Pietro Gradenigo AD 1289-1311. Grosso AR 21 mm, 2,16 g •PE• GRADONICO• •S• M• VENETI• DVX, Doge and St. Mark standing facing, each holding banner between them / Christ enthroned facing, trefoil on right of throne back. Extremely Fine Paolucci 2. Pietro Gradenigo (1251 - 13 August 1311) served as the 49th Doge of Venice from 1289 until his death. He assumed office after previously acting as the podestà of Capodistria in Istria. Gradenigo's rule faced significant challenges, including the loss of the Crusader stronghold Acre to the Mamluks, marking a blow to Venice's influence. War with Genoa in 1294 led to naval losses and attacks on Venetian possessions. In response, Gradenigo signed a peace treaty with Genoa in 1299. During his tenure, Gradenigo implemented the Serrata del Maggior Consiglio, limiting Great Council membership to descendants of pre-selected nobles, creating an oligarchic system and provoking unrest. His policies also led to conflict with the Papacy, culminating in Venice's excommunication in 1309. Gradenigo's legacy includes the failed Bajamonte Tiepolo coup, which led to the establishment of the influential Council of Ten. He was buried discreetly on Murano due to the interdict on Venice.



336 Serbia. Stefan Uros II Milutin AD 1282-1321. Dinar AR 20 mm, 2,24 g S STEFAN VROSIVS / REX, Emperor, standing facing to left, receiving banner from St. Stefan, standing facing to right / IC - XC, enthroned Christ facing. Good Very Fine Jovanovic 7.1.1. Stefan Uroš II Milutin, commonly known as King Milutin, was a medieval Serbian ruler who reigned as the King of Serbia from 1282 to 1321. He was a member of the Nemanjić dynasty, one of the most significant and influential royal families in medieval Serbia. Milutin was the son of King Stefan Uroš I and Queen Helen of Anjou. He came to the throne after the death of his elder brother, Stefan Dragutin. Milutin faced several challenges during his reign, including internal conflicts within the Serbian nobility and external threats from neighboring states, especially the Byzantine Empire and the Bulgarian Empire. Despite these challenges, Milutin managed to expand the territory of Serbia and strengthen its political and economic position. He waged successful military campaigns against the Bulgarians and Byzantines, capturing important cities and regions in the Balkans. King Milutin is also known for his efforts to promote Christianity and strengthen the influence of the Serbian Orthodox Church. He founded and restored several monasteries, including the notable Gračanica Monastery, which is now a UNESCO World Heritage Site. Milutin's reign is considered a period of prosperity and cultural development for Serbia. He was known as a wise and just ruler who supported the arts, architecture, and literature. His reign is often regarded as the "Golden Age" of medieval Serbia. Milutin's legacy continued after his death, as his son, Stefan Uroš III Dečanski, succeeded him as the Serbian king. The Nemanjić dynasty continued to rule Serbia until the late 14th century when the empire began to decline due to internal conflicts and external invasions.

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337 Bulgaria. Second empire. Dobrotitsa, Despot in Karvuna AD 1366-1386. Trachy Æ 20 mm, 1,14 g Four pellets in diadond-shape in center; above, ΔΕC; below, ΠO; to left, T / I above T. Very Fine Youroukova & Penchev 142.

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338 Crusaders. Chios. Maona Society AD 1347-1385. Imitating Venice issue of Andrea Dandolo Ducat AV 20 mm, 3,47 g Doge kneeling left, holding staff and being blessed by St. Mark standing right / Christ the Redeemer standing facing within mandorla of nine stars. Very Fine Lunardi CS6; cf. CNI VII 37 (for type). The Maona of Chios and Phocaea was a corporation established by the Republic of Genoa to collect taxes from Chios and Phocaea. Originally comprising Genoese citizens, it later involved local colonists. In return for their investments, the Maona aimed to reconquer Chios. After its successful conquest, the Maona governed the island, contributing to its prosperity through trade. However, in 1566, the Turks invaded and occupied Chios, ending the Maona's activities. The Ottoman Empire absorbed the island, leading to the downfall of the Genoese Giustiniani family's rule, attributed in part to their association with Christian corsairs and fugitive slaves.

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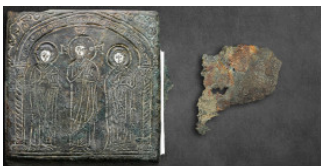
339 Crusaders. Chios. Maona Society AD 1400-1413. Imitating Venice issue of Andrea Dandolo Ducat AV 21 mm, 3,50 g Doge kneeling left, holding staff and being blessed by St. Mark standing right / Christ the Redeemer standing facing within mandorla of nine stars. Very Fine Lunardi CS6; cf. CNI VII 37 (for type).

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340 France. Limoges (abbay de Saint-Martial) AD 1100-1300. Denier AR 18 mm, 0,92 g SES • MARCIAE, facing bust of St. Martial / + LEMOVICENSIS, cross pattée; annulets around. Very Fine Grierson, Coins of Medieval Europe 191.

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341 Token, seals and weights

1'000



342 Germany. Weimarer Republik. AD 1932. 5 Reichsmark 36 mm, 24,82 g Mintage for the 100th anniversary of Goethe's death. Extremely Fine Jäger 351. Johann Wolfgang von Goethe (1749-1832) was a towering figure in German literature and beyond. Renowned for his diverse contributions, he excelled as a writer, poet, philosopher, and scientist. His renowned works encompass the poignant novel "The Sorrows of Young Werther," the iconic play "Faust," and a collection of influential poems. Goethe's intellectual curiosity extended to philosophy, where he explored topics of human nature and artistic expression. Notably, he pioneered holistic science, as seen in his comprehensive approach to color theory and botany. A central figure in the Weimar Classicism movement, he shaped German culture and Romanticism. Goethe's enduring legacy lies in his profound influence on literature, philosophy, and interdisciplinary thinking, making him a timeless luminary whose impact continues to resonate worldwide.