



Biga Numismatics

Online Auction 34

27 October 2024

All prices are starting prices (EUR)
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1 UNCERTAIN. (Late 6th-early 5th century BC). Silver Cut Ingot. Condition : Good very fine. Material : Silver. Weight : 5.72 gr Diameter : 11 mm This is a silver ingot from the late 6th to early 5th century BC. The ingot appears to have been cut, which was a common practice in ancient times to adjust the weight or divide the ingot into smaller, more manageable units for trade or other purposes. These kinds of objects were often used as a form of currency before the widespread minting of coins. Silver was particularly valued for its utility in commerce and wealth storage, especially in regions like the ancient Near East, Greece, and parts of Asia Minor. The rough texture and irregular shape of the ingot suggest that it was probably cast in a mold or poured in a less formal manner, as was typical in early forms of currency before standardized coinage became more prevalent. The lack of detailed markings or symbols further reinforces the idea that this is an early form of money, where the intrinsic value of the metal itself was the primary measure of worth rather than any standardized governmental or royal guarantee. Such ingots played a key role in economic systems that relied heavily on bullion exchange, with merchants and traders typically weighing the silver to assess its value. The cut nature of the ingot could also indicate that it was part of a larger piece, possibly broken down for easier distribution or for smaller transactions. Over time, as coinage systems developed and became standardized, these ingots would have been replaced by minted coins that represented a fixed value guaranteed by the issuing authority. However, during the period this ingot represents, the value was determined by the weight and purity of the metal, and ingots like these circulated in trade networks connecting various ancient civilizations. It's a fascinating piece, likely from an early transitional phase in the history of money, before the full adoption of coinage across the ancient world.



2 UNCERTAIN. (Late 6th-early 5th century BC). Silver Cut Ingot. Condition : Good very fine. Material : Silver. Weight : 5.45 gr Diameter : 12 mm This is a silver ingot from the late 6th to early 5th century BC. The ingot appears to have been cut, which was a common practice in ancient times to adjust the weight or divide the ingot into smaller, more manageable units for trade or other purposes. These kinds of objects were often used as a form of currency before the widespread minting of coins. Silver was particularly valued for its utility in commerce and wealth storage, especially in regions like the ancient Near East, Greece, and parts of Asia Minor. The rough texture and irregular shape of the ingot suggest that it was probably cast in a mold or poured in a less formal manner, as was typical in early forms of currency before standardized coinage became more prevalent. The lack of detailed markings or symbols further reinforces the idea that this is an early form of money, where the intrinsic value of the metal itself was the primary measure of worth rather than any standardized governmental or royal guarantee. Such ingots played a key role in economic systems that relied heavily on bullion exchange, with merchants and traders typically weighing the silver to assess its value. The cut nature of the ingot could also indicate that it was part of a larger piece, possibly broken down for easier distribution or for smaller transactions. Over time, as coinage systems developed and became standardized, these ingots would have been replaced by minted coins that represented a fixed value guaranteed by the issuing authority. However, during the period this ingot represents, the value was determined by the weight and purity of the metal, and ingots like these circulated in trade networks connecting various ancient civilizations. It's a fascinating piece, likely from an early transitional phase in the history of money, before the full adoption of coinage across the ancient world.



3 UNCERTAIN. (Late 6th-early 5th century BC). Silver Cut Ingot. Condition : Good very fine. Material : Silver. Weight : 2.92 gr Diameter : 10 mm This is a silver ingot from the late 6th to early 5th century BC. The ingot appears to have been cut, which was a common practice in ancient times to adjust the weight or divide the ingot into smaller, more manageable units for trade or other purposes. These kinds of objects were often used as a form of currency before the widespread minting of coins. Silver was particularly valued for its utility in commerce and wealth storage, especially in regions like the ancient Near East, Greece, and parts of Asia Minor. The rough texture and irregular shape of the ingot suggest that it was probably cast in a mold or poured in a less formal manner, as was typical in early forms of currency before standardized coinage became more prevalent. The lack of detailed markings or symbols further reinforces the idea that this is an early form of money, where the intrinsic value of the metal itself was the primary measure of worth rather than any standardized governmental or royal guarantee. Such ingots played a key role in economic systems that relied heavily on bullion exchange, with merchants and traders typically weighing the silver to assess its value. The cut nature of the ingot could also indicate that it was part of a larger piece, possibly broken down for easier distribution or for smaller transactions. Over time, as coinage systems developed and became standardized, these ingots would have been replaced by minted coins that represented a fixed value guaranteed by the issuing authority. However, during the period this ingot represents, the value was determined by the weight and purity of the metal, and ingots like these circulated in trade networks connecting various ancient civilizations. It's a fascinating piece, likely from an early transitional phase in the history of money, before the full adoption of coinage across the ancient world.



4 UNCERTAIN. (Late 6th-early 5th century BC). Silver Cut Ingot. Condition : Good very fine. Material : Silver. Weight : 3.91 gr Diameter : 9 mm This is a silver ingot from the late 6th to early 5th century BC. The ingot appears to have been cut, which was a common practice in ancient times to adjust the weight or divide the ingot into smaller, more manageable units for trade or other purposes. These kinds of objects were often used as a form of currency before the widespread minting of coins. Silver was particularly valued for its utility in commerce and wealth storage, especially in regions like the ancient Near East, Greece, and parts of Asia Minor. The rough texture and irregular shape of the ingot suggest that it was probably cast in a mold or poured in a less formal manner, as was typical in early forms of currency before standardized coinage became more prevalent. The lack of detailed markings or symbols further reinforces the idea that this is an early form of money, where the intrinsic value of the metal itself was the primary measure of worth rather than any standardized governmental or royal guarantee. Such ingots played a key role in economic systems that relied heavily on bullion exchange, with merchants and traders typically weighing the silver to assess its value. The cut nature of the ingot could also indicate that it was part of a larger piece, possibly broken down for easier distribution or for smaller transactions. Over time, as coinage systems developed and became standardized, these ingots would have been replaced by minted coins that represented a fixed value guaranteed by the issuing authority. However, during the period this ingot represents, the value was determined by the weight and purity of the metal, and ingots like these circulated in trade networks connecting various ancient civilizations. It's a fascinating piece, likely from an early transitional phase in the history of money, before the full adoption of coinage across the ancient world.



5 UNCERTAIN. (Late 6th-early 5th century BC). Silver Cut Ingot. Condition : Good very fine. Material : Silver. Weight : 2.00 gr Diameter : 9 mm This is a silver ingot from the late 6th to early 5th century BC. The ingot appears to have been cut, which was a common practice in ancient times to adjust the weight or divide the ingot into smaller, more manageable units for trade or other purposes. These kinds of objects were often used as a form of currency before the widespread minting of coins. Silver was particularly valued for its utility in commerce and wealth storage, especially in regions like the ancient Near East, Greece, and parts of Asia Minor. The rough texture and irregular shape of the ingot suggest that it was probably cast in a mold or poured in a less formal manner, as was typical in early forms of currency before standardized coinage became more prevalent. The lack of detailed markings or symbols further reinforces the idea that this is an early form of money, where the intrinsic value of the metal itself was the primary measure of worth rather than any standardized governmental or royal guarantee. Such ingots played a key role in economic systems that relied heavily on bullion exchange, with merchants and traders typically weighing the silver to assess its value. The cut nature of the ingot could also indicate that it was part of a larger piece, possibly broken down for easier distribution or for smaller transactions. Over time, as coinage systems developed and became standardized, these ingots would have been replaced by minted coins that represented a fixed value guaranteed by the issuing authority. However, during the period this ingot represents, the value was determined by the weight and purity of the metal, and ingots like these circulated in trade networks connecting various ancient civilizations. It's a fascinating piece, likely from an early transitional phase in the history of money, before the full adoption of coinage across the ancient world.



6 AKARNANIA. Anaktorion.(Circa 350-300 BC).Stater. Obv : Pegasus flying left; monogram below. Rev : KAE. Helmeted head of Athena left; monogram and filleted boukranion to right, monogram below. Pegasi 71; HGC 4, 763. Condition : This ancient coin is in good condition with clear details visible on both sides. It has a smooth, light gray patina, indicating age and preservation. The patina enhances the contrast between the raised design elements and the background, helping to maintain the coin's intricate details. There are some minor surface marks and a few light discolorations, but these do not significantly detract from the overall appearance. The coin's surfaces are well-preserved, showcasing its artistic elements clearly.Extrelemy fine. Material : Silver. Axis : 12h Weight : 8.58 gr Diameter : 20 mm Pegasus, known as Pegasus in Greek mythology, is one of the most famous mythical creatures, often depicted as a magnificent, winged horse. He is associated with divine inspiration, heroism, and the supernatural. Pegasus is typically white, symbolizing purity, and he is said to have been born from the blood of the Gorgon Medusa when she was beheaded by the hero Perseus. His sudden appearance from Medusa's body adds a dramatic element to his origin, connecting him to both the chthonic (underworld) and celestial realms. Pegasus' birth and existence are steeped in the mystical, but he is perhaps most famously linked to the hero Bellerophon. According to the myth, Bellerophon was tasked with slaying the Chimera, a fire-breathing monster. To accomplish this, Bellerophon needed to capture Pegasus, and with the help of the goddess Athena, who provided him with a golden bridle, he managed to tame the mighty horse. Together, Bellerophon and Pegasus successfully vanquished the Chimera, solidifying Pegasus' role as a symbol of heroism and power in Greek mythology. Pegasus did not only serve as a mount for heroes, but he also played a significant role in various divine stories. He was known to have created springs wherever his hooves touched the ground. The most famous of these is the Hippocrene spring on Mount Helicon, which was said to be a source of poetic inspiration, sacred to the Muses. As a result, Pegasus became a symbol of creativity and the arts, particularly poetry, and was often invoked by poets seeking divine inspiration. Although Bellerophon's success with Pegasus made him famous, his later attempts to ascend Mount Olympus on Pegasus led to his downfall. Bellerophon, growing arrogant from his victories, tried to fly to the home of the gods, but Zeus, angered by this act of hubris, sent a gadfly to sting Pegasus. The sting caused Pegasus



7 ILLYRIA. Apollonia.(Early-mid 1st century BC).Ae. Obv : ΘΕ / ΞΕ / ΤΑΥ . Wreathed head of Apollo left. Rev : ΑΠΟΛΛΩΝΙΑΤΑΝ. Filleted cornucopia. SNG Copenhagen 412. Condition : The coin is in fair condition, with the details of the portrait and reverse figure worn but still recognizable. The patina is a striking blue-green color, typical of aged bronze, indicating oxidation over time. The surface shows signs of corrosion, with rough texture in some areas, yet the main features remain visible. The patina adds a unique and antique appearance to the coin, giving it a distinct character despite the wear.Good very fine. Material : Bronze. Axis : 6h Weight : 9.98 gr Diameter : 21 mm Apollonia was an ancient Greek city located in the region of Illyria, along the Adriatic coast. Founded in the 6th century BCE by Greek colonists from Corinth and Corcyra, it became an important trading center due to its strategic location. Apollonia was known for its flourishing commerce, agriculture, and its role as a cultural hub. The city was famous for its schools of philosophy and rhetoric, attracting students from all over the ancient world, including the Roman statesman Augustus. It also played a significant role in Roman politics and military campaigns, particularly during the civil wars. The ruins of Apollonia include a well-preserved theater, temples, and city walls, which continue to draw archaeologists and tourists today.

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8 ILLYRIA. Apollonia.(Early-mid 1st century BC).Ae. Obv : ΘΕ / ΞΕ / ΤΑΥ . Wreathed head of Apollo left. Rev : ΑΠΟΛΛΩΝΙΑΤΑΝ. Filleted cornucopia. SNG Copenhagen 412. Condition : The coin is in fair condition, with some wear and smoothing of the features, particularly on the portrait. The patina is a pale green, indicating significant oxidation over time, common with bronze coins. The surface has some roughness and corrosion, but the main design elements are still discernible. The patina gives the coin an antique feel, adding character despite the evident age and wear.Good very fine. Material : Bronze. Axis : 5h Weight : 11.76 gr Diameter : 19 mm

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9 ILLYRIA. Dyrrhachium. (Circa 200-37 BC). Drachm. Obv : ΑΑΚΑΙΟΣ. Cow standing right, head left, suckling calf, grain-ear below. Rev : YP NIKOMACOY. Around double stellate pattern. Ceka 40: Mionnet Suppl. 134. Condition : The coin is in fair condition, with noticeable wear and some cracks along the edges. The patina has a silvery-gray color with some dark spots and patches, suggesting age and environmental exposure. Despite the wear, the primary design elements, including the figures and inscriptions, remain visible, though softened. The patina gives the coin an antique and weathered look, emphasizing its historical significance despite the damage. Very fine. Material : Silver. Axis : 3h Weight : 3.35 gr Diameter : 16 mm Dyrrhachium, located on the coast of the Adriatic Sea in the region historically known as Illyria, was an important city in both the Greek and Roman periods. It is situated in present-day Albania and played a vital role in ancient trade, military campaigns, and political movements due to its strategic location along major land and sea routes. Dyrrhachium, originally a Greek colony founded by settlers from Corinth and Corcyra in the 7th century BCE, quickly grew into a thriving city that would later become a key part of the Roman Empire. Dyrrhachium, originally named Epidamnos, was established as a Greek colony around 627 BCE by settlers who recognized its advantageous coastal position. The city was located at the junction of important sea lanes and overland routes, making it a natural hub for trade between Greece and the peoples of the Illyrian hinterland. Dyrrhachium became a prominent center for commerce, facilitating exchanges of goods such as olive oil, wine, and metals between Greece and the northern regions of the Balkans. The city's foundation is tied to its proximity to the Illyrian tribes, with whom the Greek settlers had to negotiate and occasionally confront. Despite these challenges, Dyrrhachium prospered and became one of the wealthiest cities in the region. Its prosperity was based not only on trade but also on its agricultural hinterland, which provided a steady supply of resources to the city. In 229 BCE, Dyrrhachium came under Roman influence as part of the Roman Republic's efforts to secure the Adriatic coast and suppress piracy. The city became a critical Roman stronghold in the region, especially during the Roman campaigns in Illyria. After a series of wars, known as the Illyrian Wars, the city fully integrated into the Roman sphere of influence, though it maintained a degree of autonomy. Under Roman rule, the city's name was changed from Epidamnos to Dyrrhachium, likely to avoid the negative connotations associated



10 MOESIA. Istros.(4th century BC). Drachm. Obv : Facing male heads, the left inverted. Rev : ΙΣΤΡΗ. Sea eagle left, grasping dolphin with talons; monogram below dolphin. HGC 3.2, 1802. Condition : This coin is in fine condition with a smooth, glossy surface. The patina has a bright silver tone, which highlights the engraved details well. There is minimal wear, and the raised features, including the facial details and the figure on the reverse side, remain clear. Minor surface imperfections are visible, but they do not detract from the overall appearance of the coin. The patina enhances the ancient quality while preserving the original craftsmanship. Good very fine. Material : Silver. Axis : 9h Weight : 5.65 gr Diameter : 16 mm Istros, also known as Histria, was an ancient Greek colony founded in the 7th century BCE by settlers from Miletus on the western coast of the Black Sea, in modern-day Romania. Its strategic location near the mouth of the Danube River made it a vital trading hub between the Greeks and local Thracian tribes, facilitating the exchange of goods like grain, fish, and pottery. Over time, Istros became a cultural blend of Greek and Thracian influences. Economically, the city thrived as a commercial center and minted its own coins, which circulated throughout the region. Politically, it was aligned with other Greek cities but also faced pressure from neighboring Thracian and Scythian peoples. In the 1st century BCE, Istros came under Roman rule, becoming part of the province of Moesia Inferior, and continued to prosper for a time. However, invasions by barbarian tribes and economic difficulties in the later Roman period led to the city's decline. By the 6th century CE, Istros was largely abandoned. Today, its archaeological remains, including walls, temples, and inscriptions, offer valuable insights into the city's role as a key cultural and economic link between the Greek world and the peoples of the Black Sea region.



11 MOESIA. Istros.(Circa 340/30-313 BC).Trihemionbol. Obv : Facing male heads, the left inverted. Rev : ΙΣΤΡΙΑ. Sea eagle left, grasping dolphin with talons; monogram below dolphin. HGC 3.2, 1806. Condition : The coin is in good condition with visible wear but retains a bright silver patina. The surface has a smooth texture with some minor marks, though the facial features and inscriptions remain distinguishable. The patina gives the coin a soft sheen, enhancing the visual appeal while preserving its ancient charm. There are a few areas of wear around the edges, but overall, the details of the imagery and text are still well preserved.Good very fine. Material : Silver. Axis : 12h Weight : 1.16 gr Diameter : 12 mm

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12 THRACE. Byzantion.(Late 3rd-2nd centuries BC).Ae. Obv : Veiled and wreathed head of Demeter right. Rev : ΒΥΖΑΝΤΙ ΕΠΙ ΜΕΝΕΚ. Cornucopia; two monograms to inner right. SNG BM Black Sea 68-71. EX BIGA. Condition : The coin is in good condition, with moderate wear visible on the portrait and reverse. The patina is dark brownish-green, typical of aged bronze, with slight roughness on the surface due to oxidation. The details on the reverse are still clear despite some corrosion.Good very fine. Material : Bronze. Axis : 12h Weight : 9.82 gr Diameter : 25 mm

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13 THRACE. Thasos.(Circa 500-480 BC).Drachm. Obv : Ithyphallic satyr advancing right, carrying off protesting nymph. Rev : Quadripartite incuse square. BMC 12-17; HGC 6, 332. Condition : The coin is in fairly good condition with signs of wear. The patina is a light silver tone, giving the surface a smooth and aged appearance. Some of the details are worn, particularly on the high-relief areas, but the overall design is still discernible. The reverse shows some surface scratches, but the patina is even, enhancing its antique appeal.Good very fine. Material : Silver. Axis : 12h Weight : 4.32 gr Diameter : 17 mm The coin features an artistic depiction of an ithyphallic satyr advancing to the right while carrying off a protesting nymph, a scene that reflects deep themes from Greek mythology. Satyrs, often depicted as part man, part goat, are mythological creatures associated with Dionysus, the god of wine, festivity, and ecstasy. They are embodiments of raw, untamed nature, representing both fertility and unrestrained desire. In contrast, nymphs are typically shown as young, beautiful female spirits connected to natural places like rivers, trees, or mountains. These spirits symbolize purity, beauty, and the peaceful, unspoiled aspects of nature. The scene of an ithyphallic satyr, meaning a satyr with an erect phallus, forcefully carrying off a nymph is a common motif in Greek art and mythology. It represents the wild, uncontrollable force of male desire, symbolized by the satyr, clashing with the innocence and grace of the natural world, embodied by the nymph. The protesting nymph's resistance adds tension to the scene, emphasizing the dynamic between the satyr's aggressive, animalistic behavior and the nymph's vulnerability. This imagery reflects larger themes within Greek culture, where the boundary between civilization and the untamed wilderness was of great concern. Satyrs, as followers of Dionysus, often symbolize the breakdown of social norms during moments of ecstasy, celebration, or intoxication. In Dionysian festivals, individuals could step outside the confines of societal rules and experience life in a primal, liberated way. The satyr's behavior, particularly in the pursuit of nymphs, mirrors this kind of boundary-crossing, where the desires and instincts that are usually kept in check by society come to the forefront. However, these depictions are not solely about chaos and aggression. There is also a deep symbolic resonance with the cycles of nature, fertility, and rebirth. The interactions between satyrs and nymphs are sometimes seen as representations of the generative forces of nature. In this context, the satyr's pursuit is a metaphor for the untamed forces that



14 KINGS of MACEDON Alexander III the Great.(336-323 BC). Sidon.Tetradrachm. Obv : Head of Herakles to right, wearing lion skin headdress. Rev : ΑΛΕΞΑΝΔΡΟΥ. Zeus seated left on low throne, holding long scepter in his left hand and eagle standing right with closed wings in his right; to left, Σ (date); below throne, ΣΙ. Price 3504. Condition : The coin is in good condition with clear details on both sides. The depiction of Heracles and Zeus is well-preserved, and the inscriptions remain legible, with only minor wear.Good very fine. Material : Silver. Axis : 12h Weight : 17.20 gr Diameter : 26 mm

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15 KINGS of MACEDON Alexander III the Great.(336-323 BC).Uncertain (Side ?).Tetradrachm. Obv : Head of Herakles right, wearing lion skin. Rev : ΑΛΕΞΑΝΔΡΟΥ / ΒΑΣΙΛΕΩΣ. Zeus seated left on throne, holding eagle and sceptre, wreath in left field, ΔΙ below throne. Price 2949. Condition : The coin is in fair condition, with some wear visible on both sides. The details on Heracles' face and Zeus are somewhat worn, but the inscriptions remain partially legible.Good very fine. Material : Silver. Axis : 10h Weight : 17.07 gr Diameter : 25 mm

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16 KINGS of MACEDON Alexander III the Great.(336-323 BC).Kolophon.Drachm. Obv : Head of Herakles to right, wearing lion skin headdress. Rev : ΑΛΕΞΑΝΔΡΟΥ. Zeus seated left on low throne, holding long scepter in his left hand and eagle standing right with closed wings in his right; to left, N. Price 1797. Condition : The coin is in good condition with a smooth surface. The silver has a light patina, giving it a subtle shine and enhancing the details. Minimal wear is visible on the high-relief areas, with well-preserved features.Extremely fine. Material : Silver. Axis : 3h Weight : 4.03 gr Diameter : 16 mm After the death of Alexander III 'the Great' in 323 BC, a vast number of coins were minted in his name. These posthumous Alexander coins were produced for many years, even centuries, following his death by his successors and other rulers who wanted to associate themselves with his immense legacy. These coins are often referred to as posthumous Alexander tetradrachms, and they were struck in various regions of the ancient world, reflecting both his far-reaching influence and the continued importance of his image in Hellenistic coinage. The obverse of these coins typically depicts Herakles (Hercules), who was often associated with Alexander due to their shared semi-divine status and heroic deeds.Herakles is shown wearing the Nemean Lion's skin, symbolizing strength and courage, qualities that were often attributed to Alexander. This imagery connected Alexander with Herakles, reinforcing the idea that Alexander was a hero in his own right. The reverse commonly features Zeus seated on a throne, holding an eagle in one hand and a scepter in the other. Zeus, the king of the gods, was meant to symbolize authority and power, which Alexander held in abundance during his reign.Next to Zeus, there is often the inscription ΑΛΕΞΑΝΔΡΟΥ (ALEXANDROU), meaning "of Alexander." This inscription continued to be used even after his death, emphasizing the enduring nature of his legacy.Sometimes, other symbols or control marks (such as monograms or letters) appear, indicating the mint or the official responsible for issuing the coin.



17 KINGS of MACEDON Alexander III the Great. (336-323 BC).Kolophon.Drachm.Struck under Antigonos I Monophthalmos, circa 310-301. Obv : Head of Herakles to right, wearing lion skin headdress. Rev : ΑΛΕΞΑΝΔΡΟΥ. Zeus seated left on low throne, holding long scepter in his left hand and eagle standing right with closed wings in his right; to left, N. Price 1797. Condition : This coin is in excellent condition with a light silver patina. The surfaces show minimal wear, and the patina gives a smooth and consistent appearance. The details, particularly on the figures and text, remain sharp, contributing to the overall appeal of the coin.Extremely fine. Material : Silver. Axis : 12h Weight : 4.16 gr Diameter : 15 mm Antigonos I Monophthalmos, also known as Antigonus the One-Eyed, was a powerful and influential figure during the tumultuous years following the death of Alexander the Great. Born around 382 BC, Antigonos rose to prominence as one of Alexander's trusted generals, and after Alexander's death in 323 BC, he became one of the Diadochi (the successors who fought over control of Alexander's vast empire). His life and career are marked by his ambition, military prowess, and relentless pursuit of power, ultimately leading to the establishment of the Antigonid dynasty. Antigonos earned the epithet "Monophthalmos" (meaning "one-eyed") after losing an eye in battle early in his military career. Despite this physical setback, he became known as one of the most formidable and resourceful commanders of his time. During Alexander's reign, Antigonos was entrusted with the satrapy of Phrygia, a strategically important region in central Anatolia (modern-day Turkey). His administrative and military skills allowed him to consolidate his power in this area, earning him a solid reputation among his peers. After Alexander's unexpected death in 323 BC, his empire was left without a clear successor. The Diadochi, a group of Alexander's generals and administrators, quickly began to vie for control of different parts of the empire. Initially, Antigonos was tasked with defending Phrygia and maintaining order in the surrounding territories under the new regent, Perdiccas. However, Antigonos soon broke with Perdiccas and allied himself with Antipater, another influential Diadoch and the regent of Macedonia. This alliance allowed Antigonos to strengthen his position in Asia Minor and gain valuable allies. In the aftermath of Perdiccas' death in 321 BC, the Diadochi wars intensified as various factions sought to carve out their own kingdoms from Alexander's empire. Antigonos played a central role in these conflicts, displaying his military acumen in numerous



18 KINGS of MACEDON Alexander III the Great.(336-323 BC).Kolophon.Drachm. Obv : Head of Herakles right, wearing lion skin. Rev : ΑΛΕΞΑΝΔΡΟΥ. Zeus seated left on throne, holding eagle and sceptre, monogram in left field and below throne. Price 1786. Condition : This coin is in very good condition with a light golden-brown patina. The patina gives the coin a subtle sheen, enhancing its appearance while preserving the details, particularly on the portrait and the reverse figure. The surfaces show minimal wear, contributing to its overall sharpness.Extremely fine. Material : Silver. Axis : 12h Weight : 4.27 gr Diameter : 17 mm



19 KINGS of MACEDON Alexander III the Great.(336-323 BC). Lampsakos.Drachm. Obv : Head of Herakles right, wearing lion skin. Rev : ΑΛΕΞΑΝΔΡΟΥ. Zeus seated left on throne, holding eagle and sceptre, KI in field left, monogram below throne. Price 1398. Condition : The coin is in very good condition with a smooth, clean surface and well-preserved details. The silver has a light, even patina, giving it a soft, natural sheen that enhances the intricate features on both sides. The high-relief areas show minimal wear.Good very fine. Material : Silver. Axis : 12h Weight : 4.25 gr Diameter : 15 mm Lampsakos, an ancient Greek city located on the eastern side of the Hellespont (modern-day Dardanelles) in northwestern Anatolia, played a significant role in the ancient world due to its strategic position as a gateway between Asia and Europe. The city, which lies in the modern-day area of Lapseki in Turkey, was known for its rich history, economic prosperity, and religious significance, particularly its association with the worship of the god Priapus. Founded by Greek colonists, possibly from Phocaea or Miletus, during the 7th century BC, Lampsakos flourished due to its advantageous location on the trade routes connecting the Aegean Sea with the Black Sea and the broader Mediterranean world. The city's access to maritime trade, coupled with its fertile lands, made it a center for agriculture, wine production, and commerce. Lampsakos was especially famous for its vineyards and high-quality wines, which were traded throughout the ancient world. Lampsakos came under Persian control during the 6th century BC, like many other cities in western Anatolia, as part of the Achaemenid Empire's expansion. Despite Persian control, the city maintained a degree of autonomy and continued to thrive as a commercial hub. It was during this period that Lampsakos began to issue its own coinage, which featured symbols such as the forepart of a winged horse (Pegasus), a reference to the city's connection to mythological heritage, and an indication of its wealth and independence. Lampsakos' coinage was widely circulated, reflecting its economic importance. During the Greco-Persian Wars, Lampsakos found itself at the crossroads of conflict. It eventually fell under Athenian influence and became a member of the Delian League, the alliance of Greek city-states led by Athens. This period saw further prosperity for the city as it benefitted from the protection and trade advantages provided by its alliance with Athens. However, Lampsakos would later shift allegiances during the Peloponnesian War, demonstrating the city's pragmatism in navigating the volatile political landscape of



20 KINGS of MACEDON Alexander III the Great.(336-323 BC). Magnesia ad Maeandrum.Drachm. Obv : Head of Herakles right, wearing lion skin. Rev : ΑΛΕΞΑΝΔΡΟΥ. Zeus seated left on throne, holding eagle and sceptre, in left field, bee left; to outer right, spearhead upward. Price 1937. Condition : The coin is in very fine condition with a light silver patina that accentuates the details. The reliefs are sharp with minimal wear, and the surfaces show a natural aged finish, giving it an appealing historical character.Good very fine. Material : Silver. Axis : 12h Weight : 4.19 gr Diameter : 16 mm

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21 KINGS of MACEDON Alexander III the Great.(336-323 BC). Sardes.Drachm. Obv : Head of Herakles right, wearing lion skin. Rev : ΑΛΕΞΑΝΔΡΟΥ. Zeus seated left with sceptre and eagle; monogram over torch in left field. Price 2589. Condition : This coin is in very good condition, with a smooth silver patina that enhances its details. There is minimal wear on the surfaces, and the patina provides an even, bright appearance. The relief is well-preserved, and the minor tarnish adds a characterful depth to the overall look.Extremely fine. Axis : 12h Material : Silver. Weight : 4.13 gr Diameter : 16 mm

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22 KINGS of MACEDON. Alexander III. The Great.(336-323 BC).Drachm. Obv : Head of Herakles right, wearing lion skin. Rev : Condition : .Good very fine. Material : Bronze. Axis : 12h Weight : 6.49 gr Diameter : 20 mm

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23 KINGS of MACEDON Alexander III the Great.(336-323 BC).Ae. Obv : Head of Herakles right, wearing lion skin. Rev : ΑΛΕΞΑΝΔΡΟΥ. Club and bow in bow case; grape cluster and Θ above. Price 3029. Condition : Scratches, dark brown patina with smooth surface.Good very fine. Material : Bronze. Axis : 12h Weight : 6.49 gr Diameter : 20 mm

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24 KINGS of MACEDON. Philip III Arrhidaios.(323-317 BC). Kolophon.Drachm. Obv : Head of Herakles right, wearing lion skin. Rev : ΦΙΛΙΠΠΟΥ. Zeus seated left on throne, holding eagle and sceptre, monogram in left field; below throne, B below strut. Price P48. Condition : The coin is in well-preserved condition with a light silver patina, which adds a uniform, soft glow to its surface. The details are mostly intact, with slight wear visible on the high relief areas, giving it an attractive, aged appearance.Extremely fine. Material : Silver. Axis : 12h Weight : 4.37 gr Diameter : 16 mm Philip III Arrhidaios, the half-brother of Alexander the Great, ascended to the throne of Macedon in 323 BC following Alexander's sudden death. His reign is often seen as a period of significant turmoil and instability. Born as Arrhidaios, he was reportedly of limited intellectual capacity, possibly due to a congenital condition or illness, and had lived a relatively quiet life until Alexander's death catapulted him into the political limelight. Despite being named king, Philip III Arrhidaios did not hold real power. His reign was largely controlled by more influential figures such as the generals and regents who had been close to Alexander. The power struggle that followed Alexander's death—known as the Wars of the Diadochi—saw Arrhidaios used as a pawn by various factions vying for control of the vast empire left behind. The actual rule was held by these generals, particularly Perdiccas, Antipater, and later Cassander, who managed the affairs of the kingdom while Arrhidaios was kept as a figurehead. Arrhidaios was married to Eurydice, a politically ambitious woman who sought to involve herself in the leadership of the kingdom. Her attempts to assert influence, however, contributed to further instability. Ultimately, the couple met a tragic end in 317 BC, when they were executed on the orders of Olympias, Alexander the Great's mother, during one of the many power struggles that marked this era. Coins minted during the reign of Philip III Arrhidaios provide valuable historical insights into this tumultuous period. His coinage typically features imagery that reflects traditional Macedonian symbols of kingship, such as the head of Zeus on the obverse, and various depictions of weapons or armor on the reverse, like a Macedonian shield or a club. These coins were minted across multiple regions of the empire, indicating the continued spread of Macedonian influence, even in a time of internal disarray. Philip III Arrhidaios is an important, though often overlooked, figure in the history of the Macedonian empire. His reign, albeit weak and short-lived, represents the transitional phase following the death of



25 ATTICA. Athens.(Circa 454-404 BC).Tetradrachm. Obv : Helmeted head of Athena right. Rev : AΘE. Owl standing right, head facing; olive sprig and crescent to left; all within incuse square. Kroll 8; HGC 4, 1597. Condition : The coin is in good condition, with well-preserved details on both the obverse and reverse. The features of Athena and the owl are clear, though there is some minor wear along the edges.Test cut on reverse.Very fine. Material : Silver. Axis : 3h Weight : 17.09 gr Diameter : 22 mm In Greek mythology, the owl is closely associated with Athena, the goddess of wisdom, war, and craft. This connection is most famously represented in the Athenian tetradrachm, where the owl is depicted next to the goddess on the reverse side of the coin. The owl was considered a symbol of wisdom, knowledge, and keen insight. It was believed to possess the ability to see what others could not, both in the literal sense of seeing in the dark and in the metaphorical sense of understanding hidden truths. Because of this, the owl became the sacred animal of Athena, representing her intellectual abilities and her guidance in matters of strategy and warfare. The olive branch, another common motif linked to Athena, represents peace and prosperity. According to mythology, Athena bestowed the olive tree upon the people of Athens during her contest with Poseidon for the patronage of the city. While Poseidon offered a saltwater spring, Athena's gift of the olive tree was considered more valuable because it provided food, oil, and wood, securing her favor among the citizens and winning her the title of protector of the city. The olive tree and its branches came to symbolize peace, abundance, and victory, especially in the city of Athens, where it flourished under Athena's protection. Together, the owl and the olive branch are powerful symbols that highlight Athena's dual role as a goddess of both war and wisdom, while also embodying the ideals of peace and prosperity that were central to the identity of ancient Athens. These symbols became enduring representations of the city's strength, intellect, and culture.



26 ATTICA. Athens.(151/0 BC). New Style Coinage.Tetradrachm. EX BIGA. Condition : The coin is in fair condition, with a well-preserved design. The patina is silver with areas of tarnish and oxidation, giving it a somewhat uneven appearance. The patina indicates age and exposure to environmental elements, with some minor surface wear visible. The overall detail is still clear, particularly in the central figures, although the edges have slight wear. This natural aging adds character and authenticity to the coin.Good very fine. Material : Silver. Axis : 12h Weight : 17.02 gr Diameter : 29 mm The New Style coinage of Athens, particularly the Tetradrachm, represents one of the most iconic examples of ancient Greek currency. Issued during the Hellenistic period, starting around 165 BCE and continuing until the mid-1st century BCE, these coins were not only a reflection of Athens' economic power but also a symbol of its cultural and artistic achievements. The introduction of the New Style coinage followed the decline of Athens' classical coinage and was part of the city's efforts to reassert itself as a dominant financial hub in the eastern Mediterranean, despite its diminished political power following the rise of Macedon and Rome. The New Style Tetradrachm was a silver coin, typically weighing around 16-17 grams, and it featured some of the most intricate and detailed designs of its time. The obverse side of the coin depicted the head of the goddess Athena, the patron deity of Athens. Athena was shown wearing a helmet adorned with a laurel wreath, symbolizing victory, and her iconic crested helmet often included motifs of griffins or Pegasus, reflecting the city's mythological heritage. The depiction of Athena on these coins was a continuation of the tradition that dated back to the Classical period, reinforcing the city's link to its illustrious past. The reverse side of the New Style Tetradrachm displayed an owl, the sacred bird of Athena and a symbol of wisdom. The owl was depicted standing on an amphora, a jar used for the storage and transport of goods, emphasizing Athens' role in trade and commerce. Surrounding the owl were olive leaves and the crescent moon, symbols of peace and prosperity, as well as a magistrate's name and various symbols or monograms that indicated the time and place of minting. The owl was also accompanied by the inscription "AΘE" (short for "Athens"), affirming the coin's origin. One of the most distinctive features of the New Style coinage, compared to earlier Athenian coins, was its high level of detail and artistry. The engravings were more elaborate, with Athena's features rendered in greater realism and the owl depicted with finer feathers and



27 ATTICA.Athens.(Circa 454-404 BC).Tetradrachm. Obv : Helmeted head of Athena right. Rev : AΘE. Owl standing right, head facing; olive sprig and crescent behind; all within incuse square. HGC 4, 1597. EX BIGA. Condition : The coin shows significant wear, especially on the edges, with some details being less defined. The patina has a dark silver tone, typical of aged silver coins, and gives the coin a matte and slightly uneven texture. Despite the wear, key elements of the design are still recognizable, particularly on the reverse side.Fine. Material : Silver. Axis : 3h Weight : 17.14 gr Diameter : 18 mm



28 **KINGS of BOSPOROS.** Polemo I (Circa 14-9BC). Ae. EX BIGA. Condition : The coin is in worn condition, with significant surface wear that obscures some finer details. The patina is a mix of dark green and brown tones, showing the age of the coin. The texture is rough, indicating possible environmental exposure over time, but key elements of the design are still distinguishable. Very fine. Material : Bronze. Axis : 12h Weight : 5.24 gr Diameter : 19 mm Polemo I, also known as Polemon I of Pontus or Polemo I of the Bosphorus, was a king who played a significant role in the political landscape of the late Hellenistic period. He ruled the Kingdom of the Bosphorus, a Greco-Scythian kingdom located around the modern-day Crimean Peninsula and the Taman Peninsula, and his reign reflected the complex and dynamic interplay of power between local rulers, the Roman Empire, and surrounding kingdoms. Polemo I's background was tied to the political fortunes of Pontus, a kingdom located in northeastern Anatolia. He was a son of Zenon, a wealthy and influential orator, and his rise to power was facilitated by his connections to Rome. His father had been a loyal ally of the Roman Republic, which allowed Polemo to gain favor with Roman leaders and establish himself as a trusted figure in the eastern provinces of the Roman world. Around 36 BCE, after the defeat of Mithridates VI of Pontus, Polemo was appointed by Mark Antony, the Roman triumvir, as a client king of Pontus. This appointment was part of Rome's broader strategy of using client kings to maintain control over important regions without directly annexing them. As a client king, Polemo was expected to maintain loyalty to Rome while managing the affairs of his kingdom independently. His title as King of Pontus meant that he ruled over the remnants of the once-powerful Kingdom of Pontus, which had been severely weakened by Roman intervention and the defeat of Mithridates VI. Polemo's rule extended beyond Pontus, and his involvement in the Bosporan Kingdom came about through a marriage alliance. Around 16 BCE, he married Queen Dynamis, the widow of Asander, who had previously ruled the Bosporan Kingdom. This marriage gave him legitimacy as co-ruler of the Bosporan Kingdom, and he became the de facto king of this strategically important region, which controlled key trade routes along the Black Sea. His reign over the Bosphorus strengthened the kingdom's ties to Rome, as Polemo continued to serve as a client king under Roman authority. However, Polemo's rule was not without challenges. The Bosporan Kingdom had to contend with various threats, including pressure from neighboring Scythian and



29 CIMMERIAN BOSPOROS. Pantikapaion.(Circa 304-250 BC).Ae. Obv : Wreathed head of Pan left. Rev : ΠΑΝ. Bow and arrow. SNG BM Black Sea 894. Condition : The coin is in relatively good condition, with the portrait and symbols well-defined. The patina is a dark green, typical of bronze or copper coins, with a smooth surface and minimal corrosion. Some lighter green spots are visible, indicating oxidation over time. The details on both sides remain clear, and the patina gives the coin an attractive aged appearance while preserving its main features.Good very fine. Material : Bronze. Axis : 12h Weight : 6.34 gr Diameter : 19 mm Pantikapaion was an ancient Greek city located on the Cimmerian Bosphorus, in what is now modern-day Kerch in Crimea. Founded in the late 7th or early 6th century BCE by Greek colonists from Miletus, Pantikapaion became the most prominent city of the Bosporan Kingdom. Its strategic position on the Black Sea allowed it to flourish as a center for trade, particularly in grain, fish, and wine, which were exchanged with neighboring regions and other Greek cities. The city was built on Mount Mithridates, offering a commanding view of the surrounding area and the sea. Pantikapaion was known for its impressive fortifications, temples, and public buildings, which reflected its wealth and importance. It also minted its own coins, with notable depictions of griffins and other symbolic figures from Greek mythology, showcasing its influence and autonomy within the broader Greek world. Pantikapaion's ruling class, the Spartocid dynasty, controlled the Bosporan Kingdom for several centuries, fostering a stable and prosperous environment. However, the city eventually came under Roman influence in the 1st century BCE. Despite later conflicts and periods of decline, Pantikapaion's historical legacy remains significant as a key center of Greek civilization on the northern Black Sea coast. Its ruins still bear witness to its rich cultural and economic history.



30 CIMMERIAN BOSPOROS. Pantikapaion.(Circa 310-303 BC).Ae. Obv : Wreathed head of Pan left. Rev : ΠΑΝ. Lion's head left; sturgeon left. MacDonald 70. Condition : The coin is in good condition with well-preserved details on both sides, though some wear is visible. The patina has a dark greenish-brown color, with light patches of oxidation, giving it an antique appearance. The surface is relatively smooth, showing minimal corrosion, and the key features and designs remain clearly distinguishable. Good very fine. Material : Bronze. Axis : 12h Weight : 5.81 gr Diameter : 20 mm Pan, in Greek mythology, is the god of the wild, shepherds, flocks, nature, and rustic music. He is often depicted with the legs, horns, and beard of a goat, symbolizing his connection to the wilderness. Pan is also associated with fertility and is a protector of shepherds and hunters. His domain is primarily the mountains and forests of Arcadia, where he roams freely, playing his famous panpipes, a musical instrument said to have been created from reeds. Pan's origin is tied to the rural landscape, and he is often described as a free-spirited and mischievous deity. He could inspire sudden, irrational fear in humans and animals alike, a phenomenon that came to be known as "panic." His mythological tales include encounters with the gods and mortals, often highlighting his unpredictable nature. Pan also had a role in the stories of other gods, such as his unrequited love for the nymph Syrinx, who transformed into reeds to escape him, leading to the creation of his iconic instrument. Although not one of the Olympian gods, Pan held an important place in Greek rural worship, embodying the untamed aspects of nature and the joy and chaos found in the wilderness. His cult was particularly popular in Arcadia, where he was revered as the god of the natural world and fertility.



31 CIMMERIAN BOSPOROS. Pantikapaion.(Circa 340-325 BC).Ae. Obv : Head of Pan right. Rev : ΠΑΝ. Forepart of Griffin left; below, sturgeon left. Mc Donald 69; SNG BM Black Sea 869. Condition : The coin is in fair condition, with the portrait and bird figure visible but showing signs of wear and corrosion. The patina is a dark green with brownish undertones, and there are some rough areas due to corrosion. Despite the wear, the key details are still recognizable, and the patina adds a sense of age and authenticity to the coin.Good very fine. Material : Bronze. Axis : 3h Weight : 6.21 gr Diameter : 20 mm The griffin is a legendary creature in Greek mythology, with the body of a lion and the head and wings of an eagle. It symbolizes strength, courage, and protection, combining the king of beasts (the lion) with the king of birds (the eagle). This hybrid form represents the dual mastery of land and sky, making the griffin a powerful guardian figure. Griffins were often depicted in ancient art, particularly on coins, pottery, and sculptures, serving as protectors of treasures and sacred places. In mythology, griffins were known to guard vast treasures, especially gold, which they fiercely protected from any who tried to steal it. Although not associated with a specific god or hero in Greek mythology, the griffin was a popular symbol across the ancient world. Its presence in Greek culture reflects the creature's role as a symbol of divine power and vigilance. The combination of eagle and lion traits also links the griffin to both the heavens and the earth, further enhancing its symbolic importance in ancient art and stories.



32 COLCHIS.Dioscurias.Time of Mithradates VI.(Circa 105-90 BC).Ae. Obv : Piloï of the dioskouroi surmounted by stars. Rev : ΔΙΟΣ ΚΟΥΡΙΑ ΔΟΣ. Legend in three lines around thyrsois. SNG BM Black Sea 1021-3; SNG Stancomb 638; HGC 7, 205. Condition : The coin has a dark, earthy brown patina, with darker highlights over the raised elements, such as the designs and inscriptions. The surface appears worn, with patches of oxidation and some corrosion, giving it a rugged appearance that reflects its age and exposure to environmental factors. The contrast between the lighter and darker areas enhances the visibility of the coin's details.Very fine. Material : Bronze. Axis : 12h Weight : 1.93 gr Diameter : 15 mm Dioscurias, an ancient city located in the region of Colchis (modern-day Georgia), was an important trading hub and a focal point of Greek colonization on the eastern coast of the Black Sea. The city, which later became known as Sebastopolis, was originally founded by Greek settlers from Miletus during the 6th century BCE. It is believed to have derived its name from the Dioscuri, the twin heroes Castor and Pollux of Greek mythology, who were regarded as patrons of sailors and voyagers, making it a fitting name for a coastal city involved in maritime trade. Colchis was a region rich in mythological and historical significance. It was famously known in Greek mythology as the home of the Golden Fleece and the kingdom ruled by King Aeëtes, who was the father of Medea. The story of Jason and the Argonauts, a legendary Greek epic, centered on Jason's quest to retrieve the Golden Fleece from Colchis, marking the region as a place of great intrigue and wonder in the Greek imagination. In historical terms, Colchis was a strategically important region, acting as a link between the Black Sea and the Caucasus, as well as between the Greek world and the interior of the Near East. The region's wealth was derived from its fertile lands, gold resources, and its role as a gateway for goods traveling from the east. Colchis was known for its rich natural resources, including timber, minerals, and its control of trade routes that linked the Mediterranean with Central Asia. Dioscurias was founded during the height of Greek colonization when Miletus, one of the most powerful Greek city-states, was establishing colonies around the Black Sea to facilitate trade and expand its influence. The city became a vital port for merchants trading with the indigenous peoples of the Caucasus and beyond. These local tribes, such as the Scythians, Sarmatians, and other nomadic groups, traded goods like grain, furs, slaves, and precious metals for Greek products, including wine, ceramics, and olive oil. One of the



33 COLCHIS.Dioscurias.Time of Mithradates VI.(Circa 105-90 BC).Ae. Obv : Pilois of the dioskouroi surmounted by stars. Rev : ΔΙΟΣ ΚΟΥΡΙΑ ΔΟΣ. Legend in three lines around thyrsoi. SNG BM Black Sea 1021-3; SNG Stancomb 638; HGC 7, 205. Condition : The coin has a sandy-brown patina with darkened highlights on the raised elements, such as the designs and inscriptions. The surface shows signs of wear but retains a smooth texture. The contrast between the darker areas and the lighter patina adds to the visibility of the details. The overall condition suggests the coin has been well-preserved despite its age, with only minor surface imperfections visible.Very fine. Material : Bronze. Axis : 12h Weight : 1.92 gr Diameter : 13 mm Dioscurias, an ancient city located in the region of Colchis (modern-day Georgia), was an important trading hub and a focal point of Greek colonization on the eastern coast of the Black Sea. The city, which later became known as Sebastopolis, was originally founded by Greek settlers from Miletus during the 6th century BCE. It is believed to have derived its name from the Dioscuri, the twin heroes Castor and Pollux of Greek mythology, who were regarded as patrons of sailors and voyagers, making it a fitting name for a coastal city involved in maritime trade. Colchis was a region rich in mythological and historical significance. It was famously known in Greek mythology as the home of the Golden Fleece and the kingdom ruled by King Aeëtes, who was the father of Medea. The story of Jason and the Argonauts, a legendary Greek epic, centered on Jason's quest to retrieve the Golden Fleece from Colchis, marking the region as a place of great intrigue and wonder in the Greek imagination. In historical terms, Colchis was a strategically important region, acting as a link between the Black Sea and the Caucasus, as well as between the Greek world and the interior of the Near East. The region's wealth was derived from its fertile lands, gold resources, and its role as a gateway for goods traveling from the east. Colchis was known for its rich natural resources, including timber, minerals, and its control of trade routes that linked the Mediterranean with Central Asia. Dioscurias was founded during the height of Greek colonization when Miletus, one of the most powerful Greek city-states, was establishing colonies around the Black Sea to facilitate trade and expand its influence. The city became a vital port for merchants trading with the indigenous peoples of the Caucasus and beyond. These local tribes, such as the Scythians, Sarmatians, and other nomadic groups, traded goods like grain, furs, slaves, and precious metals for Greek products, including wine, ceramics, and



34 KINGS of PAPHLAGONIA. Pylaimenes II/III Euergetes.(Circa 133-103 BC). Ae. Obv : Facing boukranion. Rev : ΒΑΣΙΛΕΩΣ / ΠΥΛΑΙΜΕΝΟΥ ΕΥΕΡΓΕΤΟΥ. Winged kerykeion. SNG BM Black Sea 1555-6; HGC 7, 441. Condition : The coin is in good condition, with well-preserved details, particularly on the bull's head and the reverse symbols. The patina is a dark brown with slight greenish undertones, giving it a classic ancient look. There is minimal corrosion, and the surface remains relatively smooth with some small areas of wear, adding to the coin's authentic, aged appearance. The inscriptions are still legible, and the overall condition is strong for its age. Good very fine. Material : Bronze. Axis : 12h Weight : 4.09 gr Diameter : 17 mm Pylaimenes was a prominent figure in Greek mythology and one of the kings of Paphlagonia, an ancient region located along the northern coast of modern-day Turkey, near the Black Sea. Paphlagonia, known for its rugged terrain and fierce warriors, was often mentioned in ancient texts for its involvement in significant military conflicts. Pylaimenes himself is most famously featured in Homer's Iliad, where he is depicted as a valiant ally of the Trojans during the Trojan War. According to the Iliad, Pylaimenes led a contingent of Paphlagonian troops to support King Priam and the city of Troy. His soldiers were described as brave and skilled in battle, riding in chariots and armed with spears. Pylaimenes, a warrior of immense stature and strength, fought alongside the other allies of Troy, including the famed warriors from Lycia, Mysia, and Thrace. Despite his bravery and leadership, Pylaimenes met his end during the war. He was killed by the Greek hero Menelaus, the king of Sparta and husband of Helen, whose abduction by Paris had sparked the conflict. Pylaimenes' death is described in the heat of battle, where he fell before the might of Menelaus' spear. However, there is some ambiguity surrounding Pylaimenes' death. Later in the Iliad, his son, Harpalion, is slain while seeking vengeance for his father's death. This action implies that Pylaimenes may have survived his initial encounter with Menelaus, as some versions of the myth suggest that he was only wounded or temporarily incapacitated. This narrative inconsistency has puzzled scholars, but it highlights the fluidity of oral traditions in ancient epics. Beyond his role in the Trojan War, Pylaimenes represents a key connection between the people of Paphlagonia and the broader mythological world of the Greeks. The Paphlagonians were known for their loyalty to their allies and their ability to withstand adversity, traits embodied by Pylaimenes himself. His participation in the Trojan War also



35 PAPHLAGONIA.Sinope.Time of Mithradates VI.(Circa 85-65 BC).Ae. Obv : Helmeted head of Athena right. Rev : ΣΙΝ-ΩΠΗΣ ΜΕ. Perseus standing, facing, holding harpa and head of Medusa, whose decapitated body lies at his feet; monogram to left and right. SNG BM Black Sea 1535; HGC 7, 416. Condition : Good very fine Material : Bronze. Weight : 18.99 gr Diameter : 29 mm Sinope, located in the region of Paphlagonia, was an important ancient city situated on the southern coast of the Black Sea. It was founded by Greek colonists from Miletus around the 7th century BCE. The city gained significance due to its strategic location, serving as a major port and trading hub. Over time, it developed into a prosperous city, benefiting from both maritime commerce and its position as a gateway between Asia and Europe. Sinope was known for its production of various goods, including fish, olive oil, and wine, which were exported to other parts of the ancient world. The city also minted its own coins, which became quite popular in the region. These coins often depicted symbols and motifs associated with the city's maritime heritage, including images of ships, dolphins, and mythological figures linked to the sea. Coins from Sinope were circulated widely and have been discovered in various archaeological sites, attesting to the city's economic influence. Throughout its history, Sinope came under the control of different empires. It was first ruled by the Persian Empire before becoming part of the Kingdom of Pontus under King Mithridates VI. After the defeat of Mithridates, the city was absorbed into the Roman Empire, where it continued to thrive as an important commercial center. The city's architecture reflected its wealth and importance, with public buildings, temples, and other structures adorned with artistic and decorative elements typical of Hellenistic and Roman styles. The harbor of Sinope was one of its most vital assets, allowing it to maintain its role as a key player in Black Sea trade. Sinope's legacy as an ancient city remains through archaeological excavations and historical texts, which provide insight into its role in ancient Mediterranean commerce and politics. The city's strategic location and maritime capabilities made it a crucial point of connection between the ancient Greek world and the broader eastern territories.



36 PONTOS.Amisos.Time of Mithradates VI Eupator.(Circa 105-90 or 90-85 BC).Ae. Obv : Helmeted head of Athena right. Rev : AMI - ΣΟΥ. Perseus standing left, holding harpa and head of Medusa, whose decapitated body lies at his feet; monogram to left and right. SNG BM 1176. Condition : Good very fine Material : Bronze. Axis : Weight : 19.50 gr Diameter : 29 mm Amisos, an ancient city located in the region of Pontos on the southern coast of the Black Sea, played a significant role in the history of the region. Founded by Greek settlers, likely from Miletus, in the early 6th century BCE, Amisos became an important trading hub due to its strategic position along key maritime routes. The city's location provided access to the fertile lands of the Pontic region, making it a center for agricultural trade, as well as for resources such as timber and minerals. Amisos flourished during the Hellenistic period, especially under the influence of the Kingdom of Pontos, which was established in the 3rd century BCE. The Pontic kings, particularly Mithridates VI Eupator, saw the city as an important base for their ambitions in the Black Sea region. Mithridates, known for his resistance against Roman expansion, used Amisos as one of his primary naval bases. The city's location allowed him to control vital trade routes and launch military campaigns across the Black Sea and into Asia Minor. The city's economy was bolstered by its role in trade, with exports including grains, fish, and other regional products. Like other coastal cities of the time, Amisos minted its own coins, which featured symbols reflecting its maritime character, such as images of ships and sea creatures. These coins have been found in various parts of the ancient world, indicating the city's far-reaching influence and connections. In addition to its economic importance, Amisos was a cultural center with influences from both Greek and indigenous traditions. The city's architecture reflected Hellenistic styles, with public buildings, temples, and theaters that showcased the wealth and status of its citizens. Over time, as the city became more integrated into the Kingdom of Pontos, it also absorbed elements of Persian culture, as the Pontic rulers had close ties with the Persian Empire. The fall of Mithridates VI and the subsequent Roman conquest of Pontos in the 1st century BCE marked a turning point in the city's history. Amisos was absorbed into the Roman Empire, where it continued to function as an important provincial city. Under Roman rule, the city enjoyed a period of relative peace and prosperity, benefiting from its position as a trade hub within the empire. Amisos' legacy can be seen through archaeological remains and historical records.



37 PONTOS.Amisos.Time of Mithradates VI Eupator.(Circa 105-90 or 90-85 BC).Ae. Obv : Helmeted head of Athena right. Rev : AMI - ΣΟΥ. Perseus standing left, holding harpa and head of Medusa, whose decapitated body lies at his feet; monogram to left and right. SNG BM 1176. Condition : Good very fine Material : Bronze. Axis : Weight : 18.61 gr Diameter : 29 mm Amisos, an ancient city located in the region of Pontos on the southern coast of the Black Sea, played a significant role in the history of the region. Founded by Greek settlers, likely from Miletus, in the early 6th century BCE, Amisos became an important trading hub due to its strategic position along key maritime routes. The city's location provided access to the fertile lands of the Pontic region, making it a center for agricultural trade, as well as for resources such as timber and minerals. Amisos flourished during the Hellenistic period, especially under the influence of the Kingdom of Pontos, which was established in the 3rd century BCE. The Pontic kings, particularly Mithridates VI Eupator, saw the city as an important base for their ambitions in the Black Sea region. Mithridates, known for his resistance against Roman expansion, used Amisos as one of his primary naval bases. The city's location allowed him to control vital trade routes and launch military campaigns across the Black Sea and into Asia Minor. The city's economy was bolstered by its role in trade, with exports including grains, fish, and other regional products. Like other coastal cities of the time, Amisos minted its own coins, which featured symbols reflecting its maritime character, such as images of ships and sea creatures. These coins have been found in various parts of the ancient world, indicating the city's far-reaching influence and connections. In addition to its economic importance, Amisos was a cultural center with influences from both Greek and indigenous traditions. The city's architecture reflected Hellenistic styles, with public buildings, temples, and theaters that showcased the wealth and status of its citizens. Over time, as the city became more integrated into the Kingdom of Pontos, it also absorbed elements of Persian culture, as the Pontic rulers had close ties with the Persian Empire. The fall of Mithridates VI and the subsequent Roman conquest of Pontos in the 1st century BCE marked a turning point in the city's history. Amisos was absorbed into the Roman Empire, where it continued to function as an important provincial city. Under Roman rule, the city enjoyed a period of relative peace and prosperity, benefiting from its position as a trade hub within the empire. Amisos' legacy can be seen through archaeological remains and historical records.



38 TROAS. Gergis. (5th century BC).Tetrobol. Obv : Sphinx seated left, raising forepaw. Rev : Archaic helmeted head of Athena left within incuse square. Condition : Good very fine. Material : Silver. Axis : Weight : 2.02 gr Diameter : 11 mm Gergis, located in the region of Troas, was an ancient city that played a relatively modest but historically significant role in the northwest corner of Asia Minor, near the Aegean coast. The region of Troas is known for being home to many important ancient cities, including Troy, and Gergis was one of its lesser-known but intriguing settlements. Although its exact origins are somewhat obscure, Gergis was likely founded during the Archaic period, possibly as a small fortified town. The city's location in the hilly terrain of the Troas region gave it natural defensive advantages, and like many ancient cities in this area, Gergis likely benefited from its proximity to important trade routes and to the coast. The city's economy was probably based on agriculture, trade, and possibly the production of local goods, though its relative isolation meant it never grew into a major commercial center compared to larger neighboring cities like Troy or Assos. One of the most interesting aspects of Gergis is its association with ancient myths and legends. It is believed that the city was closely connected with the ancient Trojans and their heroic past. Some sources suggest that Gergis was considered to have a significant place in the mythological traditions of the region, with its inhabitants possibly claiming descent from the Trojans who survived the famous Trojan War. This connection to Troy gave the city a certain cultural importance, even if it was politically overshadowed by larger powers in the area. Gergis came under the control of various empires and rulers over the centuries. In the early classical period, the city was likely under Persian influence, as the Achaemenid Empire extended its reach across Asia Minor. Later, during the Hellenistic period, Gergis, like much of the region, would have come under the influence of the successors of Alexander the Great, particularly the Seleucid and Attalid kingdoms. One of the notable features of Gergis is its coinage, which has been found in archaeological excavations. The city minted its own coins, a sign of its relative autonomy and local importance, despite being small. These coins often bore the image of local deities or symbols associated with the city's mythology, including figures from Trojan legend. The discovery of these coins has helped historians and archaeologists piece together the city's history and significance within the broader context of ancient Troas. As with many ancient cities in the



39 TROAS.Tenedos .(Circa 500-400 BC).Obol. Obv : Janiform head, female on left, male on right. Rev : T-E, double axe within incuse square. SNG Munchen 340; SNG Copenhagen 509; HGC 6, 387 Condition : Good very fine. Material : Silver. Axis : Weight : 0.45 gr Diameter : 7 mm Tenedos, an ancient island located off the coast of the Troas region in the Aegean Sea, held considerable strategic and cultural importance throughout antiquity. The island was small, but its position at the entrance to the Hellespont (modern-day Dardanelles) gave it control over one of the most crucial waterways for trade and military movements between the Aegean and the Black Sea. Because of this, Tenedos played a key role in the geopolitical struggles of the ancient Mediterranean. The history of Tenedos stretches back to early Greek colonization, and it is thought to have been settled by Aeolian Greeks around the 8th century BCE. It was famed in ancient mythology, particularly in connection with the Trojan War. According to legend, the Greeks used Tenedos as a staging point for their fleet during the siege of Troy. After the Greeks pretended to abandon the war and sailed away from Troy, they hid their fleet behind Tenedos, while leaving the Trojan Horse as a deceptive gift to the Trojans. This connection to the Trojan War gave the island a notable place in Greek mythological traditions. Economically, Tenedos was known for its wine production, which was highly regarded in antiquity. The island's fertile soil and mild climate were ideal for growing grapes, and wine from Tenedos was exported throughout the region. The islanders also engaged in fishing and maritime trade, taking advantage of their proximity to major sea routes. Tenedos was often caught in the conflicts between larger powers due to its strategic location. During the Greco-Persian Wars, it fell under the control of the Persian Empire, but it was later liberated by the Athenians and became a member of the Delian League, the Athenian-led maritime alliance. However, Tenedos also had a complicated relationship with Athens, as it sought to maintain a degree of independence. Its strategic importance meant that control of Tenedos was often contested by both Athens and Sparta during the Peloponnesian War. In the Hellenistic period, after the conquests of Alexander the Great, Tenedos fell under the control of various successor kingdoms. The island frequently shifted hands between competing Hellenistic powers, such as the Ptolemies of Egypt and the Seleucids. Eventually, like much of the region, Tenedos was absorbed into the Roman Empire. Under Roman rule, Tenedos continued to thrive as a small but prosperous island. Its wine



40 KINGS of PERGAMON. Eumenes I. (263-241 BC). Pergamon. Tetradrachm. Obv : Laureate head of Philetairos right. Rev : ΦΙΛΕΤΑΙΡΟΥ. Athena seated left on throne, resting elbow upon shield and crowning name, ivy leaf to outer left, A to inner left, bow to outer right. SNG BN 1612. Condition : The coin is in excellent condition, with sharp and well-defined features on both the obverse and reverse. The patina is a bright silvery tone with minor tarnishing, giving it a slightly aged yet clean appearance. There are minimal signs of wear, with only a few light scratches, and the intricate details remain highly visible. Overall, the coin's preservation is remarkable, and the patina enhances its historical character without obscuring any of the important features. Extremely fine. Material : Silver. Axis : 12h Weight : 17.11 gr Diameter : 31 mm Eumenes I was the first significant ruler of the Attalid dynasty in Pergamon, a Hellenistic kingdom located in western Asia Minor (modern-day Turkey). He ruled from 263 to 241 BCE and played a crucial role in establishing Pergamon as an independent and powerful kingdom. Although he was not the founder of the Attalid dynasty—his uncle Philetaerus had established Pergamon's autonomy under the Seleucid Empire—it was Eumenes I who successfully asserted Pergamon's independence and expanded its influence. Eumenes I was the nephew of Philetaerus, who served as a loyal lieutenant of Lysimachus, one of Alexander the Great's generals. Philetaerus initially controlled Pergamon as a governor under Lysimachus, but after Lysimachus' death, he managed to hold onto power, governing the city independently while avoiding direct conflicts with other Hellenistic rulers. When Philetaerus died in 263 BCE, Eumenes I inherited the rule of Pergamon. Unlike his uncle, who maintained a policy of nominal allegiance to the Seleucid Empire, Eumenes I took a more aggressive stance. Shortly after assuming power, he challenged Seleucid authority in the region, seeking to expand Pergamon's influence and consolidate its independence. Eumenes I's most significant achievement was his military victory over the Seleucid king Antiochus I in the Battle of Sardis in 261 BCE. This victory marked a turning point for Pergamon, as it allowed Eumenes I to declare full independence from the Seleucid Empire. The battle also demonstrated Pergamon's military capabilities and established Eumenes I as a formidable ruler in the region. After the battle, Eumenes I took control of several territories in western Asia Minor, increasing the size and power of the Pergamene state. His ability to consolidate these territories helped to transform Pergamon from a small city-state into an



41 MYSIA. Pergamon. (Circa 166-67 BC). Cistophorus. Obv : Cista mystica with serpent; all within ivy wreath. Rev : Bowcase between two serpents. Controls: Civic monogram to left; above, ΑΠ above monogram within wreath; serpent-entwined staff to right. SNG von Aulock 7472. Condition : The coin is in fair condition, with some wear on both sides. The designs are still visible, though the details are less sharp, especially around the edges. There is some surface discoloration. Good very fine. Material : Silver. Axis : 12h Weight : 11.85 gr Diameter : 26 mm

The image of the Cista Mystica with a serpent is a common motif found on ancient Greek coins, particularly those associated with the mystery cults of Dionysus, the god of wine, fertility, and ritual madness. The Cista Mystica, or mystic basket, was a sacred object used in religious ceremonies, particularly in the Dionysian Mysteries, which were secretive rituals performed in honor of Dionysus. The basket is typically shown as a woven container, often with its lid partially open, revealing a serpent either emerging from or coiled within the basket. This imagery is rich in symbolism and played an important role in the cultic traditions of ancient Greece. The serpent emerging from the Cista Mystica is a representation of rebirth, immortality, and the cyclical nature of life, death, and renewal, which were central themes in the Dionysian Mysteries. The snake itself, a creature that sheds its skin, was seen as a symbol of regeneration and transformation, aligning with the themes of personal and spiritual renewal that participants in the mysteries would undergo. In these rites, initiates sought to transcend ordinary human existence and achieve a deeper connection with the divine through ecstatic experiences and symbolic death-and-rebirth rituals. The presence of the Cista Mystica on coins is particularly significant in regions associated with Dionysian worship, such as Pergamon, where these mystery rites flourished. The coins would often feature the Cista Mystica on one side and additional Dionysian symbols, such as the thyrus (a staff wrapped with ivy and topped with a pine cone) or the panther, a sacred animal of Dionysus, on the reverse. The use of such symbols on coins was not merely decorative but conveyed the strong religious and cultural identity of the region. By placing the Cista Mystica on their currency, the issuing authorities were reaffirming their connection to the mystery cult and the divine protection it offered. Additionally, the serpent and the Cista Mystica are linked to the concept of hidden knowledge or secrets, aligning with the mystery cults' emphasis on esoteric wisdom accessible only to the initiated. The rites and



42 MYSIA. Cyzicos.(Circa 450-400 BC).Obol. Obv : Forepart of boar left; to right, tunny upward. Rev : Head of lion left within incuse square. SNG France 361-372. Condition : The coin is in good condition with clear and distinct imagery. The patina has a light silver tone, showing minimal wear and a smooth surface. There is a slight hint of toning around the edges, adding depth to the overall appearance.Good very fine. Material : Silver. Axis : 11h Weight : 1.05 gr Diameter : 9 mm The obol was a small silver coin used in ancient Greece as a form of currency, dating back to the early Archaic period. Its name is derived from the Greek word "obelos," meaning "spit" or "skewer," which refers to its early function before becoming a formalized coinage. Originally, metal spits were used as a primitive form of currency, and over time, these were standardized into coins. The obol was typically worth one-sixth of a drachma, another common Greek currency unit. Since the drachma was one of the most widely used coins in the Greek world, the obol served as a smaller denomination, facilitating everyday transactions for lower-value goods and services. It was often used to pay for basic items like food, clothing, or minor public services. Obols were minted by various city-states, with each polis producing its own version of the coin, often featuring local symbols or deities. For example, in Athens, the obol usually bore the image of the owl, the sacred bird of Athena, the city's patron goddess. In other city-states, different images were used, depending on local traditions and religious beliefs. In addition to its use as currency, the obol had a symbolic role in Greek religion and culture. According to ancient Greek funerary practices, an obol was sometimes placed in the mouth of the deceased to pay Charon, the mythological ferryman who transported souls across the river Styx to the underworld. This practice reflected the belief that the dead needed a small fee to secure their passage to the afterlife. Due to its widespread use, the obol became a standard reference point in Greek economic life, and it continued to be used throughout the Classical and Hellenistic periods. Its value was relatively small, making it suitable for daily commerce, while larger transactions were conducted with drachmas or other higher denominations. The obol also played a role in political life. In some city-states, obols were used to pay citizens for participating in civic duties, such as attending the assembly or serving on juries. This helped to encourage broader civic participation by ensuring that even poorer citizens could afford to take part in public life without losing income. Over time, as the Greek world came under Roman



43 IONIA. Uncertain (Samos?).(6th century BC).Obol. Obv : Head of calf left. Rev : Quadripartite incuse square. CNG EA 303/46. Condition : Good very fine. Weight : 0.96 gr Diameter : 8 mm

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44 IONIA.Uncertain.(6th century BC).Cast Ingot. Condition : Good very fine. Material : Axis : Weight : 9.39 gr Diameter : 14 mm Ancient silver ingot from Ionia, dating to the 6th century BC. Ionia was an ancient region on the western coast of Anatolia (modern-day Turkey), and is known for its early coins. Often referred to as "hacksilver" in this context, these ingots were used before or in conjunction with early coinage systems. They were often cast in a variety of shapes and sizes, often irregularly, because the weight of the silver was a primary concern rather than uniformity. Ionia and other areas in the eastern Mediterranean were important trading centres, and such silver ingots would have been used in trade before standardised coinage became more common. The 6th century BC was a transitional period in the development of money, particularly in regions such as Ionia, where coins were just beginning to appear but where weighed silver ingots were still a practical means of trade. These objects are important in the study of economic history, and show how early economies functioned before the dominance of coinage.

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45 IONIA.Uncertain.(6th century BC).Cast Ingot. Condition : Good very fine. Material : Silver. Axis : Weight : 10.01 gr Diameter : 14 mm Ancient silver ingot from Ionia, dating to the 6th century BC. Ionia was an ancient region on the western coast of Anatolia (modern-day Turkey), and is known for its early coins. Often referred to as "hacksilver" in this context, these ingots were used before or in conjunction with early coinage systems. They were often cast in a variety of shapes and sizes, often irregularly, because the weight of the silver was a primary concern rather than uniformity. Ionia and other areas in the eastern Mediterranean were important trading centres, and such silver ingots would have been used in trade before standardised coinage became more common. The 6th century BC was a transitional period in the development of money, particularly in regions such as Ionia, where coins were just beginning to appear but where weighed silver ingots were still a practical means of trade. These objects are important in the study of economic history, and show how early economies functioned before the dominance of coinage.



46 LYDIA. Blaundos. (2nd-1st centuries BC). Ae. Obv : Laureate head of Zeus right. Rev : ΜΛΑΥΝΔΕΩΝ. Hermes standing left, holding purse and kerykeion; monogram to left; all within wreath. SNG Copenhagen 67. Condition : The coin is in fair condition with a dark brown patina. Some details are worn, but the main features remain visible, and the patina gives it an antique appearance. Very fine. Material : Bronze. Axis : 12h Weight : 6.73 gr Diameter : 18 mm Blaundos (also referred to as Blaundus) is an ancient city located in what is now the Uşak Province in western Turkey. It was established during the Hellenistic period following the campaigns of Alexander the Great and continued to flourish under Roman rule. The city is situated on a plateau surrounded by deep valleys, giving it a naturally fortified position that made it strategically important in antiquity. Blaundos was founded by Macedonian settlers after the conquests of Alexander the Great in the 4th century BC. The Macedonian influence is evident in the city's layout and architecture. Its name, Blaundos, is thought to derive from its Macedonian roots. During the Hellenistic era, Blaundos was part of the Kingdom of Pergamon, one of the successor states that formed after the breakup of Alexander's empire. Pergamon was known for its rich cultural and architectural achievements, and Blaundos benefited from being under its control.

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47 LYDIA. Blaundos. (2nd Century BC). Ae. Obv : Laureate head of Asklepios to right. Rev : ΜΛΑΥΝ-ΔΕΩΝ. Hygieia standing facing, holding cornucopiae and touching rearing serpent. GRPC Lydia 39; BMC 28; SNG Copenhagen 73. Condition : The coin is in fair condition with a dark gray patina. The details are worn but still discernible, and the patina gives it an aged, rustic appearance. Good very fine. Material : Bronze. Axis : 12h Weight : 4.20 gr Diameter : 14 mm

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48 CARIA. Kindya.(Circa 510-480 BC).Tetrobol. Obv : Head of ketos right. Rev : Incuse geometric pattern. SNG Kayhan 813-814. Condition : Good very fine. Material : Silver. Axis : 11h Weight : 1.70 gr Diameter : 11 mm Kindya was a small ancient city located in Caria, a region in southwestern Anatolia (modern-day Turkey). It was part of the broader network of city-states that flourished in the ancient Greek world. While not as prominent as some of the major cities of Caria, like Halicarnassus or Mylasa, Kindya held regional importance, particularly due to its religious significance. The city was well-known for its temple dedicated to Artemis Kindyas, a local variation of the widely revered Greek goddess Artemis, who was associated with hunting, nature, and fertility. This specific cult of Artemis was unique to the region and distinguished Kindya from other Carian cities. The temple played an important role in local religious practices, drawing pilgrims and worshippers from nearby areas. According to some ancient sources, the temple was unusual in that it was said to never get wet, even in the rain, which might have added a mystical element to the city's religious identity. Kindya, like many Carian cities, was influenced by a mix of Greek and indigenous Anatolian cultures, which was typical of the region. Caria itself was a diverse and culturally rich area, populated by Greek settlers and local populations who often blended traditions and customs. The city's strategic location near the Aegean Sea also facilitated trade and cultural exchange, further influencing its development and interactions with the broader Greek world. During the Classical and Hellenistic periods, Kindya came under the influence of larger regional powers. Caria, as a whole, became part of the Persian Empire after the mid-6th century BCE but retained a degree of autonomy. The Carian cities, including Kindya, continued to flourish under the Persian rule due to their economic and cultural connections with the wider Mediterranean world. In the 4th century BCE, Caria gained prominence under the leadership of the Hecatomnids, a local dynasty that ruled as satraps under the Persians. Mausolus, one of the most famous Carian rulers, moved the capital to Halicarnassus, and the influence of cities like Kindya diminished as Halicarnassus grew in importance. Numismatic evidence from Kindya shows that the city issued its own coins, further indicating its relative autonomy within Caria. These coins often featured depictions of Artemis Kindyas, reflecting the central role the goddess played in the city's identity and religious life. Despite its modest size, the fact that Kindya minted its own currency suggests it was economically active and



49 CARIA.Mylasa.(Circa 420-390 BC). Tetartemorion. Obv : Forepart of lion left, head reverted. Rev : Bird standing left; two pellets in field. SNG Kayhan 947 var. EX BIGA. Condition : The coin shows moderate wear, with surface details somewhat worn, especially on the obverse. The patina is a brownish-gray tone, indicative of natural aging and oxidation, giving it an ancient, weathered appearance. The reverse design is more discernible, though still affected by the overall erosion. Material : Silver. Axis : 9h Weight : 0.08 gr Diameter : 5 mm Mylasa, located in the region of Caria, was an ancient city known for its rich history and cultural significance. It served as the capital of Caria before the rise of Halicarnassus and had a strategic position near the coast of what is now southwestern Turkey. Mylasa was famous for its numerous temples, particularly those dedicated to Zeus Osogoa and Zeus Labrandeus, two significant local deities. The city's religious importance attracted visitors from across the region, making it a prominent spiritual center in antiquity. Throughout its history, Mylasa came under the influence of various powers, including the Persians, who controlled much of Asia Minor, as well as the Athenian Empire during the Delian League. Later, Mylasa fell under the dominion of the Hellenistic kingdoms, including the rule of the Seleucids and eventually the Romans, who incorporated the city into the Roman province of Asia. Each period left its mark on the city's architecture and culture, contributing to a rich mosaic of influences. The city's economy was based on agriculture, trade, and religious tourism. Mylasa's location near fertile lands allowed for the cultivation of olives, grapes, and other crops, while its proximity to the sea facilitated maritime trade. It was also renowned for its stone quarries, particularly the fine white marble that was used in both local construction and exported to other parts of the Mediterranean. Archaeological remains from Mylasa offer a glimpse into its vibrant past. The city had an impressive agora, or marketplace, as well as fortifications, baths, and other public buildings. The remains of the Temple of Zeus Labrandeus, located in nearby Labranda, are among the most significant historical sites associated with the city. Additionally, inscriptions and coins from Mylasa provide valuable insights into the city's political and religious life, as well as its role within broader regional dynamics. Mylasa was not only a center of religion but also a hub of intellectual and cultural activity. It produced several notable figures, including the philosopher Euthydemus and the historian Hecataeus of Mylasa. The city's intellectual tradition contributed



50 CARIA.Mylasa. (Circa 520-490 BC).Hemihekte. Obv : Forepart of lion left. Rev : Incuse square. Cf. SNG Kayhan 931 (hekte) Condition : Good very fine. Material : Silver. Axis : Weight : 0.85 gr Diameter : 8 mm The Persian standard, also known as the Persic standard, was a weight system used in ancient coinage, particularly in the regions under the influence of the Achaemenid Persian Empire. In the context of Caria, an ancient region in southwestern Anatolia, many of the coins minted followed this standard due to Persian dominance in the area during the 6th to 4th centuries BCE. The Persic standard was based on the silver siglos (or shekel), which weighed approximately 5.5 grams. The Persian Empire, under rulers like Darius I, introduced the standard to unify and regulate the vast territories they controlled, which included regions like Caria. The system was especially important for commerce and taxation, as it facilitated trade and transactions across diverse regions that fell under Persian influence. Caria, which was semi-autonomous under Persian rule, adopted this weight standard for many of its coins. The cities in Caria, such as Halicarnassus and Mylasa, produced silver coins that adhered to the Persic standard to align with the economic practices of the empire. These coins often featured local symbols, such as the lion or other regional deities, but their weight and intrinsic value were regulated by Persian norms. This allowed Carian coins to be widely accepted in the Persian Empire and beyond, ensuring economic stability and integration with the broader imperial economy. The use of the Persian standard also reflects the complex political and economic relationships between Caria and the Persian Empire. While the region retained some local autonomy, especially under rulers like the Hecatomnids, the adherence to the Persian weight system showed their submission to Persian economic control. This was a practical necessity, as the vast Persian Empire facilitated trade across a wide area, and the use of a unified weight system made exchanges easier and more efficient. Even after the decline of the Persian Empire, the influence of the Persic standard persisted in many regions, including Caria, until local and Hellenistic standards became more dominant with the rise of Macedonian power under Alexander the Great. However, the adoption of the Persian standard by Carian cities is a testament to the interconnectedness of the ancient economies and the wide-reaching influence of Persian imperial policies on coinage and commerce.



51 LYCIAN LEAGUE.Kragos.(circa 48-23 BC).Hemidrachm. Obv : A-Y. Laureate head of Apollo right, wearing taenia. Rev : K-P. Lyre, filleted branch in right field, all within incuse square. Troxell, IV, 89; SNG von Aulock 4300; SNG Copenhagen 62. Condition : The coin is in excellent condition with minimal wear. The patina is a clean, bright silver tone, highlighting the fine details on both sides of the coin and giving it a well-preserved appearance.Extremely fine. Material : Silver. Axis : 12h Weight : 1.68 gr Diameter : 14 mm Kragos, a city associated with the Lycian League, was situated in the rugged mountainous region of Lycia, located in what is now southwestern Turkey. The Lycian League itself was a confederation of cities in ancient Lycia, notable for its early form of democratic governance and autonomy within the larger context of the ancient world. Kragos, though not one of the largest cities in the league, played a role within this unique political and cultural system. The region of Lycia was known for its difficult terrain, characterized by high mountains and steep valleys, which contributed to the independent spirit of its cities. Kragos was located in the western part of Lycia, near Mount Kragos (modern-day Baba Dağı), a prominent peak that lent its name to the city. This strategic position gave the city control over parts of the coastline and the surrounding inland areas, allowing it to take part in both maritime trade and agricultural production. The Lycian League, of which Kragos was a member, was renowned for its system of governance, which allowed for a degree of democratic participation that was unusual in the ancient world. Member cities like Kragos sent representatives to a central assembly, where decisions were made on matters affecting the entire region. Each city's representation was based on its size and importance, with larger cities having more votes than smaller ones. Kragos, as a smaller city, had less influence compared to cities like Xanthos or Patara, but it still contributed to the collective decision-making process. Economically, Kragos likely relied on agriculture, especially the cultivation of olives, grapes, and other crops that thrived in the Mediterranean climate. The city may have also participated in the regional trade networks that connected Lycia to other parts of the Mediterranean, including Greece, Egypt, and the Levant. The rugged coastline of Lycia, with its numerous coves and natural harbors, made it an ideal region for trade, piracy, and maritime activity, and Kragos would have benefited from its access to the sea. Kragos, like other Lycian cities, was influenced by a mix of Greek, Persian, and local Lycian cultures.



52 LYCIAN LEAGUE. Masikytes.(48-42 BC).Hemidrachm. Obv : Λ - V. Laureate head of Apollo right. Rev : M - A. Lyre; star above; all within incuse square. RPC I 3301. Condition : The coin is in very good condition, with minimal wear on the surface. The patina is a light gray with a slightly silvery hue, enhancing the details of the design while maintaining a smooth texture throughout. Extremely fine. Material : Silver. Axis : 12h Weight : 1.76 gr Diameter : 15 mm The Lycian League was a political and administrative federation of cities in the region of Lycia, located in modern-day southwestern Turkey. It is one of the earliest known examples of a democratic political organization, praised by both ancient and modern historians for its unique structure. The league was composed of various cities that were able to retain some degree of independence while being part of a larger collective decision-making body. The Lycians shared a common language, culture, and religion, and the league allowed them to act in unity on important matters such as defense, trade, and diplomacy. Masikytes was one of the cities within the Lycian League. Although less prominent compared to other well-known cities like Xanthos, Patara, or Myra, Masikytes contributed to the functioning of the league by sending representatives to the league's assembly. The Lycian League's government was structured around a federal system in which each city had a varying number of votes based on its size and importance. Larger cities, such as Xanthos, were granted three votes, while smaller cities like Masikytes likely had only one vote. The Lycian League's main governing body was the assembly, which met at various locations in Lycia, most commonly at Patara. Decisions regarding war, alliances, taxes, and the election of officials were made collectively by the member cities. The league also maintained a degree of autonomy within the Roman Empire, as it functioned under Roman rule after Lycia was annexed in 43 AD. The Lycian League's system of governance was admired by historians such as Strabo and later influenced political thinkers in the development of federal systems, including the framers of the United States Constitution. Masikytes, like other Lycian cities, would have participated in this democratic process, sending delegates to represent its interests in the broader Lycian League. Although not much is known about the specific contributions or historical events of Masikytes itself, its inclusion in the Lycian League demonstrates the city's role in one of the earliest examples of a federal democratic system in history.



53 LYCIAN LEAGUE.Masikytes.(Circa 48-42 BC).Hemidrachm.
Obv : Laureate head of Apollo to right. Rev : Λ-Y. Kithara; incuse
square. RPC I 3301b; J. Clark coll. Condition : Good very fine.
Material : Silver. Axis : 12h Weight : 1.48 gr Diameter : 14 mm



54 PAMPHYLIA. Aspendos.(Circa 380/75-330/25 BC).Stater. Obv : Two wrestlers grappling; ΑΦ between. Rev : ΕΣΤΦΕΔΙΙΥΣ. Slinger in throwing stance right; triskeles to right; all within pelleted square border. Tekin Series 4; SNG BN 83. Condition : The coin is in good condition with a light silver patina. The details are sharp, and the figures on both sides are well-preserved, showing minimal wear. The patina gives it a clean, bright appearance.Good very fine. Material : Silver. Axis : 12h Weight : 10.74 gr Diameter : 23 mm The triskeles or triskelion, symbol used by Aspendos on its coinage reveals much about the city's cultural and economic identity during the Classical and Hellenistic periods in ancient Pamphylia. The triskeles a three-legged motif radiating from a central point, appears on the reverse of Aspendian silver staters and conveys a sense of motion and dynamism, reflecting the city's active participation in trade, athletics, and broader Mediterranean culture.The triskeles symbol is often associated with concepts of motion, balance, and continual movement, values that resonated strongly in ancient Greek society. Its appearance on the coinage of Aspendos likely signified the city's agility in adapting to the economic and political currents of the time. As a major grain trading hub, Aspendos was engaged in continuous exchange with other cities and cultures, and the triskeles may have symbolized the city's role in these dynamic trade networks. Moreover, the symbol's association with athletics and physical prowess aligned with the city's pride in its sporting traditions, as represented by other imagery on the coins, such as wrestlers in competition.The city of Aspendos was well-known for its athletic competitions, and the triskeles likely embodied both physical strength and civic pride. The three bent legs, radiating outward, suggest motion and progress, values celebrated in Greek athletic festivals, which emphasized competition, skill, and excellence. The depiction of wrestlers on the obverse of the coins reinforces this connection to athleticism, suggesting that Aspendos valued the ideals of strength, balance, and determination—qualities mirrored in both the triskeles and the city's athletes. The triskeles was not unique to Aspendos but was a widely recognized symbol in the Mediterranean world, seen in places like Sicily and the Isle of Man. By using this symbol, Aspendos positioned itself within a larger cultural framework, reflecting its interaction with other cities and regions. The adoption of the triskeles may have been a way for Aspendos to align itself with broader Mediterranean values of unity, strength, and continuity while asserting its own local identity within this



55 PAMPHYLIA.Side.(Circa 380-360 BC).Stater. Obv : Athena standing left, supporting shield and spear, holding Nike; pomegranate to left. Rev : Apollo standing left by altar, holding patera and branch. SNG France 645. Condition : The coin is in good condition, with visible and well-preserved figures on both sides. The surface has some signs of wear, but the details remain distinct. The patina is a silvery-gray color, giving the coin a clean and slightly aged appearance. There are minor scratches and abrasions, likely from circulation or handling over time, but they do not detract significantly from the overall legibility of the design.Good very fine. Material : Silver. Axis : 10h Weight : 10.73 gr Diameter : 21 mm Countermarks on ancient Greek coins are a fascinating aspect of numismatics, providing insights into the circulation and re-use of coinage across different regions and time periods. A countermark, or "counterstamp," is an additional mark or impression applied to a coin after its original minting. These marks were typically stamped by an authority other than the original issuing entity, such as a later ruler, a city-state, or even a military leader. The practice of countermarking coins served various purposes and reflects the adaptability and value of coinage in the ancient world. One of the main reasons for countermarking coins was to legitimize the use of foreign currency in local economies. In a world where multiple city-states and kingdoms issued their own coinage, it was not uncommon for coins from different regions to circulate beyond their original place of issuance. When a city or ruler wanted to use foreign coins, they would sometimes stamp these coins with their own symbol, thereby officially recognizing them as valid currency within their territory. This was a practical solution for places where minting new coins might have been costly or unnecessary, especially if foreign coins were plentiful and of high quality. Countermarks could also serve as a sign of re-valuation. In times of economic difficulty or monetary reform, a governing body might countermark older coins to indicate a change in their value. For example, a silver coin might be countermarked to signify its acceptance at a higher or lower value due to changes in the market or political circumstances. This allowed the continued circulation of older coins without having to melt them down and re-mint them entirely. The symbols used in countermarks varied greatly. Some featured simple geometric shapes or letters, while others included more elaborate designs, such as animals, gods, or symbols of the issuing authority. For example, a countermark featuring the image of a local deity might indicate the approval of



56 LYCAONIA.Laranda.(Circa 324-323 BC).Obol. Obv : Baaltars seated left, holding grain ear, bunch of grapes, and scepter. Rev : Forepart of wolf right; inverted crescent above; all within circle of pellets. Göktürk 82. EX BIGA. Condition : The coin is in fair condition with noticeable wear on both sides, especially around the edges. The silver has developed a dark gray patina, indicative of age, but some details remain visible, such as the figures on both the obverse and reverse. The patina gives it an ancient appearance, with slight roughness due to oxidation.Very fine. Material : Silver. Axis : 12h Weight : 0.60 gr Diameter : 11 mm Laranda, an ancient city located in the region of Lycaonia, played an important role in the history of central Anatolia. Situated in what is now modern-day Karaman in Turkey, Laranda's origins can be traced back to the Hellenistic period, though it likely existed as a settlement even earlier. Its strategic location on the trade routes that connected major cities in Anatolia made Laranda a vital center for commerce and military activity throughout various periods. Lycaonia, where Laranda was situated, was a vast plateau region bordered by mountains and characterized by a harsh and semi-arid climate. The region was inhabited by various indigenous peoples before coming under the influence of larger empires such as the Phrygians, Persians, and eventually, the Hellenistic kingdoms following the conquests of Alexander the Great. Laranda was one of several cities in Lycaonia that benefitted from its position along important trade routes, which connected it to cities in neighboring regions like Cilicia, Cappadocia, and Phrygia. During the Hellenistic period, the city of Laranda became a contested site among the successor kingdoms that formed after the death of Alexander the Great. The city changed hands multiple times between the Seleucids and other local powers, reflecting its strategic importance. It also became a center for Greek culture and administration, adopting many Hellenistic features, such as coinage and architecture, while maintaining aspects of its local traditions. In the following centuries, Laranda became part of the Roman Empire, where it continued to thrive as a regional hub. Under Roman rule, the city experienced peace and prosperity, benefiting from the empire's vast infrastructure, which improved trade, communication, and security. Roman influence also brought architectural developments, and the city likely featured public buildings such as temples, baths, and marketplaces in the Roman style. Laranda's economy would have been based on agriculture, trade, and craftsmanship, with its location on key caravan routes



57 LYCAONIA. Laranda. (4th century BC). Obol. Obv : Head of Herakles facing. Rev : Forepart of wolf right; above, star. Göktürk 68. EX BIGA. Condition : The coin shown appears to be in good condition with a slightly uneven surface, typical of ancient minting techniques. The patina is mostly silver-gray, with some darker spots suggesting age-related oxidation. Despite the wear, the details, especially on the reverse side, are still clear, allowing the design to stand out. The edges are somewhat worn but still hold the shape well. The patina adds character and depth to the coin's overall appearance. Good very fine. Material : Silver. Axis : 6h Weight : 0.56 gr Diameter : 10 mm Laranda, an ancient city located in the region of Lycaonia, played an important role in the history of central Anatolia. Situated in what is now modern-day Karaman in Turkey, Laranda's origins can be traced back to the Hellenistic period, though it likely existed as a settlement even earlier. Its strategic location on the trade routes that connected major cities in Anatolia made Laranda a vital center for commerce and military activity throughout various periods. Lycaonia, where Laranda was situated, was a vast plateau region bordered by mountains and characterized by a harsh and semi-arid climate. The region was inhabited by various indigenous peoples before coming under the influence of larger empires such as the Phrygians, Persians, and eventually, the Hellenistic kingdoms following the conquests of Alexander the Great. Laranda was one of several cities in Lycaonia that benefitted from its position along important trade routes, which connected it to cities in neighboring regions like Cilicia, Cappadocia, and Phrygia. During the Hellenistic period, the city of Laranda became a contested site among the successor kingdoms that formed after the death of Alexander the Great. The city changed hands multiple times between the Seleucids and other local powers, reflecting its strategic importance. It also became a center for Greek culture and administration, adopting many Hellenistic features, such as coinage and architecture, while maintaining aspects of its local traditions. In the following centuries, Laranda became part of the Roman Empire, where it continued to thrive as a regional hub. Under Roman rule, the city experienced peace and prosperity, benefiting from the empire's vast infrastructure, which improved trade, communication, and security. Roman influence also brought architectural developments, and the city likely featured public buildings such as temples, baths, and marketplaces in the Roman style. Laranda's economy would have been based on agriculture, trade, and craftsmanship, with its



58 KINGS of CAPPADOCIA. Ariarathes III (230-220 BC). Eusebeia Mazaka. Ae. Obv : Head of Ariarathes III with tiara left. Rev: ΒΑΣΙΛΕΩΣ ΑΡΙΑΡΑΘΟΥ. Athena standing left with shield and spear. Simonetta 20,8. EX BIGA. Condition : The coin is in worn condition with a dark brown to greenish patina, showing signs of oxidation. The surface appears smooth in some areas due to wear, with the original details slightly eroded, especially on the reverse side. The patina provides a uniform, aged appearance typical of ancient coins. Very fine. Material : Bronze. Axis : 2h Weight : 3.60 gr Diameter : 18 mm Ariarathes III was a significant king of Cappadocia, ruling from approximately 255 to 220 BCE. He was part of the Ariarathid dynasty, which had established itself as the ruling family of Cappadocia, a region in central Anatolia (modern-day Turkey). His reign marked a crucial period in Cappadocian history, during which the kingdom navigated its relationship with the Hellenistic world, especially in the wake of the campaigns of Alexander the Great and the division of his empire among the Diadochi (Alexander's successors). Ariarathes III was the son of Ariamnes II, the previous king of Cappadocia, and inherited the throne during a time of significant political upheaval. By the time Ariarathes III came to power, Cappadocia had been influenced by both Persian and Hellenistic cultures. The region had been part of the Achaemenid Persian Empire before Alexander the Great's conquest of Asia Minor in the 4th century BCE. Although Alexander's empire fractured after his death in 323 BCE, Cappadocia remained a vital area due to its strategic location, wealth, and agricultural productivity. Ariarathes III is often credited with fully asserting Cappadocia's independence and establishing its royal legitimacy. He took the title "King" (Basileus), solidifying his rule as an independent monarch in the region, despite the pressures from surrounding Hellenistic kingdoms. During his reign, he maintained a delicate balance between adopting Greek cultural and political elements and preserving the local traditions and autonomy of his kingdom. This cultural fusion was characteristic of many kingdoms during the Hellenistic period, where rulers often embraced Greek customs while ruling over non-Greek populations. One of the most significant achievements of Ariarathes III's reign was his marriage to Stratonice, the daughter of Antiochus II Theos, a Seleucid king. This marriage was an important political alliance that connected Cappadocia with one of the most powerful Hellenistic kingdoms of the time, the Seleucid Empire. By forging ties with the Seleucids, Ariarathes III enhanced the status of Cappadocia and secured a



59 **KINGS of CAPPADOCIA.**Eusebeia.Ariarathes V.(Circa 163-130 BC).Eusebeia Mazaka.Drachm. Obv : Diademed head right. Rev : ΒΑΣΙΛΕΩΣ ΑΡΙΑΡΑΘΟΥ ΕΥΣΕΒΟΥΣ. Athena Nikephoros standing left; monograms to inner left and outer right, ΓΛ in exergue. Simonetta 27. Condition : Good condition with minor scratches but clear details.Good very fine. Material : Silver. Axis : 11h Weight : 3.97 gr Diameter : 18 mm Ariarathes V, also known as Ariarathes Eusebes Philopator, was one of the most notable kings of Cappadocia, reigning from approximately 163 BCE to 130 BCE. He was a member of the Ariarathid dynasty, which ruled over Cappadocia, a region in central Anatolia (modern-day Turkey). Ariarathes V is remembered for his significant contributions to the political, cultural, and military development of Cappadocia and for his close ties with both the Hellenistic world and the Roman Republic. Born to King Ariarathes IV and Queen Antiochis, Ariarathes V was exposed to Hellenistic culture from a young age, a common feature of the ruling elite in Asia Minor at the time. He received an education in Athens, which was considered the center of learning and philosophy during the Hellenistic period. His time in Athens deeply influenced him, and he became known as a king who embraced Greek culture, values, and intellectual pursuits. His epithet "Philopator" (meaning "lover of his father") and "Eusebes" (meaning "pious") reflect his respect for both his father's legacy and his dedication to the traditions of his people. Ariarathes V came to power after the death of his father, Ariarathes IV, who had established Cappadocia as a strong and independent kingdom. However, Ariarathes V faced immediate challenges to his rule. Initially, he was deposed by the Seleucid king Demetrius I Soter, who placed Orophernes on the throne as a puppet ruler. Orophernes was possibly a rival claimant supported by the Seleucids in an attempt to exert control over Cappadocia. Nevertheless, Ariarathes V managed to regain his throne with the assistance of the Roman Republic, marking the beginning of his close alliance with Rome. During his reign, Ariarathes V maintained strong diplomatic ties with Rome, which had become the dominant power in the Mediterranean. These ties were critical in securing Cappadocia's independence from the larger Hellenistic kingdoms such as the Seleucid Empire and the Kingdom of Pontus. Ariarathes V's alliance with Rome allowed him to consolidate his power and defend his kingdom from external threats. His relationship with Rome also gave Cappadocia a degree of protection from regional rivals and allowed Ariarathes to focus on domestic stability and development. Ariarathes V was



60 KINGS of CAPPADOCIA. Ariarathes VI Epiphanes Philopator.(130-116 BC).Eusebeia Mazaka.Obol. Obv : Head right, wearing tiara. Rev : APIAPAΘ. Horse galloping left. Simonetta 31. EX BIGA. Condition : The coin is in relatively good condition, with a noticeable silver-gray patina covering the surface. The obverse design shows some wear but remains visible, while the reverse, featuring the horse, retains much of its detail. The patina gives the coin an aged appearance, with slight oxidation that enhances its historical character. The edges are slightly worn but still intact, preserving the overall shape of the coin.Very fine. Material : Silver. Axis : 7h Weight : 0.55 gr Diameter : 8 mm Ariarathes VI Epiphanes Philopator was one of the notable kings of Cappadocia, a region in central Anatolia, and his reign is particularly remembered for its political complexity and relationships with neighboring powers, including the Armenians. Cappadocia, situated between powerful empires like Rome, Pontus, and Armenia, often found itself in the midst of political turbulence. Ariarathes VI came to power in the early 2nd century BCE, inheriting a kingdom that was struggling with internal divisions and external pressures. Ariarathes VI was a member of the Ariarathid dynasty, which had ruled Cappadocia for centuries. The epithet "Epiphanes" means "the Illustrious," and "Philopator" means "Lover of his Father," reflecting his claim to legitimacy and respect for his royal lineage. However, despite these lofty titles, Ariarathes VI faced significant challenges during his reign, both from his own nobles and from foreign powers, especially from the Kingdom of Pontus and the expanding influence of the Roman Republic. One of the most intriguing aspects of his reign is his association with the tiara, a distinctive form of royal headgear often linked with Armenian royalty and nobility. The tiara, or "Armenian tiara," was a high, conical-shaped headdress that was emblematic of Armenian kings, particularly during the Artaxiad dynasty, and symbolized their authority and royal status. For a Cappadocian king like Ariarathes VI to adopt such a symbol indicated close connections or political affiliations with the Armenians. Ariarathes VI's relationship with the Armenian Kingdom, particularly with its kings, played a role in shaping Cappadocia's political landscape. The Armenians, under the leadership of powerful monarchs like Tigranes the Great, were an expanding power during this time. Tigranes, in particular, sought to extend Armenian influence over neighboring regions, including Cappadocia, and his ambitions often led to complex alliances and conflicts. Ariarathes VI may have used the Armenian tiara as a



61 KINGS of CAPPADOCIA. Ariobarzanes I Philoromaios. (96-63 BC). Eusebeia Mazaka. Drachm. Obv : Diademed head right. Rev : ΒΑΣΙΛΕΩΣ / ΑΡΙΟΒΑΡΖΑΝΟΥ / ΦΙΛΟΡΩΜΑΙΟΥ. Athena Nikephoros standing left; monogram in inner left field, KE (date) in exergue. Simonetta 36a; SNG Copenhagen 153. EX BIGA. Condition : The coin is in very fine condition, with a smooth silver patina that highlights the detailed portrait on the obverse and the standing figure on the reverse. The patina is even and stable, showing light aging with minimal corrosion or discoloration. The inscriptions are clear and legible, enhancing the coin's overall preservation. Good very fine. Material : Silver. Axis : 12h Weight : 3.90 gr Diameter : 17 mm Ariobarzanes I Philoromaios was a significant ruler of Cappadocia, reigning from 96 to approximately 63 BCE, and his reign marked an important chapter in the history of the kingdom during the turbulent period of Roman expansion in the eastern Mediterranean. His epithet "Philoromaios" means "friend of the Romans," which reflects his political strategy of aligning Cappadocia closely with the Roman Republic in order to secure his position and the independence of his kingdom in a time of shifting power dynamics. Ariobarzanes I came to the throne in 96 BCE, supported by the Roman Senate, which sought to establish pro-Roman client kings in strategically important regions such as Cappadocia. This move was part of Rome's broader strategy to extend its influence in Asia Minor and the eastern Mediterranean while keeping local rulers in power who were loyal to Roman interests. Cappadocia, located in the central Anatolian plateau, was a vital buffer state between the Roman sphere of influence and the more powerful eastern kingdoms, particularly the Kingdom of Pontus, ruled by Mithridates VI, and the Parthian Empire. Ariobarzanes' rise to power was not without challenges. He was initially installed as king by the Romans, replacing a previous ruler, and he quickly faced threats from Mithridates VI of Pontus. Mithridates was one of Rome's most formidable enemies in the east, and his ambitions to expand his control over Asia Minor brought him into direct conflict with Ariobarzanes and his Roman backers. As a result, Ariobarzanes I was deposed by Mithridates VI in 93 BCE and was forced to flee from Cappadocia. However, the Romans, under the leadership of generals such as Lucius Cornelius Sulla, soon intervened. In 92 BCE, Sulla restored Ariobarzanes I to the throne as part of Rome's broader campaign to curb Mithridates' influence in Asia Minor. This event was a key moment in Ariobarzanes' reign, as it solidified his dependency on Rome for maintaining his kingship.



62 **KINGS of CAPPADOCIA.** Caesareia.(as Eusebeia).(Circa 95-63 BC).Eusebeia Mazaka.Ae. Obv : Turreted head of Kybele right. Rev : EYΣE / BEIAΣ. Filleted cornucopia; monogram to inner right. BMC 7 var. (monogram); HGC 7, 866 var. (same). EX BIGA. Condition : The coin is in fair condition with some wear on the surface, especially around the edges. The patina is dark green with traces of brown, typical of ancient bronze coins. There is a slight unevenness in the patina, which adds to the aged appearance. The details of the bust and inscriptions remain visible but show signs of surface corrosion, likely due to long-term burial. The overall preservation of the coin is decent, considering its age.Good very fine. Material : Bronze. Axis : 12h Weight : 7.38 gr Diameter : 19 mm In ancient Greek mythology, the cornucopia, also known as the "horn of plenty," symbolizes abundance and nourishment. It is typically depicted as a large horn-shaped container overflowing with fruits, flowers, and other bountiful produce. The cornucopia has deep roots in mythological tales and represents the idea of unending supply and prosperity. One of the most well-known myths associated with the cornucopia involves the goat Amalthea, who nursed the infant Zeus. According to the myth, Amalthea cared for Zeus when he was hidden by his mother, Rhea, to protect him from being devoured by his father, Cronus. In gratitude for her care, Zeus accidentally broke off one of Amalthea's horns. The horn then gained magical properties, becoming the cornucopia, which provided an endless supply of food and drink. The cornucopia is also linked to various deities associated with agriculture, harvest, and prosperity, such as Demeter, the goddess of agriculture, and her daughter Persephone. It often appears in depictions of these deities, emphasizing their role in sustaining life and providing for the people. In some versions of the myths, the cornucopia is connected to other gods and heroes, such as Heracles, who is sometimes shown holding the cornucopia as a symbol of his victories and rewards. Throughout ancient Greek and later Roman art, the cornucopia remained a common symbol, especially in representations of personified deities of seasons, fertility, and plenty. It became a universal emblem of prosperity and was frequently used in art and sculpture to convey the blessings of nature and abundance. In the broader context of ancient Greek culture, the cornucopia came to represent not only agricultural wealth but also the idea of human and divine generosity, symbolizing the continuous flow of life's essential resources. Its enduring image has transcended ancient mythology, remaining a



63 **KINGS of CAPPADOCIA.** Archelaos Philopatris Ktistes.(36 BC-AD 17).Eusebeia Mazaka.Hemidrachm. Obv : Head of youthful Herakles to right, wearing lion skin draped around neck. Rev : BAΣΙΛΕΩΣ APXEAAY Mount Argaios; to left. RPC I 3608 (2 specimen). Condition : The coin shows a silverish tone with patches of oxidation, particularly around the edges, which gives it a worn appearance. The patina has areas of darkening, with some greenish and reddish spots, likely indicating the coin's exposure to elements over time. Despite the wear and corrosion, the details on the obverse and reverse are still distinguishable. Overall, the patina adds to its aged, historical appeal.Very fine. Material : Silver. Axis : 12h Weight : 1.75 gr Diameter : 15 mm Archelaos Philopatris was the last king of Cappadocia, a historical region in central Anatolia, who reigned from 36 BC to 17 AD. His reign marked the end of Cappadocia's status as an independent kingdom before it was annexed by the Roman Empire. Archelaos was a client king of Rome, and much of his political success and survival depended on maintaining favorable relations with Roman emperors and navigating the complex politics of the Roman imperial court.Cappadocia, located in central Anatolia (modern-day Turkey), had been a prominent kingdom with a rich history, influenced by both Persian and Hellenistic cultures. By the time of Archelaos, Cappadocia was a buffer state between the Roman Empire and its eastern neighbors, including the Parthians. As a client state, Cappadocia's rulers were expected to show loyalty to Rome while also managing the internal affairs of their kingdom. Archelaos Philopatris came to the throne of Cappadocia in 36 BC with the support of the Roman general Mark Antony. At the time, Antony was one of the most powerful figures in the Roman world, sharing control of the Roman Republic with Octavian (later Emperor Augustus) in the aftermath of Julius Caesar's assassination. As Antony controlled the eastern provinces of Rome, he appointed Archelaos to the throne, making him a key ally in the eastern part of the Roman-controlled world.Archelaos' ties to Rome were central to his power, and he was adept at navigating the shifting political landscape of the Roman Republic. When the Roman civil war broke out between Antony and Octavian, culminating in Antony's defeat at the Battle of Actium in 31 BC, Archelaos skillfully shifted his allegiance to Octavian, who would become the first Roman emperor, Augustus. This strategic move allowed Archelaos to maintain his position as king of Cappadocia under Roman rule. As king, Archelaos Philopatris was expected to maintain peace and order in Cappadocia and



64 CILICIA. Elaioussa Sebaste.(1st century BC).Ae. Obv : Head of Zeus right, wearing taenia; AP behind. Rev : ΕΛΑΙΟΥΣΙΩΝ. Nike advancing left, holding wreath and palm; to left, monogram/TAP/ΘΕ. SNG France 1151; SNG Levante 831. Condition : This coin is in a well-worn condition with significant smoothing of details, particularly on the high-relief areas. The patina presents a greenish hue, indicating copper or bronze content, with patches of lighter brown toning. The surface has a naturally aged look, with minor corrosion spots but remains stable overall. The inscriptions are still legible, though the coin has seen considerable circulation. Good very fine. Material : Bronze. Axis : 12h Weight : 6.23 gr Diameter : 20 mm Elaioussa Sebaste, an ancient city located in the region of Cilicia, on the southeastern coast of modern-day Turkey, was a significant urban center with a rich history that spanned the Hellenistic, Roman, and Byzantine periods. The city's name, Elaioussa, derives from the Greek word for olive, "elaia," reflecting its role as a hub for olive oil production and trade. Later, it was renamed Sebaste by the Roman Emperor Augustus in honor of himself, as "Sebaste" is the Greek equivalent of the Latin "Augustus." This renaming marked the city's integration into the Roman Empire and its elevation to a position of prominence in the region. Elaioussa Sebaste was located on a small island (now connected to the mainland due to silting) near the coast of Cilicia, a fertile region known for its agricultural production and strategic importance. The city benefited from its proximity to the Mediterranean Sea, making it an important port for maritime trade. The surrounding region of Cilicia was rich in resources such as olives, wine, and grain, which were vital commodities in ancient economies. The city's harbor facilitated the export of these goods to other parts of the Roman Empire, enhancing its economic importance. Additionally, Elaioussa Sebaste was situated near the Cilician Gates, a crucial mountain pass that connected the Mediterranean coast to the interior of Anatolia. This location made the city a key transit point for trade and military movements, further contributing to its prosperity and strategic value. Elaioussa Sebaste was originally founded during the Hellenistic period, likely in the 2nd or 3rd century BCE. The city, like many others in Cilicia, flourished due to the region's integration into the broader Hellenistic world following the conquests of Alexander the Great. The Seleucid Empire, which controlled much of Anatolia during this time, played a key role in the development of cities like Elaioussa, encouraging Greek



65 CILICIA. Mallos.(Circa 385-375 BC). Obol. Rev : Veiled head of Demeter to right, wearing a pendant earring and a pearl necklace; all within a border of pearls. Rev : Demeter advancing to left, draped but not veiled, holding a lowered grain ear in her right hand and a torch in her left. Göktürk 32; SNG Levante 159. Condition : The coin is in worn condition with softened details, especially on the reverse side. The patina exhibits a light silver tone, with some areas of discoloration and surface irregularities. Overall, the coin shows signs of age and wear but retains its basic imagery.Very fine. Material : Silver. Axis : 6h Weight : 0.54 gr Diameter : 8 mm Mallos was an ancient city located in Cilicia, a historical region in southeastern Anatolia, near the modern-day city of Karataş in Turkey. Positioned on the Pyramus River (now known as the Ceyhan River), Mallos played a significant role in the history of the region due to its strategic location and cultural importance. Its proximity to both the Mediterranean coast and the river made it an important hub for trade, agriculture, and military activity. Mallos has deep roots in Greek mythology and history. According to legend, the city was founded by two heroes from the Trojan War: Mopsus, a seer and priest, and Amphilocheus, the son of Amphiaraus. Mopsus, in particular, was believed to have founded the city with divine guidance, and he remained a figure of great reverence in local lore. The mythological origins of Mallos contributed to its cultural identity, as it became a center for Greek settlers and influence over time. In the Classical and Hellenistic periods, Mallos was a prosperous city, benefiting from its coastal access and fertile lands. The city also became a cultural and intellectual center, attracting scholars and poets. It was home to a renowned oracle of Apollo, which further increased its prestige in the ancient world. People from all over Cilicia and neighboring regions visited the oracle to seek guidance from the gods. During the Hellenistic era, Mallos experienced political and military fluctuations as it became part of the territorial struggles between the successors of Alexander the Great. Control of the city shifted between various Hellenistic rulers, including the Seleucids and the Ptolemies, as they vied for dominance over Cilicia and its important cities. Despite these conflicts, Mallos retained a degree of local autonomy and continued to prosper. In the Roman period, Mallos became part of the larger Roman province of Cilicia. The Romans recognized the city's strategic importance, using it as a base for military operations and administration. The infrastructure of the city likely expanded during this time, with new public buildings, roads, and



66 CILICIA. Nagidos.(Circa 400-380 BC).Obol. EX BIGA. Condition : The coin is in a worn condition, with some details on the obverse and reverse being faint or eroded. The surface shows a silvery-gray patina, suggesting oxidation over time. The patina is even, indicating that the coin has been well-preserved despite the wear.Very fine. Material : Silver. Axis : 6h Weight : 0.60 gr Diameter : 9 mm Nagidos was an ancient city located on the coast of Cilicia, a historically significant region in southern Anatolia, present-day Turkey. Cilicia was known for its mountainous terrain and fertile coastal plains, and Nagidos occupied a strategic position on the Mediterranean coast, which allowed it to play a vital role in trade and maritime activities. The city was originally founded as a colony by the Greek settlers from Samos during the 6th century BCE, at a time when Greek city-states were expanding their influence throughout the Mediterranean. As a coastal city, Nagidos benefited from its access to the sea, engaging in trade with various regions across the Mediterranean, including Greece, Egypt, and the Levant. The city's economy likely revolved around the exchange of goods such as olive oil, wine, timber, and agricultural products from the fertile lands of Cilicia, as well as goods brought from other regions. The proximity of Nagidos to major trade routes made it a hub for the exchange of luxury items and commodities between the East and West. This economic activity helped the city prosper and develop into a significant urban center. Nagidos also had a close relationship with other nearby cities, including the larger and more dominant Cilician city of Soloi. The political status of Nagidos shifted over time, as it came under the influence of various regional powers. It was initially a self-governing city, maintaining a degree of autonomy under the rule of local kings or tyrants. However, as the Achaemenid Persian Empire expanded its control over Asia Minor, Nagidos, like many other cities in the region, came under Persian dominion during the 5th and 4th centuries BCE. Despite Persian control, Nagidos retained its Greek identity and culture, evident in the city's coinage, inscriptions, and architecture, which display strong Hellenic influences. The city minted its own coins, featuring images of deities like Aphrodite and Dionysus, who were important to the local population. The existence of its own coinage indicates that Nagidos was economically prosperous and maintained a level of political independence even under foreign rule. After the fall of the Achaemenid Empire following Alexander the Great's conquest of Persia in the late 4th century BCE, Nagidos became part of the



67 CILICIA.Nagidos.(Circa 400-380 BC).Obol. Obv : Head of Aphrodite right; N to left. Rev : Laureate and bearded head of Dionysos right. SNG France 14-15. EX BIGA. Condition : This coin exhibits moderate wear, particularly noticeable around the edges, with some details softened but still visible. The patina is a light silver tone, indicating a well-preserved metal surface, possibly with some minor oxidation that has added a slightly matte appearance to the coin. The overall condition suggests it has been well handled but remains in a legible state.Good very fine. Material : Silver. Axis : 6h Weight : 0.68 gr Diameter : 10 mm

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68 CILICIA. Seleukeia. (2nd-1st centuries BC). Ae. Obv : Helmeted head of Athena right; ΣΑ in field to left. Rev : ΣΕΛΕΥΚΕΩΝ ΤΩΝ ΠΡΟΣ ΤΩΙ ΚΑΛΥΚΑΔΝΩΙ. Nike advancing left, holding wreath and palm frond; to left, monogram above and wreath. SNG BN 891. EX BIGA. Condition : The coin is in fair condition with visible wear, especially on the obverse, where details have been worn down. The patina is a dark brown to black with greenish spots, suggesting some level of oxidation. The reverse shows better preservation, with the figure and inscription still readable despite the natural aging effects.Very fine. Material : Bronze. Axis : 12h Weight : 8.64 gr Diameter : 23 mm

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69 CILICIA. Soloi.(Circa 350-300 BC).Obol. Obv : Head of Athena to right, wearing crested Corinthian helmet. Rev : ΣΟΛΕΩΝ. Bunch of grapes on stalk with leaf and tendrils. BMC 33 var. SNG Paris 184 var. EX BIGA. Condition : This coin is in well-preserved condition with a bright silver appearance and minimal tarnishing. The patina is subtle, adding a soft, aged look without detracting from the sharpness of the details. Both the helmeted figures on the obverse and the grape cluster on the reverse are clearly visible, showcasing excellent craftsmanship. The coin's surfaces remain smooth, with only minor wear, emphasizing its historical integrity.Very fine. Material : Silver. Axis : 3h Weight : 0.64 gr Diameter : 15 mm Soloi, also known as Soli, was an ancient city located in Cilicia, a region along the southeastern coast of modern-day Turkey. It was one of the important cities of Cilicia, especially during the Hellenistic and Roman periods. Soloi had a strategic location near the Mediterranean Sea, which made it a center for trade and commerce, connecting the eastern Mediterranean with other parts of the ancient world. Founded by Greek colonists, Soloi's early history is closely tied to Greek expansion and colonization. The city was reportedly established in the 8th or 7th century BC, possibly by settlers from Rhodes or Argos. The Greek influence on the city is evident in its culture, architecture, and political structures, although it also absorbed elements of local Anatolian traditions over time. Soloi is perhaps best known for giving rise to the term "solecism," which refers to incorrect or awkward use of language. This term emerged because the Greek spoken in Soloi was seen as a less refined version of the language compared to that spoken in the more prominent Greek city-states like Athens. As a result, people began referring to grammatical mistakes or non-standard Greek as "solecisms," after the city. The city of Soloi prospered during the Hellenistic period, particularly under the influence of the Seleucid Empire, one of the successor states of Alexander the Great's empire. Soloi became a bustling center of trade, benefiting from its proximity to important sea routes. The city's port allowed it to engage in commerce with various Mediterranean regions, contributing to its economic and cultural growth. Soloi also played a role in the Roman period when Cilicia became a Roman province. The Romans recognized the strategic importance of Soloi and further developed its infrastructure, including roads, harbors, and public buildings. Under Roman rule, the city was known as Pompeiopolis, a name given in honor of the Roman general Pompey the Great. Pompey had defeated the



70 CILICIA.Tarsos. Mazaios. (Satrap of Cilicia, 361/0-334 BC).Stater. Obv : [] ('b'ltrs' in Aramaic) . Baaltars seated left holding eagle, grain ear, grapes, and scepter. Rev : [] ('mzdy' in Aramaic) . Lion attacking bull left; letter below. Casabonne series 2, group C; SNG France 333; SNG Levante 106. Condition : The coin is in fair condition, with some surface wear visible. The figures and inscriptions are still distinguishable, though some details are less sharp, particularly on the reverse. There is a noticeable test cut at the top of the reverse side.Good very fine. Material : Silver. Axis : 12h Weight : 10.81 gr Diameter : 22 mm

Mazaios was a prominent Persian official who served as the satrap (governor) of Cilicia during the late Achaemenid Empire. His career is notable for his administrative skills, military leadership, and his eventual collaboration with Alexander the Great. Mazaios first appears in the historical record during the reign of Darius III, the last king of the Achaemenid Empire, where he played a significant role in defending the empire's western territories, particularly in the region of Cilicia, which was strategically important due to its proximity to both the Mediterranean Sea and the advancing Macedonian army. As a satrap, Mazaios held a vital position, overseeing not only military defense but also the collection of tribute and the management of local affairs in Cilicia. The region was home to a mix of Persian and local cultures, and Mazaios' ability to maintain control over this diverse population speaks to his diplomatic acumen. His responsibilities extended beyond Cilicia, and at times he was entrusted with defending adjacent territories such as Syria and Mesopotamia from external threats. One of Mazaios' most significant moments came during Alexander the Great's invasion of the Persian Empire. After Alexander's decisive victories at the Battle of Issus and the Siege of Tyre, the satrap was faced with a critical choice. Rather than continuing to resist the invaders, Mazaios chose to surrender peacefully to Alexander after the Battle of Gaugamela in 331 BC. This was a strategic decision, as Mazaios recognized that further resistance would be futile and that aligning himself with the Macedonian conqueror might offer him a better future. Impressed by his pragmatism and administrative capabilities, Alexander appointed Mazaios as the governor of Babylon after the fall of the Persian Empire. This was a remarkable gesture of trust, as Alexander generally replaced Persian officials with his own Macedonian commanders. In Babylon, Mazaios played a crucial role in facilitating the transition of power from Persian to Macedonian rule. His knowledge of local



71 CILICIA. Tarsos.(Circa 164-27 BC). Ae. Obv : Turreted head of Tyche right; monogram to left. Rev : ΤΑΡΣΕΩΝ. Zeus seated left on throne, holding sceptre; two monograms to right. SNG France 128-94 var. (monograms). EX BIGA. Condition : The coin is in decent condition, showing moderate wear. The patina has developed into a greenish-brown tone, giving the coin an aged and historical appearance. The details, such as the figure and inscriptions, are still clear, though slightly worn, which is typical for coins of this age. The patina enhances the coin's overall antique charm.Good very fine. Material : Bronze. Axis : 12h Weight : 6.67 gr Diameter : 20 mm



72 CILICIA. Tarsos. Pharnabazos.(380-374 BC). Obol. Obv : Female head (Arethusa?) facing slightly left. Rev : Helmeted and bearded male head (Ares?) left. SNG France 303.EX BIGA. Condition : This coin is in well-preserved condition with a light silver patina that enhances its antique appearance. The surfaces exhibit minimal wear, with the details of the facial features and helmet on the reverse remaining sharp and clear. The light patina gives the coin a smooth, uniform look while protecting the underlying metal, contributing to its overall appeal and historical charm.Very fine. Material : Silver. Axis : 12h Weight : 0.76 gr Diameter : 9 mm Pharnabazos was a prominent Persian military and political figure, particularly known for his involvement in the western provinces of the Achaemenid Empire during the late 5th and early 4th centuries BC. He held the title of satrap, a provincial governor in the Persian Empire, and played a crucial role in Persian-Greek relations during his tenure. Pharnabazos' connection to Cilicia, specifically Tarsos, comes from his activities in the region, especially during his military campaigns and political maneuverings against the Greeks. Pharnabazos is perhaps best known for his alliance with the Athenians against Sparta during the Peloponnesian War. As satrap of Hellespontine Phrygia, he commanded significant resources and was tasked by the Persian king with protecting Persian interests in the Aegean and western Anatolia. This often put him in conflict with the Spartans, who had become a dominant power in the Greek world following their victory in the Peloponnesian War. To counterbalance Spartan influence, Pharnabazos supported Athens in various ways, including financial aid for their navy, which was vital in resisting Spartan control of the seas. In Cilicia, particularly in Tarsos, Pharnabazos' influence is evidenced through the minting of coins during the period of Persian control. Tarsos was an important city in Cilicia, located along the Cydnus River, and played a significant role in the region's economic and political life. Under Persian rule, Tarsos, like many other cities in Asia Minor, minted coins bearing the names and symbols of Persian satraps or local rulers allied with Persia. Pharnabazos was likely involved in overseeing the administration of Tarsos or influencing its coinage, which often featured Persian iconography, reflecting the dominance of the Achaemenid Empire over Cilicia at the time. Coins from Tarsos during this period often display Persian symbols, such as the image of a seated figure holding a lotus flower or a bow, representing Persian royalty or divine power. Additionally, the coins sometimes feature Greek inscriptions



73 CILICIA. Uncertain.(4th century BC).Obol. EX BIGA. Condition : The coin is in a moderately worn condition with some details still visible. The surface has a silvery sheen, indicating that it may be made of silver or a silver alloy. The patina is relatively light, suggesting minimal oxidation, preserving the original metallic luster.Very fine. Material : Silver. Axis : 12h Weight : 0.57 gr Diameter : 9 mm

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74 CILICIA. Uncertain.(4th century BC).Obol. Obv : Female head facing slightly left, wearing stephane; rose to left. Rev : Male head left, wearing diadem and Persian headdress. SNG Copenhagen Supp. 537. EX BIGA. Condition : This coin is in well-preserved condition with a light silver patina that enhances its antique appearance. The surfaces exhibit minimal wear, with the details of the facial features and helmet on the reverse remaining sharp and clear. The light patina gives the coin a smooth, uniform look while protecting the underlying metal, contributing to its overall appeal and historical charm.Very fine. Material : Silver. Axis : 12h Weight : 0.57 gr Diameter : 11 mm

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75 CILICIA. Uncertain. Obol (4th century BC). EX BIGA. Condition : This coin is in good condition with a consistent silver tone. The patina is light and natural, giving the coin a slightly aged appearance while preserving its sharp details. Both the portrait on the obverse and the eagle on the reverse remain well-defined, with minimal surface wear. The patina enhances the historical feel of the coin, adding character without obscuring the intricate designs.Good very fine. Material : Silver. Axis : 5h Weight : 0.55 gr Diameter : 10 mm

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76 CYPRUS. Salamis. Evagoras I.(Circa 411-374 BC). 1/3 Stater. Obv : Herakles seated right on rocks, holding club and cornucopia; Cypriot legend around. Rev : Goat kneeling right; Cypriot legend around. BMC 57-59. Condition : Good very fine. Weight : 3.18 gr Diameter : 15 mm Evagoras I was one of the most prominent rulers of ancient Cyprus, governing the city-state of Salamis during the late 5th and early 4th centuries BCE. He is renowned for his significant contributions to the political and cultural landscape of Cyprus, as well as for his efforts to strengthen ties with the Greek world. Born into a royal family that had been overthrown, Evagoras managed to reclaim the throne of Salamis, reportedly through a combination of diplomacy and military action, around 411 BCE. His rule marked a golden age for Salamis, as he pursued policies that encouraged the spread of Greek culture and values. Evagoras is often celebrated for his close association with Athens, which was at the time a major cultural and political power in the Mediterranean. His admiration for Athenian culture and democratic ideals was evident in his administration of Salamis, where he worked to align the city-state more closely with Greece, particularly Athens. This was in stark contrast to the influence of the Persian Empire, which had long exerted control over Cyprus. Despite Cyprus being under Persian rule, Evagoras sought to maintain his city-state's autonomy and even rebelled against Persian authority at various points during his reign. One of Evagoras' most notable achievements was fostering a period of cultural and intellectual flourishing in Salamis. He invited Greek poets, philosophers, and artists to his court, turning the city into a hub of Hellenic civilization. He also played a crucial role in strengthening Salamis' economic and military power, constructing a strong navy and establishing trade routes that bolstered the city's prosperity. His reign, however, was not without challenges. His resistance to Persian control led to conflict, and after a series of battles, he was forced to accept a peace treaty that acknowledged Persian suzerainty while still allowing him to rule over Salamis with a degree of independence. Evagoras' legacy is remembered as one of visionary leadership and cultural patronage. He successfully navigated the complex political landscape of his time, balancing the competing influences of Persia and Greece while maintaining a distinct identity for his city-state. His efforts to Hellenize Cyprus left a lasting impact, as Salamis continued to be an important center of Greek culture long after his death. His reign is also notable for the way in which it exemplified the tensions between local rulers and



77 KINGS of COMMAGENE. Antiochos IV (38-72). Ae. Obv : ΒΑΣΙΛΕΥΣ ΜΕ ΑΝΤΙΟΧΟΣ ΕΠΙ. Diademed and draped bust right. Rev : ΚΟΜΜΑΓΗΝΩΝ. Scorpion within wreath; diadem above. RPC I online 3854; Kovacs 254. EX BIGA. Condition : The coin is in good condition, with a smooth, dark greenish-black patina covering most of its surface. The patina adds an antique feel, while some high points of the design show light wear, revealing a bit of the underlying metal. The overall preservation of the coin's details, such as the portrait and inscriptions, is clear and well-defined. Very fine. Material : Bronze. Axis : 12h Weight : 13.95 gr Diameter : 26 mm The Kingdom of Commagene was an ancient kingdom located in what is now southeastern Turkey, between the Taurus Mountains and the Euphrates River. It existed as an independent state from the 2nd century BC until it was absorbed into the Roman Empire in the 1st century AD. Commagene is known for its unique blend of Hellenistic and Persian cultural influences, a reflection of its strategic position at the crossroads between the Greek and Persian worlds. Commagene's ruling dynasty claimed descent from both the Achaemenid Persians and the Seleucid Greeks. This blend of Greek and Persian heritage became one of the defining characteristics of the kingdom, particularly during the reign of its most famous king, Antiochus I Theos, who ruled from around 70 BC to 38 BC. Antiochus I sought to solidify his dynasty's legitimacy by promoting this dual heritage, presenting himself as a bridge between the Greek and Persian cultures. One of the most remarkable aspects of Antiochus I's reign was the construction of the monumental site on Mount Nemrut. This site, now a UNESCO World Heritage site, features colossal statues of various deities, as well as Antiochus himself, symbolizing the king's attempt to unite the diverse religious and cultural traditions of his kingdom. The statues depict a pantheon of gods, including Greek gods like Zeus and Apollo, alongside Persian deities such as Mithras. Antiochus' belief in the divine nature of kingship is reflected in the inscriptions found at the site, where he proclaims himself to be a god-king who will live on in the afterlife alongside the gods. The Kingdom of Commagene was known for its wealth and strategic importance. Its location near the Euphrates River made it a critical buffer state between the Roman Empire to the west and the Parthian Empire to the east. Commagene's kings skillfully navigated the complex political landscape of the time, often shifting alliances between Rome and the Parthians to maintain their independence. For example, Antiochus I managed to keep his kingdom relatively



78 KINGS of COMMAGENE. Antiochos IV.(38-40 and 41-72).Samosata.Ae. Obv : ΒΑΣΙΛΕΥΣ ΜΕ ΑΝΤΙΟΧΟΣ ΕΠΙ. Diademed and draped bust right. Rev : ΚΟΜΜΑΓΗΝΩΝ. Scorpion within wreath; diadem above. RPC I online 3854; Kovacs 254. EX BIGA. Condition : This coin shows moderate wear, with the details of the portrait and reverse designs still discernible but softened. The patina is a mix of dark brown and greenish hues, indicating the natural aging process of the metal, possibly from bronze. This earthy patina provides a rugged, ancient appearance, with some areas of light corrosion or oxidation visible, which enhances its historical character.Good very fine. Material : Bronze. Axis : 12h Weight : 12.21 gr Diameter : 27 mm Antiochos IV of Commagene was a notable king who ruled the small but influential kingdom of Commagene, located in what is now southeastern Turkey, during the 1st century CE. His reign is often remembered for its blend of Greek, Persian, and local traditions, reflecting the diverse cultural influences in the region. Antiochos IV succeeded his father, King Antiochos III, and continued the dynasty's policy of maintaining independence and fostering alliances with the Roman Empire while preserving the unique identity of Commagene. Commagene was strategically located between the Roman Empire and the Parthian Empire, making it a buffer state with significant geopolitical importance. Antiochos IV skillfully navigated these competing powers, maintaining strong diplomatic relations with Rome. He even held Roman citizenship and spent much of his early life in Rome, which helped him gain favor with Roman emperors, including Tiberius and Caligula. His ties with Rome were crucial in allowing Commagene to retain its semi-autonomous status. One of the most famous aspects of Antiochos IV's reign is his connection to the grand monuments and tombs at Mount Nemrut. This site, created by his ancestor Antiochos I, was an impressive funerary complex that blended Persian and Hellenistic elements, featuring colossal statues of gods, kings, and animals. Although it was Antiochos I who initiated the construction of this sacred site, Antiochos IV is often linked to its continued use and preservation as a symbol of Commagene's royal power and religious syncretism. However, the reign of Antiochos IV was not without conflict. In 72 CE, the Roman Emperor Vespasian decided to annex Commagene, bringing an end to the kingdom's independence. Antiochos IV attempted to resist, but his efforts were ultimately unsuccessful. Commagene was absorbed into the Roman province of Syria, and Antiochos IV fled into exile. Despite this, he remained on good terms with



79 **KINGS of OSRHOENE (EDESSA).** Ma'nu VIII Philoromaios.(167-179).Edessa.Ae. Obv : Draped bust of Ma'nu VIII to right, wearing tiara. Rev : King Manu in two lines in Estranghelo. BMC p. 92, 4. Condition : The coin displays a dark patina with a predominantly blackened surface, indicating significant aging. Some lighter brown areas are visible, particularly around the edges and details, suggesting mild surface wear or oxidation. Despite the patina, the central features remain somewhat discernible, though the overall condition shows considerable wear, reducing the sharpness of the original design. The coin appears to have been well-circulated, contributing to its worn state.Very fine. Material : Bronze. Axis : 12h Weight : 1.41 gr Diameter : 12 mm Ma'nu VIII Philoromaios was one of the kings of Osrhoene, an ancient kingdom centered around the city of Edessa (modern-day Şanlıurfa in Turkey). Osrhoene was a small but strategically important buffer state located between the Roman and Parthian Empires, making it a region of significant political intrigue and cultural exchange. Ma'nu VIII ruled during the mid-1st century AD, and his reign is notable for his close relationship with Rome, reflected in his epithet Philoromaios, meaning "lover of the Romans." Osrhoene was founded around 132 BC as a semi-independent kingdom, with Edessa as its capital. The region's population was predominantly of Aramaic and Semitic origin, and the kingdom served as a crucial link between Mesopotamia and the Mediterranean. Osrhoene's position made it a crossroads of trade, culture, and religion. The kingdom's rulers often had to navigate the competing interests of two great powers of the ancient world: the Roman Empire to the west and the Parthian Empire to the east. Throughout its history, Osrhoene maintained a delicate balance between these two empires, often switching allegiances depending on which power seemed more favorable or threatening at the time. The ruling dynasty of Osrhoene, the Abgarid dynasty, frequently interacted with both Roman and Parthian leaders in their attempts to secure their kingdom's autonomy and survival. Ma'nu VIII ruled Osrhoene from approximately 50 AD to 57 AD. His reign is best known for his strong pro-Roman stance, as his epithet Philoromaios (friend or lover of the Romans) indicates. This title was often used by local rulers who sought to affirm their loyalty to Rome and secure its protection against potential threats from neighboring powers, particularly the Parthians. During the reign of Emperor Claudius and later Emperor Nero, Ma'nu VIII worked to maintain Osrhoene's position as a Roman client state. By aligning closely



80 KINGS of ARMENIA. Tigranes II The Great.(95-56 BC).Tigranokerta.Tetradrachm. Obv : Draped bust of Tigranes II to right, wearing five-pointed tiara decorated with comet star between two eagles. Rev : ΒΑΣΙΛΕΩΣ - ΤΙΓΡΑΝΟΥ. The Tyche of Tigranokerta 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. Kovacs 74.1. SCADA group 1. A. EX BIGA. Condition : The coin shows signs of age with visible wear on both sides, which has slightly smoothed some of the finer details. The patina is a light silver tone, with hints of oxidation adding to its aged appearance. Despite the wear, the primary features such as the portrait and reverse imagery remain distinguishable, contributing to the coin's overall character and historical appeal.Very fine. Material : Silver. Axis : 12h Weight : 15.75 gr Diameter : 25 mm Tigranes II, commonly known as Tigranes the Great, was one of the most prominent and powerful kings of ancient Armenia, ruling from approximately 95 BCE to 55 BCE. His reign is marked by a period of significant territorial expansion, military success, and cultural flourishing, making Armenia one of the most formidable kingdoms in the Near East during this time. Tigranes came to power in a period of political instability in the region. Early in his reign, he sought to strengthen his position by allying with the Parthian Empire, to whom he initially ceded part of Armenia's territory. However, once he consolidated his power, he quickly reversed this concession and pursued an aggressive expansionist policy. His military campaigns extended Armenian control into large parts of the surrounding territories, including parts of Syria, Mesopotamia, Cilicia, and Cappadocia. At the height of his reign, Armenia became the dominant power in the region, stretching from the Mediterranean to the Caspian Sea. Tigranes also made diplomatic and strategic alliances, most notably with Mithridates VI of Pontus, whose daughter he married. This alliance proved useful in Tigranes' expansionist goals, particularly in his wars against Rome and other regional powers. Together, Tigranes and Mithridates posed a considerable challenge to Roman influence in Asia Minor and the eastern Mediterranean. One of Tigranes' most notable achievements was the founding of his new capital, Tigranocerta, which he built as a symbol of his power and ambition. The city became a major cultural and economic center, attracting Greek, Persian, and Armenian influences. It reflected the diverse nature of Tigranes' empire, which blended Hellenistic and Eastern traditions. Tigranocerta was known for its grand



81 KINGS of ARMENIA.Tigranes II.(96-56 BC).Nisibis.Ae. Obv : Diademed head of Tigranes II to left, wearing four-pointed tiara decorated with a star. Rev : ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ ΤΙΓΡΑΝΟΥ ΦΙΛΕΛΛΗΝΟΣ. Nike standing right, holding palm in her right extended hand; A-A monograms below Nike's extended hand. ACV 24. EX BIGA. Condition : This coin shows significant wear, with the details of the obverse and reverse designs becoming faint but still recognizable. The patina displays a dark green and brown mix, indicative of oxidation and age-related surface changes. This patina adds to the ancient and worn appearance of the coin, with some surface irregularities visible, enhancing its historical authenticity.Very fine. Material : Bronze. Axis : 6h Weight : 5.14 gr Diameter : 19 mm



82 SOPHENE. Artagigarta. (57 BC). Ae. Obv : Winged bust of Nike to right. Rev : Palm branch tied with a fillet; to left, H above city monogram; to right, monogram of ΠΟ. Kovacs 210. EX BIGA. Condition : The coin is in fair condition with noticeable wear, especially on the details of the figure on the obverse. The patina is dark brownish-green, typical of aged bronze, giving the surface a slightly uneven texture. The reverse shows some erosion, but the main features are still distinguishable. Good very fine. Material : Bronze. Axis : 12h Weight : 6.90 gr Diameter : 21 mm Artagigarta, also known as Artagersa, was an ancient city located in the region of Sophene, an area that historically served as a buffer between the ancient kingdoms of Armenia and Mesopotamia. Sophene itself was a crucial part of the larger Armenian kingdom before becoming a semi-independent kingdom and later a Roman province. Artagigarta was one of its prominent cities, and it held strategic and political significance due to its location and its role in the administration of the region. Sophene, where Artagigarta was located, was known for its rugged terrain, with mountainous landscapes and fertile valleys. This region was rich in resources, particularly in agriculture, with a reputation for producing fruits, grain, and wine. The proximity of Artagigarta to major rivers, such as the Euphrates, provided vital access to water and trade routes, which enhanced the city's economic importance. The city of Artagigarta played a role in the political dynamics between the Armenians, the Parthians, and later the Romans. As part of Sophene, it was frequently caught in the struggles between these larger powers. The kingdom of Sophene was initially part of Greater Armenia under the rule of the Orontid dynasty before it gained some level of independence around the 3rd century BCE. During this time, Artagigarta, like other cities in Sophene, would have been involved in the local governance and defense of the kingdom. When the Roman Empire began expanding its influence in the eastern Mediterranean and into the Armenian regions, Artagigarta came under Roman control. The Romans saw the strategic value of the city, particularly as a fortified location that could help them control movement across the Euphrates and into the territories further east. Inscriptions and records from Roman times indicate that Artagigarta was part of the Roman frontier defense system, with soldiers stationed in or near the city to secure the area from incursions by Parthians or other groups. Culturally, Artagigarta was influenced by the diverse peoples of the region. The city would have seen a mix of Armenian, Hellenistic, Roman, and



83 SOPHENE. Artagigarta. (57 BC). Ae. Obv : Winged bust of Nike to right. Rev : Palm branch tied with a fillet; to left, H above city monogram; to right, monogram of ΠΟ. Kovacs 210. EX BIGA. Condition : The coin is in worn condition, with the features on both sides showing considerable smoothing. The patina is a mix of dark green and brown, indicative of bronze oxidation over time. Some spots of encrustation are visible, contributing to its aged appearance. Good very fine. Material : Bronze. Axis : 12h Weight : 6.88 gr Diameter : 20 mm Artagigarta, also known as Artagersa, was an ancient city located in the region of Sophene, an area that historically served as a buffer between the ancient kingdoms of Armenia and Mesopotamia. Sophene itself was a crucial part of the larger Armenian kingdom before becoming a semi-independent kingdom and later a Roman province. Artagigarta was one of its prominent cities, and it held strategic and political significance due to its location and its role in the administration of the region. Sophene, where Artagigarta was located, was known for its rugged terrain, with mountainous landscapes and fertile valleys. This region was rich in resources, particularly in agriculture, with a reputation for producing fruits, grain, and wine. The proximity of Artagigarta to major rivers, such as the Euphrates, provided vital access to water and trade routes, which enhanced the city's economic importance. The city of Artagigarta played a role in the political dynamics between the Armenians, the Parthians, and later the Romans. As part of Sophene, it was frequently caught in the struggles between these larger powers. The kingdom of Sophene was initially part of Greater Armenia under the rule of the Orontid dynasty before it gained some level of independence around the 3rd century BCE. During this time, Artagigarta, like other cities in Sophene, would have been involved in the local governance and defense of the kingdom. When the Roman Empire began expanding its influence in the eastern Mediterranean and into the Armenian regions, Artagigarta came under Roman control. The Romans saw the strategic value of the city, particularly as a fortified location that could help them control movement across the Euphrates and into the territories further east. Inscriptions and records from Roman times indicate that Artagigarta was part of the Roman frontier defense system, with soldiers stationed in or near the city to secure the area from incursions by Parthians or other groups. Culturally, Artagigarta was influenced by the diverse peoples of the region. The city would have seen a mix of Armenian, Hellenistic, Roman, and Mesopotamian influences due to the



84 SELEUKID KINGS of SYRIA. Alexander II Zabinas.(128-122 BC).Antioch on the Orontes.Tetradrachm. Obv : Diademed head right. Rev : ΒΑΣΙΛΕΥΣ ΑΛΕΞΑΝΔΡΟΥ. Zeus seated left, holding Nike and scepter;in outer left field, ;below throne, star above . SC 2218b; HGC 1149d. EX BIGA. Condition : The coin is in fair condition with a worn surface, which has resulted in some loss of detail, particularly on the portrait. The patina has developed into a light silver-gray color, giving the coin a uniform and aged appearance. Despite the wear, the inscriptions and major design elements, like the seated figure on the reverse, remain distinguishable. The overall patina adds historical depth to the coin.Good very fine. Material : Silver. Axis : 1h Weight : 16.37 gr Diameter : 18 mm Alexander II Zabinas was a claimant to the Seleucid throne in Syria during the late 2nd century BCE, ruling from 128 to 123 BCE. His reign took place during a period of intense political instability and fragmentation within the Seleucid Empire, as multiple contenders vied for control over what was left of the once vast empire. Zabinas' rise to power was marked by intrigue and external manipulation. He was not of royal Seleucid lineage but claimed to be the adopted son of the former king, Alexander I Balas. His real name and origins are somewhat obscure, and many historians believe he was a commoner who was used as a puppet by powerful external forces. The Ptolemaic king of Egypt, Ptolemy VIII, played a key role in supporting Zabinas in his bid for the throne. Ptolemy saw an opportunity to weaken the Seleucids by backing a rival claimant, as the Seleucid Empire had long been a competitor to Ptolemaic Egypt for influence in the eastern Mediterranean and the Near East. With Ptolemaic military and financial backing, Alexander II Zabinas was able to challenge the reigning Seleucid king, Demetrius II Nicator. Zabinas initially found success, defeating Demetrius in battle and gaining control over the key city of Antioch, the Seleucid capital. His victory was a significant blow to Demetrius II, who was eventually killed, leaving Zabinas as the de facto ruler of much of the Seleucid realm. Despite this early success, Zabinas' rule was short-lived and unstable. His power base relied heavily on his alliance with Ptolemy VIII, and when relations between Zabinas and the Ptolemaic court soured, his position quickly deteriorated. Without the crucial support of Egypt, Zabinas found it difficult to maintain control over the fragmented Seleucid territories. Additionally, he faced opposition from other Seleucid claimants, particularly Antiochus VIII Grypus, another contender to the throne. who had stronger claims to royal legitimacy. Zabinas'



85 SELEUKID KINGS of SYRIA. Alexander II Zabinas (128-122 BC).Antioch on the Orontes.Tetradrachm. Obv : Diademed head right. Rev : ΒΑΣΙΛΕΩΣ ΑΛΕΞΑΝΔΡΟΥ. Zeus seated left, holding Nike and scepter;in outer left field, ;below throne, star above . SC 2218b; HGC 1149d. EX BIGA. Condition : The coin is in decent condition, with some surface wear and a slightly rough texture visible on both sides. The patina is a soft silver-gray, giving it an aged and weathered appearance, though the details of the portrait and seated figure on the reverse are still discernible. The overall surface shows natural signs of age but retains enough detail to appreciate its historical value.Very fine. Material : Silver. Axis : 12h Weight : 15.67 gr Diameter : 29 mm Alexander II Zabinas was a claimant to the Seleucid throne in Syria during the late 2nd century BCE, ruling from 128 to 123 BCE. His reign took place during a period of intense political instability and fragmentation within the Seleucid Empire, as multiple contenders vied for control over what was left of the once vast empire. Zabinas' rise to power was marked by intrigue and external manipulation. He was not of royal Seleucid lineage but claimed to be the adopted son of the former king, Alexander I Balas. His real name and origins are somewhat obscure, and many historians believe he was a commoner who was used as a puppet by powerful external forces. The Ptolemaic king of Egypt, Ptolemy VIII, played a key role in supporting Zabinas in his bid for the throne. Ptolemy saw an opportunity to weaken the Seleucids by backing a rival claimant, as the Seleucid Empire had long been a competitor to Ptolemaic Egypt for influence in the eastern Mediterranean and the Near East. With Ptolemaic military and financial backing, Alexander II Zabinas was able to challenge the reigning Seleucid king, Demetrius II Nicator. Zabinas initially found success, defeating Demetrius in battle and gaining control over the key city of Antioch, the Seleucid capital. His victory was a significant blow to Demetrius II, who was eventually killed, leaving Zabinas as the de facto ruler of much of the Seleucid realm. Despite this early success, Zabinas' rule was short-lived and unstable. His power base relied heavily on his alliance with Ptolemy VIII, and when relations between Zabinas and the Ptolemaic court soured, his position quickly deteriorated. Without the crucial support of Egypt, Zabinas found it difficult to maintain control over the fragmented Seleucid territories. Additionally, he faced opposition from other Seleucid claimants, particularly Antiochus VIII Grypus, another contender to the throne, who had stronger claims to royal legitimacy. Zabinas' reign came to an



86 PHOENICIA.Byblos.(1st century BC). Ae. Obv : Isis standing left, holding scepter. Rev : EIC-CIC. Headdress of Isis. BMC 14-15; HGC 10, 145. Condition : The coin is in fair condition, with the designs still visible but softened by wear. The patina is a dark grayish-brown, giving the coin a muted appearance. Some areas show signs of corrosion, but overall, the surface remains relatively smooth. The patina contributes to the ancient look, preserving the coin's historical feel while showing its age.Very fine. Material : Bronze. Axis : 12h Weight : 1.83 gr Diameter : 14 mm Byblos, an ancient city located on the coast of modern-day Lebanon, is considered one of the oldest continuously inhabited cities in the world. It played a crucial role in the history of the Phoenicians, serving as an important center for trade and maritime activities. Byblos was renowned for its production of papyrus and its strategic position along the Mediterranean, which made it a key hub for communication between Egypt, Mesopotamia, and the wider Mediterranean region. The city also had significant cultural and religious importance, with temples dedicated to the god Baal and the goddess Astarte. Byblos is closely associated with the development of the Phoenician alphabet, a precursor to many modern alphabets. Throughout its history, Byblos came under the influence of various civilizations, including the Egyptians, Assyrians, Persians, and Greeks. Byblos' historical significance is not only in its commercial and maritime prowess but also in its contributions to writing systems and cultural exchange across the ancient world. The city's ruins today are a testament to its rich and diverse heritage.



87 KINGS of PARTHIA. Mithradates II.(121-91 BC)..Ekbatana.Drachm. Obv : Diademed bust left. Rev : ΒΑΣΙΛΕΩΣ / ΜΕΓΑΛΟΥ / ΑΡΣΑΚΟΥ / ΕΠΙΦΑΝΟΥΣ,. Archer (Arsakes I) seated right on omphalos, holding bow. Shore 79. Condition : The coin is in good condition with light surface wear. It has a subtle gray patina, providing a smooth, matte finish that enhances the overall visual appeal of the design. The patina is evenly distributed, contributing to the coin's aged character without obscuring significant details.Extremely fine. Material : Silver. Axis : 12h Weight : 3.84 gr Diameter : 20 mm Mithradates II, also known as Mithradates the Great, was one of the most important and successful kings of the Parthian Empire, reigning from 124 to 88 BCE. His reign is considered a high point in Parthian history, as he expanded the empire's territories, consolidated its power, and established Parthia as a major player on the international stage, particularly in its relations with Rome and other neighboring powers. When Mithradates II came to the throne, the Parthian Empire was in a precarious position. His predecessors had faced internal instability and threats from nomadic invasions, particularly from the Scythians, which weakened the empire. Mithradates II quickly set about strengthening the empire by securing its borders and restoring order. He successfully repelled the nomadic threats from the east, securing the region of Bactria and parts of Central Asia, thus ensuring Parthia's eastern frontiers. Mithradates II is also credited with expanding Parthian control over Mesopotamia, one of the most fertile and wealthy regions of the ancient world. His conquests extended Parthian influence to the Euphrates River, bringing him into contact with the Roman Republic, which was expanding its influence in the Near East at the same time. Mithradates managed to extend Parthian control over Armenia and established diplomatic relations with the Romans, setting the stage for the long and complex interactions between the two powers. One of the key achievements of Mithradates II's reign was the establishment of diplomatic and trade links with both Rome and China. He initiated formal contact with the Han Dynasty in China through the Silk Road, recognizing the importance of these trade routes for the Parthian economy. Parthia became a central hub in the silk trade, connecting East and West, and this further enhanced the wealth and influence of the empire. In terms of domestic policy, Mithradates II was a stabilizing force within the empire. He strengthened the central authority of the monarchy, improved the administration, and ensured the loyalty of the nobility. His



88 KINGS of PARTHIA. Mithradates II (121-91 BC). Rhagai. Drachm. Obv : Diademed and draped bust left, wearing tiara with star. Rev : ΒΑΣΙΛΕΩΣ ΒΑΣΙΛΕΩΝ ΜΕΓΑΛΟΥ ΑΡΣΑΚΟΥ ΕΠΙΦΑΝΟΥΣ. Archer seated right, holding bow. ΕΧ ΒΙΓΑ. Condition : The coin exhibits signs of wear, with the edges and details being somewhat smoothed out due to age. The patina is a silver-gray color, consistent with its material and age, and has a slightly matte finish. The overall condition is decent, with the primary designs on both the obverse and reverse still clearly visible, though some finer details have been worn down over time. Good very fine. Material : Silver. Axis : 12h Weight : 3.13 gr Diameter : 19 mm Mithradates II, also known as Mithradates the Great, was one of the most important and successful kings of the Parthian Empire, reigning from 124 to 88 BCE. His reign is considered a high point in Parthian history, as he expanded the empire's territories, consolidated its power, and established Parthia as a major player on the international stage, particularly in its relations with Rome and other neighboring powers. When Mithradates II came to the throne, the Parthian Empire was in a precarious position. His predecessors had faced internal instability and threats from nomadic invasions, particularly from the Scythians, which weakened the empire. Mithradates II quickly set about strengthening the empire by securing its borders and restoring order. He successfully repelled the nomadic threats from the east, securing the region of Bactria and parts of Central Asia, thus ensuring Parthia's eastern frontiers. Mithradates II is also credited with expanding Parthian control over Mesopotamia, one of the most fertile and wealthy regions of the ancient world. His conquests extended Parthian influence to the Euphrates River, bringing him into contact with the Roman Republic, which was expanding its influence in the Near East at the same time. Mithradates managed to extend Parthian control over Armenia and established diplomatic relations with the Romans, setting the stage for the long and complex interactions between the two powers. One of the key achievements of Mithradates II's reign was the establishment of diplomatic and trade links with both Rome and China. He initiated formal contact with the Han Dynasty in China through the Silk Road, recognizing the importance of these trade routes for the Parthian economy. Parthia became a central hub in the silk trade, connecting East and West, and this further enhanced the wealth and influence of the empire. In terms of domestic policy, Mithradates II was a stabilizing force within the empire. He strengthened the central



89 **KINGS of PARTHIA.** Mithradates II.(123-87 BC). Drachm. Obv : Diademed and draped bust left, wearing tiara with star. Rev : ΒΑΣΙΛΕΩΣ ΒΑΣΙΛΕΩΝ ΜΕΓΑΛΟΝ ΑΡΣΑΚΟΝ ΕΠΙΦΑΝΟΥΣ. Archer (Arsakes I) seated right, holding bow. SNG Copenhagen 43. EX BIGA. Condition : This coin is in good condition, with clear details on both the obverse and reverse sides. The patina is a light silver-gray, typical of ancient silver coins that have undergone aging and environmental exposure. The inscriptions and imagery remain well-preserved with minimal wear, and there is a uniform surface texture without significant corrosion. Good very fine. Material : Silver. Axis : 12h Weight : 3.96 gr Diameter : 20 mm Mithradates II, also known as Mithradates the Great, was one of the most important and successful kings of the Parthian Empire, reigning from 124 to 88 BCE. His reign is considered a high point in Parthian history, as he expanded the empire's territories, consolidated its power, and established Parthia as a major player on the international stage, particularly in its relations with Rome and other neighboring powers. When Mithradates II came to the throne, the Parthian Empire was in a precarious position. His predecessors had faced internal instability and threats from nomadic invasions, particularly from the Scythians, which weakened the empire. Mithradates II quickly set about strengthening the empire by securing its borders and restoring order. He successfully repelled the nomadic threats from the east, securing the region of Bactria and parts of Central Asia, thus ensuring Parthia's eastern frontiers. Mithradates II is also credited with expanding Parthian control over Mesopotamia, one of the most fertile and wealthy regions of the ancient world. His conquests extended Parthian influence to the Euphrates River, bringing him into contact with the Roman Republic, which was expanding its influence in the Near East at the same time. Mithradates managed to extend Parthian control over Armenia and established diplomatic relations with the Romans, setting the stage for the long and complex interactions between the two powers. One of the key achievements of Mithradates II's reign was the establishment of diplomatic and trade links with both Rome and China. He initiated formal contact with the Han Dynasty in China through the Silk Road, recognizing the importance of these trade routes for the Parthian economy. Parthia became a central hub in the silk trade, connecting East and West, and this further enhanced the wealth and influence of the empire. In terms of domestic policy, Mithradates II was a stabilizing force within the empire. He strengthened the central



90 KINGS of PARTHIA. Mithradates II.(121-91 BC). Drachm. Rhagai. Obv : Diademed and draped bust left, wearing tiara with star. Rev : ΒΑΣΙΛΕΩΣ ΒΑΣΙΛΕΩΝ ΜΕΓΑΛΟΝ ΑΡΣΑΚΟΝ ΕΠΙΦΑΝΟΥΣ. Archer (Arsakes I) seated right, holding bow. Sellwood 28.7; Shore 99-100. EX BIGA. Condition : This coin is in excellent condition with sharp details on both the obverse and reverse. The patina is a consistent silver tone, indicating minimal tarnishing or wear. The surfaces are smooth with only minor signs of aging, and the inscriptions and imagery remain clear and legible. There are no significant scratches or corrosion, making this coin well-preserved for its age. Good very fine. Material : Silver. Axis : 12h Weight : 4.06 gr Diameter : 19 mm Mithradates II, also known as Mithradates the Great, was one of the most important and successful kings of the Parthian Empire, reigning from 124 to 88 BCE. His reign is considered a high point in Parthian history, as he expanded the empire's territories, consolidated its power, and established Parthia as a major player on the international stage, particularly in its relations with Rome and other neighboring powers. When Mithradates II came to the throne, the Parthian Empire was in a precarious position. His predecessors had faced internal instability and threats from nomadic invasions, particularly from the Scythians, which weakened the empire. Mithradates II quickly set about strengthening the empire by securing its borders and restoring order. He successfully repelled the nomadic threats from the east, securing the region of Bactria and parts of Central Asia, thus ensuring Parthia's eastern frontiers. Mithradates II is also credited with expanding Parthian control over Mesopotamia, one of the most fertile and wealthy regions of the ancient world. His conquests extended Parthian influence to the Euphrates River, bringing him into contact with the Roman Republic, which was expanding its influence in the Near East at the same time. Mithradates managed to extend Parthian control over Armenia and established diplomatic relations with the Romans, setting the stage for the long and complex interactions between the two powers. One of the key achievements of Mithradates II's reign was the establishment of diplomatic and trade links with both Rome and China. He initiated formal contact with the Han Dynasty in China through the Silk Road, recognizing the importance of these trade routes for the Parthian economy. Parthia became a central hub in the silk trade, connecting East and West, and this further enhanced the wealth and influence of the empire. In terms of domestic policy, Mithradates II was a stabilizing force within the empire. He



91 ACHAEMENID EMPIRE. Time of Darius I to Xerxes II. (485-420 BC). Sardis. Siglos. Obv : Persian king in kneeling-running stance right, holding spear and bow, and with quiver over shoulder. Rev : Incuse rectangular punch. Carradice Type IIIB. Condition : Good very fine. Material : Silver. Axis : Weight : 5.44 gr Diameter : 14 mm Darius I, also known as Darius the Great, was one of the most prominent rulers of the Achaemenid Empire, reigning from 522 to 486 BCE. His reign was marked by significant administrative reforms, territorial expansion, and efforts to consolidate the vast empire. One of the key events during his rule was his involvement in the city of Sardis, the capital of the Persian satrapy of Lydia, located in western Anatolia. Sardis was an important city for the Achaemenid Empire due to its strategic location and its role as a center of wealth and trade. The city had originally been the capital of the Lydian Kingdom before its conquest by Cyrus the Great in 547 BCE, bringing it under Persian control. Under Darius I, Sardis continued to be a crucial administrative and military hub for the empire, especially in its efforts to maintain control over the Ionian cities and the western provinces. One of the notable aspects of Darius' involvement in Sardis was the introduction of the ****siglos****, a silver coin that was part of the Persian monetary system. Darius initiated significant economic reforms, including the standardization of coinage across the empire, to facilitate trade, taxation, and governance. The siglos, which weighed around 5.5 grams, became the standard silver coin of the empire, complementing the gold daric, another coin introduced during Darius' reign. The siglos featured a distinctive design, often depicting the image of the Persian king or a warrior carrying a bow and spear, symbolizing the military power and authority of the Achaemenid Empire. The minting of these coins in places like Sardis allowed for greater economic integration across the empire, helping to unify the diverse regions under Persian control. Sardis, with its access to silver mines and its position as a key economic center, was an ideal location for the minting of these coins. Sardis also played a role in the Ionian Revolt (499-493 BCE), a major rebellion by the Greek cities of Ionia against Persian rule. The revolt was sparked by dissatisfaction with Persian governors and the desire for greater autonomy. Sardis was attacked and partially burned by the Ionian rebels and their Athenian allies, an event that would later contribute to the escalation of hostilities between Persia and the Greek city-states, leading to the Greco-Persian Wars. Darius I's efforts to restore order after the revolt



92 ACHAEMENID EMPIRE. Time of Darius I to Xerxes II. (485-420 BC). Sardis. Siglos. Obv : Persian king in kneeling-running stance right, holding spear and bow, and with quiver over shoulder. Rev : Incuse rectangular punch. Carradice Type IIIB. Condition : Silver. Material : Silver. Axis : Weight : 5.35 gr Diameter : 13 mm Darius I, also known as Darius the Great, was one of the most prominent rulers of the Achaemenid Empire, reigning from 522 to 486 BCE. His reign was marked by significant administrative reforms, territorial expansion, and efforts to consolidate the vast empire. One of the key events during his rule was his involvement in the city of Sardis, the capital of the Persian satrapy of Lydia, located in western Anatolia. Sardis was an important city for the Achaemenid Empire due to its strategic location and its role as a center of wealth and trade. The city had originally been the capital of the Lydian Kingdom before its conquest by Cyrus the Great in 547 BCE, bringing it under Persian control. Under Darius I, Sardis continued to be a crucial administrative and military hub for the empire, especially in its efforts to maintain control over the Ionian cities and the western provinces. One of the notable aspects of Darius' involvement in Sardis was the introduction of the ****siglos****, a silver coin that was part of the Persian monetary system. Darius initiated significant economic reforms, including the standardization of coinage across the empire, to facilitate trade, taxation, and governance. The siglos, which weighed around 5.5 grams, became the standard silver coin of the empire, complementing the gold daric, another coin introduced during Darius' reign. The siglos featured a distinctive design, often depicting the image of the Persian king or a warrior carrying a bow and spear, symbolizing the military power and authority of the Achaemenid Empire. The minting of these coins in places like Sardis allowed for greater economic integration across the empire, helping to unify the diverse regions under Persian control. Sardis, with its access to silver mines and its position as a key economic center, was an ideal location for the minting of these coins. Sardis also played a role in the Ionian Revolt (499-493 BCE), a major rebellion by the Greek cities of Ionia against Persian rule. The revolt was sparked by dissatisfaction with Persian governors and the desire for greater autonomy. Sardis was attacked and partially burned by the Ionian rebels and their Athenian allies, an event that would later contribute to the escalation of hostilities between Persia and the Greek city-states, leading to the Greco-Persian Wars. Darius I's efforts to restore order after the revolt and his military campaigns against Greece



93 MOESIA INFERIOR. Marcianopolis. Septimius Severus.(193-211).Ae. Obv : AV Λ ΣΕΠΤΙ - ΣΕΥΗΡΟΣ. Bust laureate, draped, cuirassed right. Rev : V I ΦΑΥΣΤΙΝΙΑΝΟΒ - ΜΑΡΚΙΑΝΟΠΟΛΙ - ΤΩΝ. Eagle with raised wings standing right on thunderbolt, head left, holding wreath in beak. Varbanov 786. Condition : This coin has a dark green to brown patina, indicative of its age and bronze composition. The surface is mostly smooth with some wear, but the details of the portrait and eagle on the reverse are still clear, despite minor corrosion. The patina gives it a classic, antique appearance that is consistent with many ancient bronze coins. Good very fine. Material : Bronze. Axis : 11h Weight : 11.12 gr Diameter : 26 mm Marcianopolis was an important city in the Roman province of Moesia Inferior, located in what is now northeastern Bulgaria. The city was founded by the Roman Emperor Trajan in the early 2nd century CE and was named in honor of his sister, Ulpia Marciana. Its establishment reflected the Roman Empire's broader efforts to strengthen control over the Danube frontier and integrate the provinces of Moesia into the empire's administrative and military framework. Marcianopolis became a significant urban center due to its strategic location near the Danube River, serving as both a military stronghold and a center for trade and administration. The city played a key role in defending the northern border of the empire against invasions by various barbarian tribes, including the Goths, as well as maintaining stability within the province. As a Roman city, Marcianopolis was equipped with the characteristic infrastructure of the time, including public buildings, temples, baths, and marketplaces. Archaeological excavations have revealed parts of the city's defensive walls, aqueducts, and other public structures, showcasing its importance as a regional hub. The city also minted its own coins, which often depicted the reigning Roman emperor, reflecting its economic and political integration into the empire. During the 3rd century CE, Marcianopolis became a center of significance during the series of conflicts known as the "Crisis of the Third Century," when the Roman Empire faced numerous challenges, including internal instability and external invasions. The city endured attacks from the Goths and other groups but managed to survive as a key Roman outpost in the region. Under the later Roman and early Byzantine periods, Marcianopolis continued to be an important city, particularly as part of the defensive system of the Eastern Roman Empire (Byzantium). It remained a focal point for military and administrative activities in Moesia Inferior, even as the pressures from invading tribes



94 MOESIA INFERIOR. Marcianopolis. Caracalla.(198-217). Ae. Obv : AVT M AYRHAI ANTΩNEINOC. Laureate, draped and cuirassed bust right. Rev : V I + AYCTINIANOY MAPKIANOΠOΛITΩN. Naked Apollo standing facing, head right, right hand above head and holding bow; serpent-entwined stump to right. Varbanov 923. Condition : This coin displays a smooth, dark green patina, which is typical for aged bronze coins. The details of the portrait and reverse imagery are well-preserved, with minimal wear. The patina enhances the overall appearance, offering a protective layer that has developed naturally over time, contributing to its antique charm and historical significance. Good very fine. Material : Bronze. Axis : 6h Weight : 12.39 gr Diameter : 28 mm Marcianopolis was an important city in the Roman province of Moesia Inferior, located in what is now northeastern Bulgaria. The city was founded by the Roman Emperor Trajan in the early 2nd century CE and was named in honor of his sister, Ulpia Marciana. Its establishment reflected the Roman Empire's broader efforts to strengthen control over the Danube frontier and integrate the provinces of Moesia into the empire's administrative and military framework. Marcianopolis became a significant urban center due to its strategic location near the Danube River, serving as both a military stronghold and a center for trade and administration. The city played a key role in defending the northern border of the empire against invasions by various barbarian tribes, including the Goths, as well as maintaining stability within the province. As a Roman city, Marcianopolis was equipped with the characteristic infrastructure of the time, including public buildings, temples, baths, and marketplaces. Archaeological excavations have revealed parts of the city's defensive walls, aqueducts, and other public structures, showcasing its importance as a regional hub. The city also minted its own coins, which often depicted the reigning Roman emperor, reflecting its economic and political integration into the empire. During the 3rd century CE, Marcianopolis became a center of significance during the series of conflicts known as the "Crisis of the Third Century," when the Roman Empire faced numerous challenges, including internal instability and external invasions. The city endured attacks from the Goths and other groups but managed to survive as a key Roman outpost in the region. Under the later Roman and early Byzantine periods, Marcianopolis continued to be an important city, particularly as part of the defensive system of the Eastern Roman Empire (Byzantium). It remained a focal point for military and administrative activities in



95 MOESIA INFERIOR. Marcianopolis. Severus Alexander.(222-235). Ae. Obv : AVT K M AVP CEVH ΑΛΕΞΑΝΔΡΟΣ. Laureate, draped and cuirassed bust right. Rev : VΠ TIB IOVΛ ΦΗCΤΟΥ ΜΑΡΚΙΑΝΟΠΟΛΙΤΩΝ. Demeter standing left, holding grain ears and torch. Varbanov 1768. Condition : This coin has a dark green patina with slight bluish areas, indicating its age and the oxidation of its bronze composition. The surface shows some wear, particularly on the high-relief sections, but the details of the portrait and inscriptions remain well-preserved. The natural patina adds character to the coin while maintaining its historical integrity. Good very fine. Material : Bronze. Axis : 12h Weight : 7.33 gr Diameter : 24 mm Marcianopolis was an important city in the Roman province of Moesia Inferior, located in what is now northeastern Bulgaria. The city was founded by the Roman Emperor Trajan in the early 2nd century CE and was named in honor of his sister, Ulpia Marciana. Its establishment reflected the Roman Empire's broader efforts to strengthen control over the Danube frontier and integrate the provinces of Moesia into the empire's administrative and military framework. Marcianopolis became a significant urban center due to its strategic location near the Danube River, serving as both a military stronghold and a center for trade and administration. The city played a key role in defending the northern border of the empire against invasions by various barbarian tribes, including the Goths, as well as maintaining stability within the province. As a Roman city, Marcianopolis was equipped with the characteristic infrastructure of the time, including public buildings, temples, baths, and marketplaces. Archaeological excavations have revealed parts of the city's defensive walls, aqueducts, and other public structures, showcasing its importance as a regional hub. The city also minted its own coins, which often depicted the reigning Roman emperor, reflecting its economic and political integration into the empire. During the 3rd century CE, Marcianopolis became a center of significance during the series of conflicts known as the "Crisis of the Third Century," when the Roman Empire faced numerous challenges, including internal instability and external invasions. The city endured attacks from the Goths and other groups but managed to survive as a key Roman outpost in the region. Under the later Roman and early Byzantine periods, Marcianopolis continued to be an important city, particularly as part of the defensive system of the Eastern Roman Empire (Byzantium). It remained a focal point for military and administrative activities in Moesia Inferior, even as the pressures from invading tribes



96 MOESIA INFERIOR. Marcianopolis. Gordian III, with Tranquillina (238-244). Ae. Obv : AVT K M ANT ΓΟΡΔΙΑΝΟΣ ΑΥΓ CE TPANKIΛΛEINA. Laureate, draped and cuirassed bust of Gordian and draped bust of Tranquillina, wearing stephane, facing one another. Rev : ΥΠ ΤΕΡΤΥΛΙΑΝΟΥ ΜΑΡΚΙΑΝΟΠΟΛΙΤΩΝ. Tetrastyle temple containing statue of Tyche standing left, holding rudder and cornucopia; E(mark of value) in field to left. Varbanov 2057. Condition : This coin has a dark, almost black patina, giving it a deep, aged appearance. The wear is moderate, with details on the portraits and the temple structure still discernible, although softened over time. A small hole is visible in the center, indicating possible use as jewelry or for hanging. The patina's consistency suggests the coin has been well-preserved in a stable environment, allowing its historical features to remain intact. Good very fine. Material : Bronze. Axis : 11h Weight : 13.44 gr Diameter : 27 mm Marcianopolis was an important city in the Roman province of Moesia Inferior, located in what is now northeastern Bulgaria. The city was founded by the Roman Emperor Trajan in the early 2nd century CE and was named in honor of his sister, Ulpia Marciana. Its establishment reflected the Roman Empire's broader efforts to strengthen control over the Danube frontier and integrate the provinces of Moesia into the empire's administrative and military framework. Marcianopolis became a significant urban center due to its strategic location near the Danube River, serving as both a military stronghold and a center for trade and administration. The city played a key role in defending the northern border of the empire against invasions by various barbarian tribes, including the Goths, as well as maintaining stability within the province. As a Roman city, Marcianopolis was equipped with the characteristic infrastructure of the time, including public buildings, temples, baths, and marketplaces. Archaeological excavations have revealed parts of the city's defensive walls, aqueducts, and other public structures, showcasing its importance as a regional hub. The city also minted its own coins, which often depicted the reigning Roman emperor, reflecting its economic and political integration into the empire. During the 3rd century CE, Marcianopolis became a center of significance during the series of conflicts known as the "Crisis of the Third Century," when the Roman Empire faced numerous challenges, including internal instability and external invasions. The city endured attacks from the Goths and other groups but managed to survive as a key Roman outpost in the region. Under the later Roman and early Byzantine periods, Marcianopolis



97 MOESIA INFERIOR. Nicopolis ad Istrum. Macrinus.(217-218). Ae. Obv : AVT K M OΠEΛΛ CEV MAKPINOC AV. Laureate and cuirassed bust to right. Rev : VΠ CTA ΛONΓINOV NIKOΠOΛITΩN ΠPOC ICT. Hercules standing to left, about to club Hydra. Varbanov 3480. Condition : This coin exhibits a dark, glossy patina with hues of blue and violet. There is visible wear, especially around the portrait and reverse figure, but much of the detail remains intact. A small hole is present on both sides of the coin, which could indicate that it was once used as a pendant or worn as decoration. The patina adds a deep, aged quality, enhancing the historical value of the piece. Very fine. Material : Bronze. Axis : 6h Weight : 10.78 gr Diameter : 26 mm In Greek mythology, Hercules, known as Heracles in Greek, is one of the most celebrated heroes. He was the son of Zeus and Alcmene, a mortal woman. His extraordinary strength and courage were legendary, but his life was marked by hardship and tragedy, often as a result of the jealousy of Hera, Zeus' wife. One of the most famous episodes in Hercules' myth is the Twelve Labors, a series of tasks he was forced to undertake as punishment for killing his wife and children in a fit of madness, caused by Hera. The second of these labors was to slay the Lernaean Hydra, a monstrous, multi-headed serpent that terrorized the region of Lerna. The Hydra had the fearsome ability to regenerate two heads for every one that was severed, making it nearly impossible to kill. Hercules approached the Hydra with his club, but soon realized that brute force alone would not suffice. With the help of his nephew Iolaus, Hercules devised a strategy. After cutting off each head, Iolaus would cauterize the neck with a torch, preventing new heads from growing. Eventually, they overcame the monster. Hercules also dipped his arrows in the Hydra's poisonous blood, a detail that would become important in future myths. The battle with the Hydra is symbolic of the hero's struggle against overwhelming odds and the perseverance required to defeat evil. It also highlights Hercules' intelligence and adaptability, traits often overshadowed by his reputation for strength. The Hydra, with its regenerative powers, represented not just physical danger but the recurring nature of challenges in life—problems that cannot simply be overcome by force, but by cleverness and determination.



98 MOESIA INFERIOR. Tomis. Gordian III with Tranquillina (238-244). Ae. Obv : AVT K M ANT ΓΟΡΔΙΑΝΟC AVΓ CE / TPANKVΛΛEINA. Draped busts of Gordian, laureate and cuirassed, and Tranquillina, wearing stephane, facing one another. Rev : MHTPO ΠΟΝΤΟV ΤΟΜΕΩC. Nemesis standing left, holding cubit-rule and scales; wheel to left; monogram (mark of value) to lower right. RPC VII.2 1703. Condition : The coin appears to be in good but worn condition, with details on the figures and inscriptions visible but somewhat softened. The patina has a dark, earthy brown hue with subtle variations of greenish and gray tones, indicating its age and possible exposure to environmental factors. The surface shows some areas of wear, but overall, the coin retains its form and design clearly. The patina gives the coin an ancient and authentic feel, typical for bronze or copper-based coins. Extremely fine. Material : Bronze. Axis : 12h Weight : 10.72 gr Diameter : 26 mm Tomis was an ancient city located in Moesia Inferior, on the western coast of the Black Sea, in what is now modern-day Constanța, Romania. Founded by Greek settlers from Miletus around the 6th century BCE, Tomis became a significant port and trading center due to its strategic location. The city is historically known for being the place of exile for the Roman poet Ovid, who was banished there by Emperor Augustus in 8 CE. Ovid wrote extensively about the harsh living conditions and his isolation in Tomis, contributing to the city's fame in Roman literature. Over time, Tomis developed into a major urban center under Roman rule, with well-established fortifications, public buildings, and thriving commerce. Its rich history is reflected in the archaeological remains that include mosaics, inscriptions, and ancient fortifications.



99 THRACE.Hadrianopolis. Septimius Severus.(193 - 211).Ae. Obv : ΑΥ Κ Λ ΣΕΠΤΙ ΣΕΥΗΡΟΣ Π. Laureate head right. Rev : ΑΔΡΙΑΝΟΠΟΛΙΤΩΝ. Sarapis, wearing a calathos, seated to the left, holding a patera in his right hand, extended over a flaming altar, and holding a scepter in his left hand. SNRIS Hadrianopolis 6A. Condition : This coin exhibits a worn but attractive green patina, typical of aged bronze coins. The patina covers most of the surface, giving it an earthy, historical appearance, and serves as a protective layer that has developed over time. The details are slightly worn but still discernible, adding to the coin's aged character.Good very fine. Material : Bronze. Axis : 7h Weight : 10.03 gr Diameter : 25 mm Hadrianopolis, known today as Edirne in modern-day Turkey, was an important city in the Roman province of Thrace. The city was founded by the Roman Emperor Hadrian in the early 2nd century CE, around 123-124 CE, and was named in his honor. Its foundation marked the expansion of Roman influence in the region, and it quickly grew into a key political, military, and cultural center in the Balkans. Hadrianopolis was strategically located at the crossroads of several important routes connecting the Aegean Sea, the Balkans, and the Anatolian Peninsula. This made it a vital hub for trade and military movements, especially as Rome sought to secure its frontiers in the eastern parts of the empire. The city's position near the confluence of the Maritsa, Tundzha, and Arda rivers also contributed to its importance as a commercial center. Throughout the Roman and Byzantine periods, Hadrianopolis played a key role in various military campaigns due to its proximity to the empire's northern borders. It became a fortress city, helping to defend the empire against invasions from barbarian tribes such as the Goths and later the Huns. The city's fortifications were strengthened multiple times, and its location made it a critical defensive point during times of conflict. In addition to its military significance, Hadrianopolis was an important cultural and economic center. It hosted public buildings such as theaters, baths, and temples, characteristic of Roman urban planning. The city also minted its own coins, reflecting its local autonomy and its role in the broader economy of the empire. Hadrianopolis was the site of several notable historical events. One of the most famous is the Battle of Adrianople, fought in 378 CE, where the Roman army under Emperor Valens suffered a devastating defeat at the hands of the Gothic forces. This battle is often seen as a turning point in the history of the Roman Empire, marking the beginning of the decline of Roman



100 THRACE. Hadrianopolis. Gordian III (238-244). Ae. Obv : AVT K M ANT ΓΟΡΔΙΑΝΟΣ AV. Laureate, draped and cuirassed bust right. Rev : ΑΔΡΙΑΝΟΠΟΛΕΙΤΩΝ. Apollo standing left, holding patera and branch. RPC VII.2, 675; Varbanov 3709. Condition : The coin is in fair condition, with noticeable wear on the high points, particularly on the portrait and figure, which have become less defined over time. There is a distinct hole through the center, likely from ancient use or damage. The patina is a mix of dark brown and green, with some light grayish patches, indicating age and oxidation. The surface is mostly smooth but has some rough areas due to corrosion or handling over the years. Good very fine. Material : Bronze. Axis : 6h Weight : 9.64 gr Diameter : 25 mm Hadrianopolis, known today as Edirne in modern-day Turkey, was an important city in the Roman province of Thrace. The city was founded by the Roman Emperor Hadrian in the early 2nd century CE, around 123-124 CE, and was named in his honor. Its foundation marked the expansion of Roman influence in the region, and it quickly grew into a key political, military, and cultural center in the Balkans. Hadrianopolis was strategically located at the crossroads of several important routes connecting the Aegean Sea, the Balkans, and the Anatolian Peninsula. This made it a vital hub for trade and military movements, especially as Rome sought to secure its frontiers in the eastern parts of the empire. The city's position near the confluence of the Maritsa, Tundzha, and Arda rivers also contributed to its importance as a commercial center. Throughout the Roman and Byzantine periods, Hadrianopolis played a key role in various military campaigns due to its proximity to the empire's northern borders. It became a fortress city, helping to defend the empire against invasions from barbarian tribes such as the Goths and later the Huns. The city's fortifications were strengthened multiple times, and its location made it a critical defensive point during times of conflict. In addition to its military significance, Hadrianopolis was an important cultural and economic center. It hosted public buildings such as theaters, baths, and temples, characteristic of Roman urban planning. The city also minted its own coins, reflecting its local autonomy and its role in the broader economy of the empire. Hadrianopolis was the site of several notable historical events. One of the most famous is the Battle of Adrianople, fought in 378 CE, where the Roman army under Emperor Valens suffered a devastating defeat at the hands of the Gothic forces. This battle is often seen as a turning point in the history of the Roman Empire, marking the beginning of the



101 MACEDON. Amphipolis. Severus Alexander. (222-235). Ae. Obv : AY K M A CE AΛEZANΔPOC. Laureate head right. Rev : AMΦIPOΛEITΩN. Turreted Tyche seated on throne, left, holding patera; in exergue, fish, left. RPC VI, 145 (temporary). EX BIGA. Condition : The coin is in moderate condition with a greenish patina. The patina suggests oxidation over time, giving it a natural aged appearance. The details on the surface, while slightly worn, are still recognizable, particularly the portrait and reverse design. The patina adds character and indicates the coin's long history and exposure to environmental elements. Good very fine. Material : Bronze. Axis : 12h Weight : 4.62 gr Diameter : 21 mm Amphipolis, an ancient city in Macedon located near the Strymon River in what is now northern Greece, was one of the most significant urban centers in the region, playing a crucial role in both the political and military history of ancient Greece and Macedonia. Founded by the Athenians in 437 BCE, Amphipolis became a strategically important city due to its position controlling key trade routes and resources, particularly timber and precious metals from the nearby Mount Pangaion. The site of Amphipolis had been inhabited long before its official founding by the Athenians. The region, originally known as Ennea Hodoi (Nine Ways), was settled by Thracian tribes before being targeted by Athens for colonization. The Athenians sought to establish control over the region as part of their efforts to secure access to timber, which was essential for shipbuilding, as well as gold and silver from the rich mines of Mount Pangaion. Athens had previously attempted to colonize the area, but these early efforts were unsuccessful due to resistance from the local Thracian population. In 437 BCE, under the leadership of the Athenian general Hagnon, the Athenians successfully founded Amphipolis as a colony. The city was located on a plateau overlooking the Strymon River, giving it a strong defensive position and control over the vital bridge crossing the river. The name Amphipolis, meaning "city surrounded by water," likely refers to its location near the river and the nearby lakes and streams. The city was planned as a military and economic hub, and it quickly grew in importance due to its control over the resources of the region. Amphipolis played a key role during the Peloponnesian War (431-404 BCE), the protracted conflict between Athens and Sparta. In 424 BCE, the Spartan general Brasidas captured the city from the Athenians, dealing a severe blow to Athenian interests in the region. The loss of Amphipolis was a major strategic setback for Athens, as it deprived the city of access to



102 PONTOS. Amasia. Septimius Severus (193-211). Ae. Obv : AV K Λ CE Π CEOYHPOC ΠEP ΣEB. Laureate, draped and cuirassed bust right. Rev : ΑΔΡ CE ANT AMACIAC ΜΗΤ ΝΕ ΠΡ ΠΡ/ ΕΤ CΗ. Eagle, with head left, wreath in beak and wings spread, standing facing on altar; tree to left. SNG von Aulock 6703. Condition : Good very fine. Material : Bronze. Axis : Weight : 16.78 gr Diameter : 30 mm Amasia, known today as Amasya in modern Turkey, was an important city in the ancient kingdom of Pontos. Situated along the banks of the Iris River (modern Yeşilirmak), Amasia was nestled in a steep valley, providing it with natural fortifications that made it a strategic and secure location. The city became the royal capital of the Kingdom of Pontos and played a crucial role in the history of the region. Amasia's significance rose particularly during the reign of the Mithridatic dynasty. It was the birthplace of Mithridates VI, also known as Mithridates the Great, one of the most famous kings of Pontos who ruled from 120 to 63 BCE. Mithridates VI expanded the kingdom significantly, challenging the power of the Roman Republic in the east. From Amasia, he coordinated military campaigns and strategies, becoming one of Rome's most formidable enemies during the Mithridatic Wars. The city's strong defensive position in the mountains and its central role in Pontic governance made it the heart of the kingdom during this turbulent period. In addition to its political and military importance, Amasia was also known for its cultural and intellectual contributions. It was the birthplace of the famous geographer and historian Strabo, who lived during the 1st century BCE. Strabo's writings provide detailed descriptions of the region and the wider ancient world, making Amasia a city of intellectual repute as well as political power. Amasia's importance did not fade after the fall of the Kingdom of Pontos. After being conquered by the Romans, it became part of the Roman province of Bithynia et Pontus. The city continued to thrive under Roman rule, benefiting from its strategic location along key trade routes that connected the Black Sea coast with central Anatolia. Roman influence brought about further development in terms of architecture, infrastructure, and integration into the broader Roman Empire. Throughout the Byzantine period, Amasia remained a key military and administrative center due to its geographical advantages. The city served as a fortress against various invaders and maintained its regional significance through the Middle Ages. Amasia's rich history, from its role as the capital of the Kingdom of Pontos to its continued prominence under Roman and Byzantine rule, reflects its strategic, cultural, and



103 PONTOS. Amaseia. Caracalla (197-217). Ae. Obv : AY KAI M AYP ANTΩNINOC. Laureate, draped and cuirassed bust right. Rev : AΔP CE ANT AMACIAC MH NE Π Π / E - T / C - H. Tyche standing facing, head left, holding cornucopia and rudder. Lindgren III 16; Waddington RG p. 44, 65; Cf. BMC 27. EX BIGA. Condition : The coin is in fair condition, showing significant signs of wear, particularly on the surfaces where some of the details have faded. The patina is a greenish-black hue, indicative of oxidation over time. There are patches of discoloration, with some brown tones, likely due to exposure to different elements. The overall surface has a rough texture, and the worn patina adds to the ancient character of the coin. Very fine. Material : Bronze. Axis : 5h Weight : 20.35 gr Diameter : 28 mm Amaseia, the ancient capital of the Kingdom of Pontus, is located in what is today the city of Amasya in northern Turkey. Nestled along the banks of the Iris River (modern Yeşilirmak) and surrounded by rugged cliffs, Amaseia served as a key political, cultural, and military center in the region. The city's history stretches back to the Hellenistic period and is deeply intertwined with the rise and fall of the powerful Mithridatic dynasty, which ruled the Kingdom of Pontus for several centuries. The city's origins date back to the early Hellenistic period, after the campaigns of Alexander the Great. Amaseia's location in a valley surrounded by high mountains and cliffs made it a natural fortress, which contributed to its selection as the capital by Mithridates I Ktistes, the founder of the Kingdom of Pontus in the 3rd century BCE. The city's strategic position along important trade routes connecting the Black Sea with central Anatolia further bolstered its significance. Amaseia became the heart of the Mithridatic dynasty, and it was under Mithridates VI Eupator, one of the most famous rulers of Pontus, that the city reached its zenith. Mithridates VI, often referred to as Mithridates the Great, ruled from 120 to 63 BCE and transformed Pontus into a powerful kingdom capable of challenging the Roman Republic. He fortified Amaseia and used it as a base for his campaigns against Rome. The city became a symbol of Mithridates' ambition to create an empire that could rival Roman dominance in the eastern Mediterranean. During his reign, Amaseia was adorned with grand palaces, temples, and fortifications, making it not only a political hub but also a cultural and architectural gem of the Hellenistic world. One of the most remarkable features of Amaseia during the Mithridatic period was its royal tombs, carved into the cliffs overlooking the city. These monumental tombs, likely built for the Mithridatic kings, are still



104 PONTOS. Neocaesarea. Geta.(209-211). Ae. Obv : Π ΣΕΠ ΓΕΤΑΣ ΚΑΙΣ. Bare-headed, draped and cuirassed bust right. Rev : ΚΟΙ ΠΟΝ ΝΕΟΚΑΙΣ ΜΗΤΡΟ / ΕΤ ΠΜΡ. Tetrastyle temple with pellet in pediment, enclosing statue on column. Cf. RG 35. Condition : The coin is in fair condition with a greenish-brown patina. There is noticeable wear on both sides, but the main details and inscriptions are still visible. The patina adds an aged appearance. Good very fine. Material : Bronze. Axis : 12h Weight : 12.45 gr Diameter : 29 mm Pontus, located on the southern coast of the Black Sea, was an ancient and strategically significant region in Anatolia (modern-day Turkey). During the Roman Empire, it was a key area due to its fertile lands, access to the Black Sea, and its position along important trade routes. One of the notable cities in Pontus during the Roman period was Neocaesarea (modern Niksar). Before becoming Neocaesarea, the city was known as Cabira (or Kabeira) and played a critical role in the Kingdom of Pontus, particularly under the rule of Mithridates VI Eupator. Mithridates VI, known for his resistance against the Roman Republic in the Mithridatic Wars (88-63 BCE), used Cabira as one of his main residences and a key fortress. It was in this region that Mithridates fought against the Roman general Pompey, eventually leading to the defeat of his kingdom and its annexation into the Roman Empire. Following the Roman victory, the city was renamed Neocaesarea (meaning "New Caesarea") in honor of the Roman emperors, especially Augustus. This renaming marked the beginning of the city's integration into the Roman world, shifting from its Hellenistic roots to a new era of Roman influence and administration. Under Roman rule, Neocaesarea became one of the most important cities in the province of Pontus Polemoniaca, a subdivision of the Roman province Bithynia et Pontus. The city was chosen as the administrative center of Pontus Polemoniaca, reflecting its strategic importance. The region's fertile lands and position along the Iris River (modern Yeşilirmak) made Neocaesarea a key site for trade, agriculture, and military logistics. The city benefited from Roman urban planning and infrastructure improvements. Like many Roman cities, Neocaesarea likely featured well-paved roads, public baths, temples, and other facilities typical of Roman towns. The Romans brought stability and prosperity, which contributed to the growth of the city's economy and population. Neocaesarea also became known for minting its own coins during the Roman period. These coins often depicted the reigning emperor and were symbols of the city's loyalty to the



105 MYSIA. Attaus. Trajan.(98-117). Ae. Obv : AYT KAICAP CEB. Laureate head of Trajan right. Rev : ATTAITQN. Draped bust of the senate right. RPC III online 1755. EX BIGA. Condition : The coin is in fair condition, with visible details on both sides, though some wear is present. The patina is a greenish-brown color, typical of bronze coins that have aged, indicating oxidation over time. The surface shows some roughness, likely due to corrosion, giving the coin a natural and historical appearance. Good very fine. Material : Bronze. Axis : 12h Weight : 2.70 gr Diameter : 16 mm Attaus, located in the region of Mysia, was a small but significant settlement in ancient Asia Minor, situated in what is now modern-day Turkey. Mysia itself was a historically rich region bordered by the Sea of Marmara to the north and the Aegean Sea to the west, encompassing both fertile plains and mountainous areas. Although Attaus did not become a major city like Pergamon or Cyzicus in Mysia, its place in the broader historical and cultural landscape of the region is noteworthy. The history of Mysia, including settlements like Attaus, is tied to the larger developments in Asia Minor over centuries, including its interactions with Greek colonists, Persian invaders, and later, the Romans. Like many smaller settlements, Attaus was likely influenced by the surrounding larger cities that shaped the region's cultural and economic life. Mysia was known for its rich resources, including agricultural produce, vineyards, and access to trade routes, which likely sustained smaller settlements like Attaus. During the early period, Mysia was inhabited by a mix of local populations who were influenced by both indigenous cultures and the influx of Greek settlers. The region was a crossroad of civilizations due to its strategic location near the Hellespont and the Bosphorus, gateways to both Europe and Asia. The name Attaus might not appear prominently in many classical texts, but it likely existed as a small, rural community that benefited from these interactions. One of the pivotal moments in the region's history came during the Persian occupation. Mysia, along with other regions of Asia Minor, was absorbed into the vast Persian Empire following the conquests of Cyrus the Great in the 6th century BCE. Under Persian rule, Mysia became part of the satrapy of Phrygia, though local customs and governance were largely maintained. During this time, smaller settlements like Attaus would have been under the influence of Persian administrative structures, although daily life likely continued with a strong element of local tradition. With the advent of the Hellenistic period, following the conquest of Alexander the Great



106 IONIA. Ephesus. Claudius.(41-54).Cistophorus. Obv : TI CLAVD CAES AVG (Ti(berius) Claud(ius) Caes(ar) Aug(ustus) // Tiberius Claudius Caesar Augustus). Bare head left. Rev : ROM ET AVG, COM ASI (Rom(a) et Aug(ustus) Com(mune) Asi(ae) // Rome and Augustus, Koinon of Asia). Temple with two columns enclosing figure of Augustus crowned by female figure holding cornucopia. RIC I 120; RPC I online 2221; BMC 228.. Condition : The coin is in good condition, with well-preserved features, particularly the portrait and the detailed structure on the reverse. The patina is a light silver-gray color, with some areas showing slight wear and scratches, indicating its age and circulation. The surface remains relatively smooth with some minor abrasions, but overall, the design elements are clearly visible and intact. The light patina enhances the coin's historical appearance without obscuring any of the important details.Good very fine. Material : Silver. Axis : 6h Weight : 10.62 gr Diameter : 26 mm Diana of Ephesus, also known as Artemis of Ephesus, was a goddess widely worshiped in the ancient city of Ephesus, located in what is now modern-day Turkey. Although the Greek goddess Artemis was traditionally associated with the wilderness, hunting, and chastity, the Ephesian version of Artemis, or Diana as she was later called by the Romans, had distinct characteristics and a unique role within the region. The Temple of Artemis at Ephesus, one of the Seven Wonders of the Ancient World, was the primary center of her worship. This grand temple was a monumental symbol of her importance, not just to Ephesus, but to the entire ancient world. Built around the 6th century BCE, the temple attracted pilgrims from across the Mediterranean, offering sacrifices, gifts, and prayers to the goddess. The sanctuary was known for its size, ornate decorations, and massive columns, as well as for being a hub of commerce and culture. Unlike the classical Greek Artemis, who was primarily a virginal huntress, the Artemis of Ephesus was more closely associated with fertility, nature, and motherhood. Statues and depictions of her often showed her with multiple rows of breasts or with symbols that some interpret as representations of fertility, prosperity, or the nourishment of life. These symbols emphasized her role as a life-giver and protector of both women and nature. As a goddess of fertility and the protector of childbirth, Diana of Ephesus was deeply revered by women. Her cult rituals often involved celebrations of life, growth, and renewal. Ephesus itself was a city that thrived under her protection, and festivals in her honor were key to the city's religious and social life. The most important of



107 IONIA. Ephesus.Gallienus.(253-268).Ae. Obv : ΑΥΤ Κ ΠΟ ΛΙΚ ΓΑΛΛΙΗΝΟC. Laureate, draped and cuirassed bust of Gallienus, right. Rev : ΑΡΤΕΜΙC ΕΦΕCΙΑ. Artemis standing facing, head right, holding torch in each hand; at her feet, a stag looking back. RPC X, — (unassigned; ID 60952). Condition : Greenish-brown patina with rough texture.Very fine. Material : Bronze. Axis : 12h Weight : 6.81 gr Diameter : 25 mm



108 LYDIA.Acrasus.Pseudo-autonomous.(2nd-3rd century). Ae. Obv : Bearded head of Herakles right. Rev : ΑΚΡΑCΙΩΤΩΝ. Telesphoros standing facing. SNG Copenhagen 4. Condition : Very good condition with a shiny surface and minimal wear.Dark green patina with clear surface details. Material : Bronze. Axis : 5h Weight : 1.16 grGood very fine. Diameter : 14 mm In Greek mythology, Telesphoros was a lesser-known deity associated with healing and recovery. His name, derived from the Greek word "telein," meaning "to accomplish" or "bring to fulfillment," suggests his role in bringing health to its completion, particularly following illness. Telesphoros was often depicted as a boy or a child, symbolizing rejuvenation and the final stage of the healing process, when the body restores its strength. Telesphoros was closely linked to the god Asclepius, the primary deity of medicine and healing in Greek mythology. While Asclepius was responsible for curing diseases and injuries, Telesphoros represented the final phase of recovery, the moment when healing was completed and the patient regained full health. This role made him a significant figure in the religious and medical practices of ancient Greece, especially in the Asclepian temples, or "Asclepieia," where people would come to seek divine intervention for their ailments. Telesphoros is often portrayed alongside Asclepius and Hygieia, the goddess of health and cleanliness, forming a triad of healing deities. While Asclepius provided the initial cure and Hygieia maintained health and well-being, Telesphoros represented the final return to normal life after illness. This triad of gods was worshipped particularly in healing sanctuaries, where rituals and offerings were made to all three deities in the hope of a complete and lasting recovery. In artistic depictions, Telesphoros is generally shown as a small, hooded figure, which adds to his mysterious and somewhat elusive character. His hooded appearance may have symbolized the protective aspect of healing or the quiet, hidden process of convalescence. Unlike other gods who were often depicted in dynamic, active poses, Telesphoros was usually depicted in a calm, peaceful stance, reflecting the stillness and patience required during recovery from illness. His appearance as a child also suggests themes of renewal and growth, emphasizing that recovery is akin to a rebirth of health. Telesphoros was particularly popular in the healing sanctuaries of Pergamon, a major center of medicine in the ancient world. The great healing temple of Asclepius at Pergamon, known as the Asclepion, included statues and inscriptions dedicated to Telesphoros, attesting to his importance



109 LYDIA. Hierocaesarea. Pseudo-autonomous. Time of Trajan-Hadrian.(98-138). Ae. Obv : ΠΕΡΣΙΚΗ. Draped bust of Artemis Persica right, with quiver over shoulder and bow and arrow at breast. Rev : ΙΕΡΟΚΑΙΣΑΡΕΩΝ. Lighted altar. RPC III online 1856; SNG Aulock 2952. EX BIGA. Condition : The coin is in good condition with visible details on both sides, although there is some surface wear. The patina is a greenish-brown color, indicating natural oxidation over time, giving the coin an aged and authentic appearance. The surface shows light encrustation, particularly on the obverse. Good very fine. Material : Bronze. Axis : 12h Weight : 2.56 gr Diameter : 15 mm Hierocaesarea, also known as Hierokaisareia, was an ancient city located in the region of Lydia in western Anatolia, which is present-day Turkey. Lydia, known for its rich history and wealth, was home to many important cities of the ancient world, and Hierocaesarea was one of the smaller yet significant urban centers in this region. The city was strategically located near the Hermus River (modern Gediz River), close to Mount Tmolus (Bozdağ), in the fertile plains that made Lydia a prosperous agricultural hub. The history of Hierocaesarea is closely tied to the religious and cultural life of Lydia. The city was particularly renowned for its association with the cult of the Persian deity Anahita, worshiped under the local name Artemis Anaitis. This version of Artemis was worshiped as a water goddess, and the presence of her cult in Hierocaesarea highlights the blending of Greek and Persian religious traditions in western Anatolia. The cult of Artemis Anaitis was significant enough to make the city a center of pilgrimage and religious activity in the region, attracting worshipers from surrounding cities. Hierocaesarea likely gained prominence during the Hellenistic period, following the conquest of the Persian Empire by Alexander the Great. After Alexander's death, the region came under the control of the Seleucid Empire, one of the successor states of his empire. During this period, many cities in western Anatolia saw an influx of Greek culture, including architecture, coinage, and religious practices, which were often blended with local traditions. The Seleucid rulers were known to promote cities with significant religious sanctuaries, which likely contributed to the development of Hierocaesarea. The name Hierocaesarea, which translates to "the sacred city of Caesar," suggests that the city underwent significant urban and political changes during the Roman period. As the Roman Empire expanded into Asia Minor, it incorporated many cities into its provincial administration. The granting of the name Caesarea, which was common in cities that



110 LYDIA.Hierocaesaraea.Pseudo-autonomous.(Mid 1st-mid 2nd century).Ae. Obv : ΠΕΡΣΙΚΗ. Draped bust of Artemis to right, bow and quiver over shoulder. Rev : ΙΕΡΟΚΑΙΣΑΡΕΩΝ. Stag standing to left. RPC online 1582; BMC 5. EX BIGA. Condition : The coin is in relatively good condition with most details visible. The patina is a dark brown to black, with areas of golden-brown highlights, suggesting it has aged naturally. The surface shows minor wear, but the design elements, such as the portrait and animal figure, remain clearly defined.Good very fine. Material : Bronze. Axis : 12h Weight : 2.70 gr Diameter : 15 mm



111 IONIA. Magnesia ad Maeandrum.(1st century).Ae. Obv : ΑΥΛΑΙΤΗΣ. Apollo walking right, holding cithara and plectrum. Rev : ΛΕΥΚΟΦΡΗΝΗ ΜΑΓΝΗΤΩΝ. Cult statue of Artemis Leukophryene crowned by two Nikai. RPC II, 1147. EX BIGA. Condition : This coin is in good condition, with a mostly even greenish-brown patina covering its surface. There is minor corrosion, particularly on the reverse side, but the main details of the coin remain clear. The figures and inscriptions are still visible, though some areas show signs of wear.Very fine. Material : Bronze. Axis : 12h Weight : 8.67 gr Diameter : 26 mm Magnesia ad Maeandrum was an ancient Greek city located in Ionia, near the banks of the Maeander River in what is now modern-day Turkey. The city was situated near the fertile plains of the Maeander Valley, making it an ideal location for agriculture and trade. Magnesia ad Maeandrum should not be confused with Magnesia ad Sipylum, another city with a similar name located further north. Magnesia ad Maeandrum's history is rich with cultural significance, political struggles, and a flourishing economy, making it one of the more notable cities in the ancient region of Ionia. Magnesia ad Maeandrum was founded in the early part of the first millennium BCE, most likely by Greek colonists from Thessaly or Crete, who brought with them Hellenic customs, architecture, and religion. The city was named after the Magnetes, a Greek tribe from Thessaly. Its early history was shaped by its geographic location, as it lay near the border between Ionia and Caria, a region that was home to various cultural and political influences, including Lydian, Persian, and eventually Hellenistic powers. The city's early growth was tied to its strategic position along the Maeander River, which facilitated trade and transport. The fertile land surrounding Magnesia also contributed to its prosperity, as agriculture, particularly the cultivation of grain, olives, and grapes, was a cornerstone of its economy. Additionally, the city's proximity to important trade routes linking the interior of Anatolia with the coastal cities of Ionia and beyond helped Magnesia thrive as a commercial center. During the 6th century BCE, Magnesia, like many other Ionian cities, came under the influence of the Lydian Kingdom, ruled by the famous King Croesus. However, Lydian control was relatively short-lived, as the expanding Persian Empire, under Cyrus the Great, conquered the region in the mid-6th century BCE. Magnesia then became part of the Persian Empire, but the city maintained a degree of autonomy under Persian rule, as the Persians often allowed local rulers to maintain their traditions and governance, provided they paid tribute. The city's most



112 LYDIA.Sala. Domitia.(82-96). Ae. Obv : ΔΟΜΙΤΙΑ ΣΕΒΑΚΤΗ. Draped bust right. Rev : ΚΑΛΗΝΩΝ. Bunch of grapes. RPC 1345. Condition : The coin is in fair condition with a dark brown patina. The surface shows noticeable wear, but the main features are still discernible, and the patina gives it an antique appearance.Very fine. Material : Bronze. Axis : 6h Weight : 2.24 gr Diameter : 14 mm Sala was an ancient city located in Lydia, a region of western Anatolia (modern-day Turkey), which was historically significant throughout the Greek, Hellenistic, and Roman periods. Lydia was known for its wealth and prosperous cities, such as Sardis (the capital) and Thyateira, and was a key player in both regional politics and economic activities during antiquity. Although Sala was a smaller city compared to other major Lydian cities, it nonetheless played a role in the broader tapestry of life in Lydia. The city is primarily known to us today through ancient inscriptions, archaeological discoveries, and especially coinage. Lydia was an important cultural and political region in the ancient world, famous for its legendary kings, such as Croesus, the last Lydian king known for his immense wealth. Lydia's position on major trade routes, including the Royal Road that connected Sardis to the Persian Empire, made it a significant economic center, particularly for the trade of gold and other precious goods. During the Persian Empire, Lydia became a satrapy, but it retained much of its cultural uniqueness. Later, the region was influenced by the Hellenistic kingdoms following the conquests of Alexander the Great, and it eventually became part of the Roman Empire. Throughout this time, cities in Lydia, including Sala, enjoyed periods of prosperity due to trade and their integration into larger empires. One of the most valuable sources of information about ancient cities like Sala is their coinage. Cities often minted their own coins, which served as both currency and a way to promote the city's identity and honor local deities, rulers, or important civic figures. These coins provide important insights into the political and cultural life of the city. Sala's coins, like many cities in Lydia, typically followed the design conventions of the region and period.The obverse side of coins from Sala often depicted deities or emperors, reflecting the influence of Roman or earlier Hellenistic traditions.The reverse side often included symbols or inscriptions that referenced the city's name or local gods. In some cases, common Lydian symbols like lions or bulls might be featured, or deities important to the local population.



113 LYDIA.Sardes.Pseudo autonomous issue.(69-79).Ae. Obv : IEPA CYNKAHTOC. Draped bust of Senat right. Reverse : CAPΔIANΩN. Tetrastyle temple. BMC 70; RPC II online 1309
Condition : Dark green patina with intricate details.Very fine.
Material : Bronze. Axis : 11h Weight : 3.63 gr Diameter : 19 mm

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114 LYDIA. Thyateira. Pseudo-autonomous. Time of the Antonines.(138-192). Ae. Obv : Bare head of Herakles right, lion skin tied around neck. Rev : ΘΥΑΤΕΙΦΗΝΩ / N. Eagle standing facing, head right, wings spread. RPC IV online 9948. EX BIGA.
Condition : This coin shows significant wear, making some details harder to distinguish. The patina has a greenish hue, likely due to oxidation over time, with some areas exhibiting yellow tones, suggesting a prolonged exposure to environmental conditions. The surface texture appears rough, further indicating its age and historical context.Very fine. Material : Bronze. Axis : 6h Weight : 2.33 gr Diameter : 16 mm

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115 PHRYGIA. Bruzus. Maximinus I with Maximus Caesar.(235/6-238).Ae. Obv : AYT K Γ IOY OYHP MAΞIMEINOC Γ IOY OYH MAΞIMOC K. Facing busts of Maximinus laureate draped and cuirassed right, and Maximus bare-headed draped and cuirassed left. Rev : BPOYZHNΩN (retrograde NΩN). Asclepius standing facing head left holding serpent-staff facing Hygieia standing right feeding serpent from patera. RPC VI, 5621 (temporary). Condition : The coin is in good condition with a dark patina. The details on both sides are well-preserved, and the inscriptions are still legible, though there is some minor wear on the surface. The patina gives it an aged, dark appearance, enhancing its historical appeal.Good very fine. Material : Bronze. Axis : 6h Weight : 9.34 gr Diameter : 28 mm Phrygia was an ancient region located in the west-central part of Anatolia (modern-day Turkey), known for its rich history and cultural significance. Among the many cities of Phrygia, Bruzus was one of the smaller yet notable settlements. While Bruzus did not achieve the fame of larger Phrygian cities such as Gordium or Hierapolis, it played a significant role in the local and regional dynamics of the Hellenistic and Roman periods.Bruzus (also referred to as Brouzos or Brouzus in various ancient texts) was situated in the southern part of Phrygia, likely in the region known as Phrygia Pacatiana during the later Roman Empire. The exact founding date of Bruzus is unclear, though like many Phrygian cities, it is believed to have been established during the early Hellenistic period following the conquests of Alexander the Great in the 4th century BCE. After the decline of the Achaemenid Persian Empire and the rise of Macedonian influence in Anatolia, Bruzus, like many other Phrygian settlements, came under the influence of the Seleucid Empire.During the Hellenistic period, Bruzus was part of the kingdom of Pergamon and later the Roman province of Asia. Under Roman rule, the city likely enjoyed a period of growth and relative prosperity. Many cities in Phrygia flourished during the Roman era due to their strategic locations along trade routes and the Pax Romana (Roman peace) that allowed for stability and economic development. Bruzus, though small, issued its own coins, a testament to its local significance. The city's coinage often bore the images of local deities and symbols, including representations of Zeus, the king of the gods, who was widely worshiped in Phrygia, as well as other deities and civic symbols important to the local population. The coins produced by Bruzus have been found throughout Phrygia and provide valuable insights into its economy, religious practices, and local



116 PHRYGIA. Cotiaenum. Pseudo-autonomous. Time of Galba.(68-69). Ae. Obv : KOTIAEIS ΣVNΚΛΗΤΟΝ. Laureate and draped bust of the Senate right. Rev : ΕΠΙ ΚΑ ΑΡΕΤΙΔΟΣ. Kybele seated left on throne, resting elbow upon throne and holding patera; lion below throne. RPC I online 3223; SNG Copenhagen 313. EX BIGA. Condition : The coin is in a moderately worn condition with visible details on both sides. The patina is a dark brownish-green, showing the natural aging process of the bronze, with some lighter spots of oxidation. The surface is generally smooth with minor pitting, adding to the coin's historical character. Very fine. Material : Bronze. Axis : 12h Weight : 3.64 gr Diameter : 16 mm Cotiaenum, an ancient city in the region of Phrygia in Asia Minor (modern-day Turkey), was one of the most important urban centers in this historical region. Known today as Kütahya, Cotiaenum has a long and diverse history that spans multiple empires, including the Hellenistic, Roman, Byzantine, and Ottoman periods. Phrygia was a region famous for its rich cultural heritage and strategic position within Anatolia, and Cotiaenum was no exception. It was strategically located on important trade routes that connected the interior of Asia Minor with the Aegean coast, allowing the city to flourish economically. Cotiaenum's location also made it a crossroads of culture, facilitating the interaction between various peoples, including the Phrygians, Greeks, Romans, and later Byzantines. The city of Cotiaenum is believed to have been founded in the pre-Hellenistic period, likely as a Phrygian settlement. It began to grow in importance during the Hellenistic period after the conquests of Alexander the Great. Like many cities in the region, it was influenced by Greek culture and governance. During this time, Cotiaenum became a typical Hellenistic polis, with civic institutions, temples dedicated to the Greek gods, and public buildings that were characteristic of Greek city planning. In the Roman period, Cotiaenum became part of the Roman province of Asia, benefiting from the peace and prosperity brought by Roman rule. The city developed significantly under the Romans, with improved infrastructure such as roads, aqueducts, and public buildings. The Pax Romana allowed Cotiaenum to become a center of regional trade and commerce. Roman emperors were often depicted on the coins minted in the city, along with images of local deities, reflecting both the city's loyalty to the empire and its cultural heritage. One of the most famous aspects of Cotiaenum's history is its role as an early center of Christianity. During the later Roman and Byzantine periods, Cotiaenum became



117 PHRYGIA. Eucarpeia. Julia Augusta.(Augusta, 14-29). Ae. Obv : ΣΕΒΑΣΤΗ. Draped bust right. Rev : ΕΥΚΑΡ/ΠΙΤΙΚΟΥ - ΑΠΦΙΑ / ΙΕΡΗΑ. In four lines. RPC I online 3160. EX BIGA. Condition : The coin is in worn condition, with much of the detail smoothed out due to circulation. The patina is a mix of dark green and brown hues, indicative of its age and exposure to environmental factors. The surface shows some signs of oxidation, which adds character to the piece. Very fine. Material : Bronze. Axis : 6h Weight : 2.66 gr Diameter : 13 mm Eukarpeia, located in the region of Phrygia in Asia Minor (modern-day Turkey), was an ancient city that played a significant role in the Hellenistic, Roman, and Byzantine periods. Phrygia itself was known for its diverse culture, mixing influences from the Greeks, Persians, and local Anatolian peoples, and Eukarpeia was a part of this cultural melting pot. The city's name, Eukarpeia, suggests a connection to agriculture and fertility, as "eukarpos" in Greek means "fruitful" or "productive," indicating that the surrounding area was likely rich in farmland and played an important role in regional agriculture. During the Hellenistic period, after the conquests of Alexander the Great, Eukarpeia would have been influenced by Greek culture, language, and governance, although it maintained aspects of its local traditions. Under the Seleucid and later the Attalid rulers of Pergamon, the city, like many others in the region, would have enjoyed a certain degree of autonomy while being part of larger Hellenistic kingdoms. These rulers often focused on building alliances with local cities to maintain control over the region. In the Roman period, Eukarpeia became part of the Roman province of Asia. The city benefited from the Pax Romana, the long period of peace and stability that allowed economic activity to flourish. Roman infrastructure projects such as roads and aqueducts likely improved Eukarpeia's connectivity and resource management. The city would have developed Roman-style public buildings, such as baths, temples, and marketplaces, contributing to the Romanization of the region. Coins minted in Eukarpeia during this period often depicted local deities and symbols important to the city's identity, as well as the emperor's image, showcasing the loyalty of the city to Rome. These coins provide valuable insight into the city's religious and civic life. The presence of Greek gods like Zeus, Artemis, and local Phrygian deities on these coins highlights the religious syncretism that was common in the region. By the Byzantine period, Eukarpeia would have been a part of the Eastern Roman Empire, where Christianity became the dominant religion. The city likely played a role in the spread of



118 PHRYGIA. Eumeneia. Agrippina II.(Augusta, 50-59). Ae. Obv : ΑΓΡΙΠΕΙΝΑ ΣΕΒΑΣΤΗ. Draped bust right. Rev : ΒΑΣΣΑ ΚΛΕΩΝΟΣ ΑΡΧΙΕΡΗΑ ΕΥΕΜΕΝΕΩΝ. Cybele seated left on throne, holding patera and resting elbow upon tympanum. RPC I online 3151. EX BIGA. Condition : The coin is in relatively worn condition, with some details on the obverse and reverse becoming faint. The patina is a mix of light green and dark tones, indicative of natural oxidation over time. The wear and surface texture suggest extensive circulation. Good very fine. Material : Bronze. Axis : 12h Weight : 3.25 gr Diameter : 17 mm Eumeneia was an ancient city located in the region of Phrygia, which is situated in the western part of modern-day Turkey. Phrygia was known for its rich cultural history and strategic position within Asia Minor, playing a significant role in the political and economic landscapes of the ancient world. Eumeneia, like many other cities in Phrygia, was influenced by the various empires and peoples that passed through the region over the centuries, from the early Phrygians to the Hellenistic rulers and the Roman Empire. The city of Eumeneia was founded during the Hellenistic period, likely in the 3rd century BCE, and was named after Eumenes II, the king of Pergamon, who reigned from 197 to 159 BCE. Eumenes II was a powerful ruler known for expanding the territory of Pergamon and for his support of Greek culture. Under his rule, the city of Pergamon became one of the major centers of Hellenistic culture, and the foundation of Eumeneia as a city was part of his broader strategy to secure control over the region and promote Hellenistic ideals. The city's name, therefore, honored Eumenes II and reflected the cultural influence of Pergamon in Phrygia. As a Hellenistic city, Eumeneia likely experienced the typical features of Greek urban life, including the development of public buildings such as theaters, temples, and marketplaces (agoras). The city's architecture and layout would have reflected the influence of Greek culture, with a focus on civic pride, public spaces, and the worship of Greek gods. The inhabitants of Eumeneia would have engaged in activities that were common in other Greek cities of the time, such as athletic competitions, dramatic performances, and religious festivals. Following the decline of the Pergamene Kingdom, Phrygia and Eumeneia came under the control of the Roman Republic, and later, the Roman Empire. In 133 BCE, the last king of Pergamon, Attalus III, bequeathed his kingdom to Rome, and Eumeneia, along with the rest of Phrygia, became part of the Roman province of Asia. Roman rule brought significant changes to Eumeneia, including the development of



119 PHRYGIA. Hierapolis. Pseudo-autonomous issue. Time of Claudius to Nero.(41-68). Homonoia issue with Ephesos.Ae. Obv : ΙΕΡΑΠΟΛΕΙΤΩΝ Κ ΕΦΕΣΙΩΝ. Draped and veiled bust right. Rev : ΝΕΩΚΟΡΩΝ ΟΜΟΝΟΙΑ. Men standing left, holding sceptre and pine cone. BMC 187. Condition : The coin is in good condition with a dark greenish patina. The inscriptions and details are visible, though there is some surface wear, and the patina gives it an aged look.Good very fine. Material : Bronze. Axis : 6h Weight : 4.08 gr Diameter : 20 mm The Homonoia issues refer to a special class of coinage that was minted in the ancient Greek and Roman world to symbolize the political alliance or friendship between cities. The word Homonoia (Ὁμόνοια) in Greek means "concord" or "unity." These coins were often struck to commemorate the formal bonds of friendship between two cities or regions, representing their shared values, cooperation, and mutual respect. One notable example of a Homonoia issue comes from the cities of Hierapolis in Phrygia and Ephesos in Ionia. Hierapolis located in Phrygia, in modern-day Turkey, Hierapolis was a prosperous ancient city known for its hot springs and religious significance. Founded in the 2nd century BC by the Seleucids, the city later came under Roman rule and became famous for its large necropolis and its temple dedicated to the goddess Cybele Hierapolis was also known for its health-giving hot springs and served as a religious center for the worship of Apollo and other deities. Ephesos situated on the west coast of Asia Minor, Ephesos was one of the largest and most significant cities in the Greek and Roman world. The city is renowned for the Temple of Artemis, one of the Seven Wonders of the Ancient World, and played a central role in the politics, commerce, and culture of the region. Ephesos also held significant religious importance due to its role in the worship of Artemis and later became an important center for early Christianity.The Homonoia issue between Hierapolis and Ephesos likely commemorated an official political or cultural alliance between the two cities during the Roman Imperial period. Such alliances were often established to strengthen political ties, ensure mutual defense, or commemorate shared religious festivals or cultural activities. The coinage issued to mark these alliances would serve as a tangible symbol of their cooperation, typically featuring symbols or deities that were important to both cities. The Homonoia alliance between Hierapolis and Ephesos likely took place during the Roman Imperial period, perhaps in the 2nd or 3rd centuries AD, when such alliances and their commemoration through coinage



120 PHRYGIA. Hierapolis. Marcus Aurelius.(161-180). Ae. Obv : ΑΥΤΟΚ ΑΝΤΩΝΕΙΝΟC. Laureate, draped and cuirassed bust right. Rev : ΙΕΡΟΠΟΛΕΙΤΩΝ. Demeter standing left, holding ears of corn and long sceptre. RPC IV.2 online 2072 (3 specimens); SNG von Aulock 3671. Condition : The coin is in decent condition, with a dark green patina that has patches of wear. The details are somewhat preserved, but the surface shows signs of aging and corrosion in some areas.Very fine. Material : Bronze. Axis : 6h Weight : 6.73 gr Diameter : 20 mm Demeter is one of the twelve Olympian gods in ancient Greek mythology, and she was widely venerated as the goddess of agriculture, grain, fertility, and the harvest. Her cult and worship played a crucial role in the agrarian societies of ancient Greece, where she was seen as the provider of food, crops, and the fertility of the land.Demeter was the daughter of the Titans Cronus and Rhea, and the sister of other major gods such as Zeus, Poseidon, and Hades.She is best known for her connection to the changing seasons and her maternal connection with her daughter Persephone.The most famous myth involving Demeter is the abduction of Persephone by Hades, the god of the Underworld, which led to the creation of the seasons. When Persephone is taken to the Underworld, Demeter's grief causes the land to become barren (winter), and when Persephone returns, the earth becomes fertile again (spring and summer). As the goddess of agriculture, Demeter was worshiped in rural and agricultural communities for her role in the growth of crops, particularly wheat and grain. Her influence was seen as essential for a successful harvest, which sustained communities and allowed them to thrive.The Eleusinian Mysteries, one of the most important religious rites in ancient Greece, were dedicated to Demeter and her daughter Persephone. These secretive ceremonies, held annually in Eleusis (near Athens), were believed to promise initiates the possibility of rebirth and a better afterlife.Demeter is often depicted in ancient art holding a sheaf of wheat, a torch, or a cornucopia (a symbol of abundance). These items reflect her role as a bringer of agricultural prosperity and the cycle of life and death.In Greek and Roman coinage, Demeter or her Roman equivalent Ceres was commonly depicted as a matronly figure, sometimes with grain or harvest-related symbols. Temples and shrines to Demeter were widespread throughout the Greek world, as agriculture was central to the survival of most Greek city-states. Worship of Demeter was especially prominent in places like Eleusis, where her festival, the Eleusinian Mysteries, was a major religious event.Festivals such



121 Phrygia. Kolossai. Pseudo-autonomous issue.(117-138).Ae. Obv : Bust of Serapis right, modius on head. Rev : KOAOC CHNQN. Isis standing, holding situla and sistrum. BMC 8; Aulock Phrygien, 519; Armstrong 23; Sear GIC 5077; ANS 50354. Condition : The coin is in fair condition with a dark brown patina. The surface shows some wear, but the main features are still distinguishable, and the patina gives it an antique appearance. Good very fine. Material : Bronze. Axis : 6h Weight : 6.20 gr Diameter : 20 mm Pseudo-autonomous coinage refers to a specific type of coinage produced by Greek cities in the Roman Empire during the Imperial period. These coins were issued by the local city authorities, rather than the central Roman government, and typically lacked the portrait of the reigning Roman emperor. Instead, they often featured depictions of local deities, personifications of the city, or symbols important to the city's identity. Despite being minted during Roman rule, they maintained an appearance of local autonomy, hence the term pseudo-autonomous. Unlike most Roman coinage, pseudo-autonomous coins typically do not bear the image of the current Roman emperor. Instead, the obverse of the coins often features a local deity, a personification of the city (such as Tyche, the goddess of fortune), or civic symbols. Pseudo-autonomous coins were often decorated with depictions of deities specific to the city or region. For example, a city might honor a local god, goddess, or hero. These deities were often tied to the identity, mythology, or religious traditions of the city. Apollo, Zeus, Athena, and Artemis were common figures featured on these coins, but other, more regional deities could also appear. Many pseudo-autonomous coins reflected civic pride and the identity of the issuing city. In addition to local deities, they might depict the city's architecture, such as temples or notable buildings, and often included the name of the city in Greek on the reverse. These coins served to reinforce the status of the city and its place within the Roman world, while emphasizing its cultural heritage and local traditions. While these coins often lacked overt Roman imperial imagery, they were minted under the authority of the Roman Empire and adhered to Roman monetary standards. Inscriptions on the coins were typically in Greek, the common language in the eastern part of the empire, though they sometimes included Latin elements. Pseudo-autonomous coinage was mainly used for local transactions within the city or region, as it was not intended for wide-scale circulation across the empire like the official imperial coinage. These coins allowed cities to



122 PHRYGIA. Laodicea ad Lycum. Domitia.(Augusta, 82-96). Ae. Obv : ΔΟΜΙΤΙΑ ΣΕΒΑΚΤΗ. Draped bust right. Rev : ΔΙΑ ΚΟΡ ΔΙΟΣΚΟΥΡΙΔΟΥ ΛΑΟΔΙΚΕΩΝ. Zeus standing left, holding eagle and sceptre. RPC I 1292. Condition : The coin is in fair condition with a dark brown patina. Some details are worn, but the main features and inscriptions are still visible, and the patina gives it an aged appearance. Very fine. Material : Bronze. Axis : 12h Weight : 4.79 gr Diameter : 20 mm Laodicea ad Lycum (modern-day Denizli, Turkey) was an important city in ancient Phrygia, situated on the banks of the Lycus River. It was a prominent center of commerce, culture, and religion during the Hellenistic, Roman, and early Byzantine periods. Laodicea was known for its wealth, largely derived from its textile and banking industries, as well as for being an early center of Christianity. Kornelios Dioskourides appears to be an important historical figure or magistrate associated with Laodicea, most likely during the Roman Imperial period. His name is found on inscriptions or coins issued by the city, which were common practices for prominent citizens or officials in the ancient world. Laodicea was originally founded by the Seleucid king Antiochus II and named after his wife, Laodice. It quickly grew into one of the wealthiest cities in the region due to its strategic location on major trade routes, including the famed Silk Road. The city was part of the Lycus Valley, a fertile area that supported agriculture, particularly the production of wool, which Laodicea became famous for. Under Roman rule, Laodicea flourished further, developing its infrastructure, including aqueducts, theaters, and temples, and becoming a center for banking and commerce. Its affluence is reflected in the city's ability to recover quickly after major earthquakes, including a devastating one in 60 AD, without external aid. Kornelios Dioskourides was likely a local elite, perhaps a magistrate, benefactor, or priest in Laodicea. During the Roman period, it was common for wealthy and influential citizens to sponsor public works or coinage, and in return, they were often honored by having their names inscribed on monuments or coins. The name Dioskourides (or Dioscorides) indicates Greek or Hellenistic heritage, which was not uncommon in Laodicea, as the city maintained a strong Hellenistic cultural influence even under Roman control. The first part of his name, Kornelios, suggests that he may have been a Roman citizen, as it resembles the Roman Cornelius family name, indicating his prominent status in Laodicea's Romanized society. In ancient cities like Laodicea, prominent citizens such as Kornelios Dioskourides might have



123 PHRYGIA. Otrus. Geta.(Caesar, 198-209). Ae. Obv : ΠΟ CΕΠΤΙ ΓΕΤΑC ΚΑΙ. Bareheaded and cuirassed bust right. Rev : ΑΛΕΞΑΝΔΡΟC ΟΤΡΟΗΝΩΝ / ΑΝΕΘΗ - ΑCΙΑ/ΡΧΗC. Otreus advancing left, with foot upon prow and head right, raising hand and holding sceptre. Von Aulock, Phrygien I, 833-834; SNG von Aulock 8430. Condition : The coin is in fair condition with a dark gray patina. The details are moderately worn, but the main features remain distinguishable, and the patina gives it an aged appearance. Very fine. Material : Bronze. Axis : 6h Weight : 5.88 gr Diameter : 24 mm Otrus (also spelled Otrous) was a small city located in the region of Phrygia in ancient Anatolia, which corresponds to modern-day Turkey. Phrygia was an important area during antiquity, known for its rich cultural history, strategic location, and involvement in various political and economic activities throughout the Greek, Hellenistic, Roman, and Byzantine periods. Phrygia, situated in central Anatolia, was a landlocked region, bordered by Lydia to the west and Galatia to the north. Known for its fertile lands, it played a key role in agriculture, and it was home to several important cities, including Gordium (the capital of the Phrygian Kingdom), Hierapolis, and Laodicea. The region was also famous for its myths, particularly those involving King Midas, the legendary ruler of Phrygia. Phrygia was absorbed into the Achaemenid Persian Empire and later became a part of the Hellenistic kingdoms following the campaigns of Alexander the Great. In the Roman and Byzantine periods, Phrygia continued to flourish, with many cities becoming important centers of administration, religion, and commerce. Otrus was a relatively small but noteworthy city in Phrygia, part of a broader network of urban centers that contributed to the region's prosperity and influence. It was located near the larger and more prominent city of Synnada, which was an important political and economic hub in Roman times. Though Otrus did not reach the prominence of cities like Hierapolis or Laodicea, it played a role in the local economy and cultural life of Phrygia. During the Hellenistic period, Otrus, like many Phrygian cities, came under the rule of the Seleucid Empire and later the Attalid Kingdom of Pergamon, before being absorbed into the Roman Empire. In the Roman period, the city was part of the province of Asia and later Phrygia Pacatiana, under the administrative restructuring of the empire. Otrus was likely involved in the agricultural economy of Phrygia, producing grain, wine, and other staples of the region. The city also minted its own coins, which were an important source of information for



124 PHRYGIA. Synnada. Pseudo-autonomous.(Late 1st or early 2nd century). Ae. Obv : Head of Tyche right, wearing mural crown. Rev : CYNNAΔΕΩΝ. Athena, helmeted, standing left holding unclear objekt (?) and spear and shield. Condition : The coin is in good condition with a dark gray patina. The details are visible with some wear, and the patina gives it an aged and textured appearance. Good very fine. Material : Bronze. Axis : 12h Weight : 4.42 gr Diameter : 17 mm

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125 CARIA. Trapezopolis. Julia Domna.(Augusta, 193-217). Ae. Obv : ΙΟΥΛΙΑ ΔΟΜΝΑ ΣΕΒΑΣ. Braped bust right. Rev : ΤΡΑΠΕΖΟΠΟΛΕΙΤΩΝ ΕΠΙ ΑΡ ΑΠΟΛΛΩΝΙΟΥ. Tyche standing left, holding corn-ears, rudder and cornucopiae. Imhoof KM 5. Condition : The coin is in good condition with a dark gray patina. The details on both sides are clear, with minor surface wear, and the inscriptions are still readable. The patina gives it a subdued, aged appearance. Good very fine. Material : Bronze. Axis : 6h Weight : 13.21 gr Diameter : 27 mm This coin features Tyche, the Greek goddess of fortune, destiny, and prosperity. Tyche is depicted standing to the left, holding a bunch of corn-ears in one hand, symbolizing agricultural abundance and fertility, and a rudder in the other, representing her control over fate and navigation. She also holds a cornucopia, or "horn of plenty," which is a common symbol of wealth and prosperity. Tyche was a popular deity in many Hellenistic cities, often seen as the protector of the city's fortune and prosperity. Her presence on coins like this one emphasizes the city's hope for continued good fortune and success. This imagery is particularly associated with city-states that personified Tyche as their guardian, linking her to the prosperity and fate of their population. The overall design, with the symbols of wealth and control over destiny, would have been a reassuring message for the city's inhabitants, reflecting their desire for stability and growth.

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126 CARIA.Alabanda.Caracalla(197-217).Ae. Obv : AV K M AVR ANTWNINOC. Draped, cuirassed and laureate bust right. Rev : ALABAN - DEWN. Apollo standing en face, holding bird and palm branch; lyre set on cippus to right. BMC 39. EX BIGA. Condition : This coin shows noticeable wear, with both the obverse and reverse designs partially worn, though key details remain visible. The patina is a mix of green and brown hues, suggesting long-term exposure to the elements. The surface shows signs of oxidation, adding depth and texture to the coin, enhancing its historical character and authenticity.Very fine. Material : Bronze. Axis : 6h Weight : 7.54 gr Diameter : 26 mm

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127 CARIA. Trapezopolis. Pseudo-autonomous.(2nd-3rd centuries).Ae. Obv : ΚΛΑΥΔΙΟC ΟΡΟΝΘΗC. Laureate head of Apollo right. Rev : ΤΡΑΠΕΖΟΠΟΛΙΤΩΝ. Draped bust of Mên right, wearing phrygian cap. SNG Fitzwilliam 4739. Condition : The coin is in good condition with a dark patina that highlights some of the raised details. The surfaces show moderate wear and the patina adds depth to the design, giving it a slightly aged appearance. Some areas display lighter tones due to wear.Very fine. Material : Bronze. Axis : 6h Weight : 3.23 gr Diameter : 14 mm

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128 LYCIAN LEAGUE. Augustus.(27 BC-AD 14). Drachm. Rev : A-Y. Bare head right. Obv : M-A. lyre; tripod in right field. RPC I 3308. Condition : The coin is in good condition, with visible surface scratches but no significant wear. It has a light gray patina that gives it a soft, matte appearance, which highlights the design without obscuring any of the details. Extremely fine. Material : Silver. Axis : 12h Weight : 3.51 gr Diameter : 18 mm

The lyre is a stringed instrument widely used in ancient times, particularly significant in Greek and Roman cultures, and often played by poets, bards, and during religious ceremonies. In Greek mythology, the lyre was said to be invented by the god Hermes. He crafted the instrument using a tortoise shell and ox sinew, then gifted it to the god Apollo. Apollo played the lyre alongside the Muses, who were the inspirations for poetry and music, affecting both gods and mortals alike. As a result, the lyre became a symbol of music, poetry, and the arts. The lyre was a small, portable instrument. It usually had several strings, and its strings could be plucked by hand or with a plectrum. The lyre often had a U-shaped frame with strings stretched across the two sides. The number of strings varied by time and region, but it generally had between five and seven strings. Its sound was soft and soothing, making it suitable for personal performances and musical gatherings in small groups. The lyre had a wide range of uses. In ancient Greece, educated individuals were expected to learn how to play the lyre as part of their musical education. The instrument was particularly favored by bards who recited Homer's epics and lyric poetry. In religious ceremonies, the lyre was frequently used to accompany hymns and songs offered to the gods. It was also commonly played during social gatherings, banquets, and feasts. During the Roman era, the lyre continued to be an important instrument. The Romans admired Greek culture, and this admiration extended to Greek music. Roman poets and bards adopted the Greek lyre to perform their literary works. The lyre also became part of Roman entertainment culture, with performers often playing it at gatherings. The significance of the lyre in ancient times was not only musical but also symbolic and mythological. Orpheus, a famous mythological figure known for enchanting both gods and creatures of the underworld with his music, played the lyre to perform these miraculous feats. The lyre also gave its name to the Lyra constellation in the sky, which according to myth, was placed in the heavens after Orpheus's death when his lyre was said to have been immortalized as a starry symbol. In conclusion, the lyre



129 PAMPHYLIA. Side. Valerian I.(253-260). Ae. Obv : ΑΥΤ ΚΑΙ ΠΟ ΛΙΚ ΟΥΑΛΕΡΙΑΝΟΝ ΣΕΒ, E. laureate, draped and cuirassed bust right. Rev : ΚΙΔΗΤΩΝ. Athena standing right, holding spear in right and thunderbolt in left; to right, shield and palm branch; to left, pomegranate. RPC X, — (unassigned; ID 62585); Watson 1766. Condition : The coin is in fair condition with a light brown patina. There is noticeable surface wear, and the details are somewhat worn but still recognizable. A countermark is visible on the obverse, adding to the coin's historical interest. Very fine. Material : Bronze. Axis : 11h Weight : 17.71 gr Diameter : 31 mm This coin features a depiction of Athena, the Greek goddess of wisdom, war, and strategic warfare. Athena is shown standing to the right, holding a spear in her right hand, symbolizing her martial prowess, and a thunderbolt in her left hand, representing her divine power and association with Zeus, her father. To Athena's right is a shield, another symbol of her protective nature, and a palm branch, often representing victory or peace. To the left of the figure, a pomegranate is depicted, which could symbolize fertility, life, or perhaps even a local symbol related to the region where the coin was minted. This design is typical of ancient coins that sought to emphasize the protective and militaristic role of Athena, a popular deity in both Greek and Roman cultures. The imagery also reflects Athena's dual role as a goddess of both war and wisdom, underscoring her balanced nature in both protecting and guiding the people.

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130 PISIDIA. Antioch. Caracalla.(198-217). Ae. Obv : IMP C M AVR ANTONI AV. Laureate head of Caracalla to right. Rev : ANTIOCH GENI COL CA. Tyche or female genius of the city standing left, holding branch and cornucopiae. Krzyzanowska 14-27. Condition : Good condition with minimal wear and a smooth surface. Good very fine. Material : Bronze. Axis : 11h Weight : 7.02 gr Diameter : 23 mm

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131 PISIDIA.Antioch.Severus Alexander.(222-235).Ae. Obv : IM SEV ALEXAN. Radiate, draped and cuirassed bust right. Rev : ANTIOCH COL ONI. She-wolf, right, looking back and feeding twins. RPC VI online 6596 (temporary); Krzyżanowska IV,7; BMC 65. Condition : The coin is in good condition with a dark green patina. The details are well-preserved, with only minimal wear, and the patina gives it an aged, textured appearance.Good very fine. Material : Bronze. Axis : 6h Weight : 2.46 gr Diameter : 15 mm The she-wolf (Lupa) is an iconic figure in Greco-Roman mythology, particularly associated with the foundation myth of Rome. This ancient symbol blends mythology, history, and art, and it represents themes of nurture, strength, and the divine protection of the Roman state.In Roman mythology, the most famous story involving the she-wolf centers around the legendary twin brothers Romulus and Remus the supposed founders of Rome. According to myth.Romulus and Remus were the sons of Rhea Silvia, a Vestal Virgin, and the god Mars. However, they were abandoned as infants by their great-uncle, Amulius, who had seized the throne of Alba Longa.The twins were left to die by the river Tiber, but they were saved by a she-wolf, known as Lupa in Latin. The she-wolf discovered the infants and cared for them in her den, providing them with milk and protecting them from harm.-Eventually, a shepherd named Faustulus found the twins and raised them with his wife. The twins grew up to overthrow Amulius and later founded the city of Rome, with Romulus becoming its first king. The she-wolf thus became a symbol of the nurturing and protective power of nature and divine providence, playing a key role in ensuring the survival of Rome's founders.While the she-wolf is specifically tied to the Roman myth of Romulus and Remus, its symbolism resonates with broader Greco-Roman themes.Nurturing Wildness The idea of wild animals nurturing humans appears in both Greek and Roman myths. The she-wolf, though a wild and potentially dangerous animal, provides care and protection to the human infants, symbolizing the unpredictable but vital forces of nature. Divine Intervention in the context of the myth, the intervention of the she-wolf was seen as an act of the gods, specifically Mars, ensuring the survival of his offspring. This idea aligns with Greco-Roman beliefs in divine protection and destiny shaping the lives of mortals.Political Symbolism over time, the image of the she-wolf became a powerful symbol of Rome itself. The city's origins were intertwined with the notion of survival, strength, and a special relationship with the gods. The Capitoline Wolf. a bronze statue of



132 PISIDIA.Antioch.Philip I Arab.(244-249).Ae. Obv : MP M IVL FILIPPVS P FEL A. Radiate, draped and cuirassed bust right. Rev : ANTHOS ANTIOCHI COL. River god Anthios reclining left, holding reed and cornucopia, resting on water urn. Condition : This coin displays a dark, almost black patina with lighter, earthen tones covering most of its surface. The contrast between the darker and lighter areas highlights the details of the inscriptions and figures, despite some wear. The patina suggests that the coin was buried or exposed to mineral-rich environments, leading to its uneven surface texture. Overall, the patina adds character, but the wear on the details indicates it has seen significant use over time. Good very fine. Material : Bronze. Axis : 6h Weight : 9.36 gr Diameter : 25 mm Anthios, also known as the river god Anthios, is one of the lesser-known deities from ancient Greek mythology. In classical mythology, river gods were often depicted as powerful beings who controlled the waters of their specific rivers, which were considered sacred and vital for life and fertility. Anthios fits into this pantheon of river gods, embodying the natural forces of water, particularly in relation to the river he personified. Although Anthios does not have as prominent a role as some of the more famous river gods like the god of the Nile or the god of the Achelous River, he shares similar characteristics with them. Like other river deities, he was considered a protector of his river's surroundings, ensuring that the lands remained fertile and provided for the people who lived nearby. Rivers were often vital for agricultural prosperity in ancient times, so the presence of a benevolent river god was seen as crucial for the sustenance of both crops and livestock. Anthios would have likely been depicted in a similar way to other river gods—often shown as a powerful figure with flowing hair and a muscular body, symbolizing the strength and energy of the river's current. In some depictions, river gods were portrayed with horns or wearing crowns made of reeds, further emphasizing their connection to the natural world. These gods were thought to dwell in the rivers themselves, governing their flow and the life that existed around them. The worship of river gods like Anthios was often localized. Communities that depended on a particular river for their water supply, irrigation, or transportation would offer sacrifices and prayers to their respective river deity in hopes of securing favorable conditions. A river god was believed to control not only the water flow but also aspects of fertility, weather, and natural disasters such as floods or droughts. Appeasing the river god was essential to ensure the well-being of the community. While



133 LYCAONIA.Barata.Philip I Arab. (244-249). Ae. Obv : AY KAI M IOYAI ΦΙΛΙΠΠΟΝ ΕΥΣΕ. Radiate, draped and cuirassed bust right. Rev : ΚΟΙΝΟΝ ΛΥΚΑΟ ΒΑΡΑΤΕΩΝ. Athena standing facing, head to left, holding patera in her right hand and spear in her left; at feet to left, eagle standing left; to right, shield. RPC VIII online 2968. Condition : Good condition with minor wear and smooth surfaces.Greenish-brown patina with rough texture.Good very fine. Material : Bronze. Axis : 6h Weight : 13.29 gr Diameter : 28 mm Barata was an ancient city located in the region of Lycaonia, part of the central Anatolian plateau in modern-day Turkey. Like many cities in Lycaonia, Barata's history reflects the broader geopolitical shifts that occurred in the region from the Hellenistic period through the Roman and Byzantine eras. Though not as famous as the larger cities in Asia Minor, Barata played a significant role in the local culture and economy of Lycaonia, contributing to the region's development and interactions with various empires. Lycaonia was a rugged and semi-arid region, known for its expansive plains and relative isolation compared to the coastal areas of Asia Minor. Barata, situated in this landscape, likely had its origins during the Hellenistic period following the conquests of Alexander the Great. After the fall of the Persian Empire, the region of Lycaonia came under the control of the Seleucid Empire, one of the successor states to Alexander's empire. During this time, cities like Barata were influenced by Hellenistic culture, though they retained many indigenous Anatolian characteristics. The Hellenistic influence on Barata can be seen in its urban planning, architecture, and the use of the Greek language for official inscriptions and documents. Like other cities in Lycaonia, Barata would have adopted elements of Greek culture, including the construction of public buildings such as theaters, temples, and marketplaces. However, the local population maintained their distinct Anatolian identity, resulting in a blending of cultures that characterized the region. Barata's importance grew further when Lycaonia became part of the Roman Empire. The Romans were known for their ability to integrate diverse regions into their empire, and Barata, like other cities in Lycaonia, was incorporated into the Roman provincial system. The city benefited from the extensive network of Roman roads that crisscrossed the region, linking Barata to other major cities such as Iconium (modern-day Konya) and Lystra. These roads facilitated trade and communication, allowing Barata to participate in the broader economic activities of the Roman world. The economy of Barata, like much of Lycaonia, was based



134 LYCAONIA.Dalisandus.Marcus Aurelius.(161-180).Ae. Obv : ΑΥΤΟΚ ΚΑΙΣ Α ΒΡΗ ΟΥΗΡΟC CΕΒ ΑΡΜ ΠΑΡ ΜΗ. Radiate-headed bust of Lucius Verus wearing cuirass and paludamentum, right. Rev : ΔΑΛΙCΑΝΔΕΩΝ ΚΟΙΝ ΛΥΚΑ. Zeus seated, left, holding patera. RPC IV.3 online 7237. Condition : Fine condition with visible details and slight discoloration.Reddish-brown patina with some roughness.Very fine. Material : Bronze. Axis : 11h Weight : 8.74 gr Diameter : 24 mm Dalisandus was an ancient city located in the region of Lycaonia, a central part of Asia Minor, which corresponds to modern-day Turkey. Lycaonia was a region known for its rugged terrain, expansive plains, and significant cultural influences from both the Hellenistic and Roman periods. Dalisandus, though not as famous as some of the larger cities in the region, played an important role as a local center of administration and culture. Its history reflects the broader patterns of interaction between the indigenous Anatolian peoples and the successive empires that ruled over this strategically important area. The city of Dalisandus likely dates back to the Hellenistic period, during which time Lycaonia came under the control of the Seleucid Empire following the division of Alexander the Great's empire. The city, like many others in the region, was influenced by Greek culture, especially in its urban layout, architecture, and the use of the Greek language. However, it retained many of its local traditions, as Lycaonia was known for its mixture of indigenous cultures with the overlay of Greek and later Roman practices. Dalisandus's significance grew when Lycaonia was absorbed into the Roman Empire. Under Roman rule, the city became part of the provincial system that helped integrate this remote region into the broader Roman world. Roads built by the Romans connected Dalisandus with other important cities in Lycaonia and beyond, facilitating trade and communication. The Roman influence in Dalisandus is evident in the remains of public buildings and infrastructure, such as aqueducts and baths, which were typical of Roman urban planning and engineering. Economically, Dalisandus likely benefited from its position in the fertile plains of Lycaonia. The region was known for agriculture, particularly the cultivation of grains and livestock, which were essential to both local sustenance and trade. The city would have functioned as a market hub where local goods were exchanged, and it may have participated in wider trade networks that connected it to the major cities of Asia Minor and the Mediterranean. Religiously, Dalisandus, like much of Lycaonia, was a place where different



135 LYCAONIA.Iconium.Gallienus.(253-268).Ae. Obv : IMP C P LI GALLIENVS AV. Diademed, draped and cuirassed bust right. Rev : ICONIENSIVM COL, S R. She-wolf right suckling twins; to left, fig tree; harpa (?) in ex. RPC X, — (unassigned; ID 61460). EX BIGA. Condition : This coin is in a moderately worn condition with a greenish-brown patina. The details on the obverse and reverse are still visible, though some fine features have been smoothed by wear. The patina indicates oxidation typical of bronze or copper-based coins, and adds character to its surface, giving it a historical and aged appearance.Good very fine. Material : Bronze. Axis : 6h Weight : 17.24 gr Diameter : 30 mm Iconium, located in the ancient region of Lycaonia, is one of the most historically significant cities of Asia Minor, situated in what is now modern-day Konya, Turkey. The city's history spans millennia, from its origins in the Hittite period through its prominence in the Roman and Byzantine eras, and later as a central city in the Seljuk Empire. Throughout its long history, Iconium has been a crossroads of various cultures, religions, and empires, reflecting the diverse and dynamic nature of Anatolia. The city of Iconium has ancient roots, with evidence of settlement dating back to the Hittites around the 2nd millennium BCE. Its location in the central Anatolian plateau made it a key city for various peoples, including the Phrygians, Lydians, and eventually the Persians. During the Persian Achaemenid Empire, Iconium was an important stop along the Royal Road, which connected Sardis in Lydia to the Persian heartland. This route facilitated trade and communication, making Iconium an important node in the network of cities across the empire. Following the conquests of Alexander the Great in the late 4th century BCE, Iconium came under Hellenistic influence. Although not as heavily Hellenized as some coastal cities, Greek culture still permeated the region. Iconium maintained much of its local identity during this period but was influenced by the Greek language, urban planning, and administrative practices. The city was part of the Seleucid Empire after Alexander's death but eventually became more independent, enjoying a degree of autonomy before it came under Roman influence. In 25 BCE, under the reign of Emperor Augustus, Lycaonia, including Iconium, became part of the Roman Empire. Iconium flourished under Roman rule, as the empire brought stability, infrastructure, and trade opportunities. It was given the status of a Roman colony, which granted the city certain privileges, including local governance, tax benefits, and the right to mint coins. Roman colonies like Iconium were



136 CAPPADOCIA.Hierapolis.(Comana).Nero.(54-68).Ae. Obv : ΝΕΡΩΝΟΣ ΚΛΑΥΔΙΟΥ ΚΑΙΣΑΡΟΣ ΣΕΒΑΣΤΟΥ. Laureate head right. Rev : ΕΡΟΠΟΛΙΤΩΝ ΤΩΝ ΠΡΟΣ ΤΩ ΣΑΡ, Β. Mountain. Ganschow 1102; RPC I online 3661. Condition : Fine condition with visible wear, showing detailed designs.Light green patina with a slight sheen.Very fine. Material : Bronze. Axis : 12h Weight : 5.79 gr Diameter : 20 mm Hierapolis, also known as Comana in Cappadocia, was an ancient city located in central Anatolia, modern-day Turkey. This city held significant religious, cultural, and political importance, especially due to its famous temple dedicated to Ma, the ancient Anatolian mother goddess. As a center of worship, Hierapolis (Comana) was one of the most important religious sanctuaries in the region, rivaling other famous sacred sites in Asia Minor. The city of Comana was part of the broader Cappadocian region, which was characterized by its rugged terrain and strategic location, serving as a crossroads between the eastern and western parts of the ancient world. The city's religious significance predated the Hellenistic period, with its temple to the goddess Ma being central to its identity. Ma was a warlike mother goddess, associated with fertility, earth, and battle, and her cult was deeply rooted in the indigenous traditions of the area, long before the influence of Greek and Roman culture took hold. Comana's temple complex was vast, and its priesthood was highly influential, both politically and economically. The high priest of the temple wielded significant power, often on par with local rulers. The religious activities in Comana attracted large numbers of devotees, and the temple played a central role in the city's economy. The area around the temple was home to a large community of temple servants, priests, and sacred prostitutes, all of whom were involved in the rituals and ceremonies dedicated to the goddess. These sacred workers formed a substantial population in Comana, and the temple lands were extensive, giving the sanctuary immense wealth and influence in the region. The Hellenistic period saw the rise of the Seleucid Empire following the death of Alexander the Great, and Comana came under Seleucid control. The city's religious traditions were preserved, but Greek culture began to blend with the existing Anatolian practices. Greek gods were often syncretized with local deities, and Ma, the mother goddess, was associated with Greek deities like Cybele and even Ares due to her martial nature. This blending of cultures was typical of the Hellenistic period, where local traditions were maintained alongside the dominant Greek influence. During the Roman period, Comana continued to thrive



137 CAPPADOCIA.Caesarea.Vespasian.(69-79).Hemidrachm. Obv : ΑΥΤΟΚΡ ΚΑΙCΑΡ ΟΥΕCΠΑCΙΑΝΟC CΕΒΑ. Laureate head right. Rev : Nike advancing right, wreath in right hand, palm in left hand. RPC II online 1659. Condition : Good condition with a nice patina and visible inscriptions.Good very fine. Material : Silver. Axis : 12h Weight : 1.66 gr Diameter : 14 mm

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138 CAPPADOCIA.Caesarea.Domitian.(81-96).Didrachm. Obv : ΑΥΤ ΚΑΙ ΔΟΜΙΤΙΑΝΟC CΕΒΑCΤΟC ΓΕΡΜ. Laureate head right. Rev : ΕΤΟ ΙΓ. Mount Argaeus; on summit, radiate figure standing left, globe in right hand, sceptre in left hand. Ganschow 90a; RPC II online 1672. Condition : Good condition with minor scratches but clear details.Good very fine. Material : Silver. Axis : 6h Weight : 6.18 gr Diameter : 21 mm

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139 CAPPADOCIA.Caesarea.Trajan .(98-117).Drachm. Obv : ΑΥΤ ΚΑΙC ΝΕΡ ΤΡΑΙΑΝΟC CΕΒ ΓΕΡΜ. Laureate head right. Rev : ΔΗΜ ΕΞ ΥΠΑΤ Β. Eleutheria standing left, holding pileus in right and rod in left RPC III online 2987. Condition : Fair condition, showing signs of oxidation and some corrosion.Very fine. Material : Silver. Axis : 6h Weight : 2.89 gr Diameter : 18 mm

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140 CAPPADOCIA. Caesarea. Hadrianus (117-138). Hemidrachm. Obv : ΑΥΤΟ ΚΑΙC ΤΡΑΙ ΑΔΡΙΑΝΟC CΕΒΑCΤ. Laureate bust right, slight drapery on far shoulder. Rev : ΕΤ Δ. Mount Argaeus surmounted by nude male figure (Helios?) holding globe and sceptre. Sydenham, Caesarea 258; SNG von Aulock 6411. EX BIGA. Condition : The coin is in moderately good condition with a pale silver patina, showing some areas of wear, particularly on the reverse. The obverse features a well-preserved portrait, with visible details around the face and headgear. The surface has a slightly uneven texture, with some tarnishing around the edges, but the inscriptions remain legible. The patina is light, giving the coin a soft, aged appearance while still retaining some shine. Very fine. Material : Silver. Axis : 12h Weight : 1.59 gr Diameter : 17 mm

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141 CAPPADOCIA. Tyana. Hadrian. (117-138). Ae. Obv : ΑΥΤΟ ΚΑΙ ΤΡ ΑΔΡΙΑΝΟC CΕΒΑCΤ. Laureate head right. Rev : ΤΥΑΝΕΩΝ Τ ΠΡ ΤΑ ΙΕΡ ΑCΥ ΑΥΤ / ΕΤ - Κ. Harpa with severed head of Medusa as hilt. RPC III, 2956A. Condition : Good very fine. Material : Bronze. Weight : 3.17 gr Diameter : 17 mm

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142 CAPPADOCIA. Caesarea. Antoninus Pius. (138-161). Ae . Obv : ΑΥΤ ΚΑΙCΑΡ ΑΝΤΩΝΙΝΟC. laureate head of Antoninus Pius, right. Rev : Ε Ζ (Z may be reversed); kalathos on tripod, containing five ears of corn. RPC IV.3, 8027 (temporary). Condition : Good very fine. Material : Bronze. Weight : 6.42 gr Diameter : 20 mm

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143 CAPPADOCIA. Caesarea. Commodus.(177-192). Ae. Obv : AVT M AVP KOMO ANTΩNINOC. Laureate, draped and cuirassed bust right. Rev : ΜΗΤΡΟΠΟ ΚΑΙΣΑΡΕΙΑΣ ΕΤ Ι. Altar surmounted by sacred image of Mount Argaeus. RPC IV.3 online 10081 (temporary). EX BIGA. Condition : The coin is in worn condition, with details on both sides smoothed over time. The patina exhibits a dark green hue, typical of bronze coins aged with oxidation. Some encrustations are also visible, giving the coin a more rugged, antique appearance.Very fine. Material : Bronze. Axis : 12h Weight : 16.95 gr Diameter : 30 mm



144 CAPPADOCIA. Caesarea. Diadumenian.(Caesar, 217-218). Ae. Obv : M OΠ ΔΙΑΔΟΥ ΑΝΤΩΝΕΙΝΟC. Bare-headed, draped and cuirassed bust right. Rev : ΜΗΤΡΟΠ ΚΑΙCΑΡΙ / ΕΤ Β. Four grain ears set on table; mount Argaeus below. SNG Fitzwilliam 5478. Condition : Good very fine. Material : Bronze. Axis : Weight : 7.66 gr Diameter : 23 mm Diadumenian was a Roman imperial figure who briefly held the title of Caesar and later Augustus during the turbulent period of the Roman Empire known as the Crisis of the Third Century. Born around 208 AD, his full name was Marcus Opellius Antoninus Diadumenianus, and he was the son of the Roman emperor Macrinus, who ruled from 217 to 218 AD. Diadumenian's life and reign were short-lived, as his father's rule was cut short after a rebellion led by the future emperor Elagabalus. Diadumenian's father, Macrinus, was a former praetorian prefect who rose to power following the assassination of the notorious emperor Caracalla. After Macrinus became emperor, he named Diadumenian Caesar in 217 AD, when the young boy was just nine years old, marking him as his heir. Diadumenian also received the name "Antoninus," an attempt by Macrinus to associate his son with the popular Antonine dynasty, specifically Marcus Aurelius and Caracalla, to gain legitimacy and popular favor. Although still very young, Diadumenian was briefly given responsibilities in the administration of the empire alongside his father. However, Macrinus' reign faced numerous challenges, particularly with the military. Macrinus had made several unpopular decisions, such as cutting military pay and withdrawing from certain military campaigns, which weakened his support among the Roman legions. In 218 AD, a rebellion broke out, led by Julia Maesa, the grandmother of Elagabalus, who sought to place her grandson on the throne. Macrinus, facing growing opposition and lacking the support of the military, sent Diadumenian to the eastern provinces to seek refuge and possibly to gather support. To bolster Diadumenian's standing and strengthen the loyalty of his supporters, Macrinus elevated him to the rank of Augustus, giving him the title of co-emperor in a last-ditch effort to secure the dynasty's survival. However, the rebellion quickly gained momentum, and Macrinus was defeated in battle by the forces of Elagabalus. After Macrinus' defeat and execution, Diadumenian's fate was sealed. While fleeing toward the Parthian Empire, where he sought refuge, Diadumenian was captured and executed in 218 AD, just a few months after being declared Augustus. He was only around 10 years old at the time of his death. Despite his brief reign, Diadumenian's legacy lives



145 CAPPADOCIA.Caesaraea.Geta.(Caesar, 198-209).Drachm.

Obv : Λ CΕΠΤΙ ΓΕΤΑC ΚΑΙ. Bare-headed, draped and cuirassed bust of Geta to right. Rev : ΜΗΤΡΟ ΚΑΙCΑΡ / ΕΤ ΙΑ. Mount Argaeus surmounted by star. Henseler 634. Condition : The coin is in good condition with well-preserved details. The patina shows a light silver-gray tone, with slight wear that enhances the visibility of the raised features, particularly on the portrait and symbols. The surfaces appear smooth, with a gentle sheen.Good very fine.

Material : Silver. Axis : 1h Weight : 3.14 gr Diameter : 17 mm

Geta, formally known as Publius Septimius Geta, was a Roman emperor who reigned alongside his brother Caracalla and father Septimius Severus during the Severan dynasty. He was born on March 7, 189 AD, and was the younger son of Septimius Severus and Julia Domna, both of whom played influential roles in the political and military affairs of the Roman Empire. Geta's life and reign were marked by intense family conflict, particularly with his brother Caracalla, which ultimately led to his tragic end. Geta was made Caesar (a junior title for heirs to the throne) by his father in 198 AD, shortly after Septimius Severus had consolidated his power and declared Caracalla as co-emperor. Geta's early years were spent in the court, where he received an education fitting for an imperial prince, focusing on rhetoric, philosophy, and statecraft. His upbringing was deeply influenced by his mother, Julia Domna, who was known for her intelligence and political acumen. As a result, Geta was often involved in administrative matters and public duties, although he was overshadowed by his older brother, Caracalla. The relationship between Geta and Caracalla was fraught with tension from an early age. The brothers were deeply competitive, and their rivalry only intensified as they grew older. Septimius Severus, aware of the hostility between his sons, tried to maintain peace by sharing power equally between them. When Septimius Severus died in 211 AD during a military campaign in Britain, he left the empire to both Geta and Caracalla, hoping that they would rule together as co-emperors. However, the power-sharing arrangement proved to be disastrous. The brothers' rivalry quickly escalated into open conflict, and it became clear that they could not rule the empire together. They divided the imperial palace into separate sections and maintained different court officials and military commanders, with each brother trying to consolidate his own power base. There were even discussions about splitting the empire into two, with Geta ruling the eastern provinces and Caracalla ruling the west. but this plan never materialized. In December 211 AD. the



146 CAPPADOCIA. Caesarea. Diadumenian.(Caesar, 217-218).
Ae. Obv : Μ ΟΠΕΛ ΑΝ ΔΙΑΔΟΥ, bare-headed and draped bust to
right. Rev : ΜΗΤΡΟ ΚΑΙΣΑ. Distyle temple with agalma of Mount
Argaeus within; ΕΤ Β (date) in exergue. Condition : Material :
Bronze. Axis : Weight : 5.38 gr Diameter : 16 mm



147 CAPPADOCIA. Caesarea. Gordian III.(238-244). Ae. Obv : AV K M ANT ΓΟΡΔΙΑΝΟC. Laureate and draped bust right. Rev : ΜΗΤΡΟ ΚΑΙC Β Ν. Agalma of Mount Argaeus placed on altar inscribed, ENTIX; ΕΤΑ in exergue. RPC VII.2, 3351; Ganschow 883b-e, 885a; Bland 1996, 123-126. EX BIGA. Condition : The coin is in good condition, featuring a brownish-green patina with hints of bronze shining through. The patina is stable, giving the coin a well-preserved appearance despite its age. Some areas show light wear, but the details on both the portrait and reverse design remain clear. The inscriptions are also visible, enhancing the overall appeal of the coin. Extremely fine. Material : Bronze. Axis : 12h Weight : 10.37 gr Diameter : 26 mm During the reign of Gordian III (238-244 CE), Caesarea, the capital of the Roman province of Cappadocia, enjoyed a prominent status as one of the most significant cities in the eastern part of the Roman Empire. Caesarea, located in central Anatolia near present-day Kayseri, was a major urban center known for its economic, political, and cultural importance. Under Gordian III, the city held the distinction of being a **neokoros** twice, an honor that underscored its religious and civic prominence within the Roman provincial system. The title of **neokoros** was awarded to cities that had the privilege of maintaining an imperial cult temple, reflecting their loyalty and importance to the emperor. Caesarea's status as a double **neokoros** meant that it had been recognized twice for its role in supporting the Roman imperial cult, which was a key aspect of maintaining political stability and imperial unity in the provinces. As a center for the worship of the emperor, Caesarea was responsible for organizing festivals, maintaining temples dedicated to the imperial family, and promoting Roman values throughout the province. This recognition not only reinforced the city's loyalty to the emperor but also increased its prestige, attracting visitors and pilgrims to its temples. During this period, Caesarea was also a well-fortified city, with substantial defensive walls that protected it from external threats. The city's fortifications were a reflection of its strategic importance in the Roman defense system, especially given its proximity to the eastern frontiers of the empire, where Rome frequently faced threats from the Parthian and Sassanian Empires. The walls of Caesarea were a crucial part of its infrastructure, ensuring the safety of its inhabitants and solidifying its position as a bastion of Roman power in the region. The reference to the "fourth year of ENTIX" likely pertains to the era of the city's civic calendar or local system of dating. Many



148 CAPPADOCIA. Tyana.(1st century BC).Ae. Obv : Bull standing right. Rev : TVANЄWN. Zeus seated left on throne, holding sceptre and patera. SNG Copenhagen 315; Lindgren I 1734 var. Condition : Material : Bronze. Axis : Weight : 2.39 gr Diameter : 14 mm Tyana, an ancient city in the region of Cappadocia, was located near the Taurus Mountains in what is now modern-day Kemerhisar in Turkey. It held great strategic and cultural importance throughout its long history, particularly due to its position along major trade and military routes that connected central Anatolia with the Mediterranean and Mesopotamian regions. Tyana's origins stretch back to the Hittite period, when it was known as Tuwanuwa, a significant city in the Hittite Empire. Its location near the Cilician Gates, a crucial mountain pass through the Taurus range, made it a key point of control for any power seeking to dominate trade and military movements between Anatolia and the wider ancient Near East. This strategic significance persisted through subsequent eras, with Tyana playing a pivotal role under various empires, including the Persian, Hellenistic, and Roman. During the Hellenistic period, Tyana came under the influence of the Seleucid Empire following the conquests of Alexander the Great. It became part of the Seleucid territory but later gained further prominence during the Roman period. In the 1st century CE, Tyana flourished as part of the Roman Empire, benefiting from the empire's vast network of roads and the Pax Romana, which facilitated trade and communication across the region. One of the most famous figures associated with Tyana is Apollonius of Tyana, a philosopher and mystic of the 1st century CE. Apollonius gained widespread fame for his teachings, which focused on ethics, the divine, and the mysteries of life. He was known for his ascetic lifestyle and was often compared to figures like Pythagoras and even Jesus Christ by some later writers. His association with Tyana brought the city further fame as a center of intellectual and philosophical activity. Under Roman rule, Tyana continued to thrive, and its infrastructure was improved, with Roman architecture, baths, and temples built in the city. Tyana also became an important administrative center in the region, and its wealth was bolstered by its location on vital trade routes. The city's proximity to fertile plains and access to water sources from the nearby mountains contributed to its economic stability, allowing it to be a prominent urban center in Cappadocia. In the Byzantine period, Tyana remained significant as a military outpost due to its strategic location near the eastern frontiers of the empire. It became part



149 CILICIA. Anazarbus. Tranquillina.(241-244).Ae. Obv : CABEINIA TPANKYΛΛEINA AYΓ. Diademed and draped bust right. Rev : ANAZAPBOY ENΔOΞ MHTPOΠOΛE, ET AEC. Draped bust of Selene in front of crescent and seven stars. RPC VII.2, 3191. EX BIGA. Condition : This coin is in fair condition with a rough, greenish-brown patina covering the surface. Some areas show reddish-brown patches, indicating oxidation or wear over time. The details of the figures and inscriptions are partially worn but still visible. Very fine. Material : Bronze. Axis : 12h Weight : 12.69 gr Diameter : 25 mm Anazarbus, an ancient city located in the Cilicia region of southeastern Anatolia, now in modern-day Turkey, was one of the most important cities of ancient Cilicia. Known for its strategic location on the Cilician plain near the Ceyhan River, the city played a significant role in the political, military, and cultural life of the region throughout antiquity and the medieval period. The city's long history is marked by its rise under Roman rule, its prominence in Byzantine times, and its survival through periods of Arab, Crusader, and Armenian control. Anazarbus, also known as Caesarea ad Anazarbus in Roman times, was originally founded by the indigenous peoples of Cilicia before becoming a Hellenistic settlement. During the Seleucid era in the 3rd century BCE, the city started to gain importance, but its real ascent came during the Roman Empire. Under Roman rule, Anazarbus flourished, benefiting from its location along key trade routes that connected the Mediterranean coast with the interior of Asia Minor and the broader eastern provinces of the Roman Empire. The city gained its Roman name, Caesarea ad Anazarbus, after the Roman emperor Augustus granted it special status. Like other cities that adopted the name "Caesarea," this reflected the city's loyalty to Rome and its importance within the empire. During this period, Anazarbus became a prosperous city with a wealth of public buildings, monuments, baths, temples, and an impressive aqueduct system. Roman urban planning transformed the city, which became known for its grand architecture, including a theater, stadium, and city walls, all of which showcased Roman engineering prowess. Anazarbus was strategically located in the Cilician plain, which was a fertile agricultural area and a crucial part of the Roman Empire's grain supply network. Its proximity to the mountains of the Taurus range also gave it control over important passes, particularly the Cilician Gates, which connected central Anatolia to the Mediterranean coast. This made Anazarbus not only a center of trade but also a critical military stronghold, allowing it to defend



150 CILICIA. Anazarbus. Valerian I.(253-260). Ae. Obv : AVT K OVAΛEPIANOC. Radiate, draped and cuirassed bust of Valerian right. Rev : ANASAPBOV MHT ET BOC Γ Γ - A M K. Draped bust of Selene right, set upon crescent. SNG BN 2147-2148; SNG Levante 1527. EX BIGA. Condition : The coin is in relatively good condition, displaying a greenish-brown patina with some patches of reddish toning across the surface. The patina suggests natural aging and oxidation, common in ancient coins. The details of the design are visible, though some parts exhibit wear, particularly around the edges, likely due to circulation. The patina adds a layer of historical authenticity and character to the coin. Good very fine. Material : Bronze. Axis : 6h Weight : 9.17 gr Diameter : 24 mm Anazarbus, an ancient city located in the Cilicia region of southeastern Anatolia, now in modern-day Turkey, was one of the most important cities of ancient Cilicia. Known for its strategic location on the Cilician plain near the Ceyhan River, the city played a significant role in the political, military, and cultural life of the region throughout antiquity and the medieval period. The city's long history is marked by its rise under Roman rule, its prominence in Byzantine times, and its survival through periods of Arab, Crusader, and Armenian control. Anazarbus, also known as Caesarea ad Anazarbus in Roman times, was originally founded by the indigenous peoples of Cilicia before becoming a Hellenistic settlement. During the Seleucid era in the 3rd century BCE, the city started to gain importance, but its real ascent came during the Roman Empire. Under Roman rule, Anazarbus flourished, benefiting from its location along key trade routes that connected the Mediterranean coast with the interior of Asia Minor and the broader eastern provinces of the Roman Empire. The city gained its Roman name, Caesarea ad Anazarbus, after the Roman emperor Augustus granted it special status. Like other cities that adopted the name "Caesarea," this reflected the city's loyalty to Rome and its importance within the empire. During this period, Anazarbus became a prosperous city with a wealth of public buildings, monuments, baths, temples, and an impressive aqueduct system. Roman urban planning transformed the city, which became known for its grand architecture, including a theater, stadium, and city walls, all of which showcased Roman engineering prowess. Anazarbus was strategically located in the Cilician plain, which was a fertile agricultural area and a crucial part of the Roman Empire's grain supply network. Its proximity to the mountains of the Taurus range also gave it control over important passes, particularly the Cilician Gates, which connected



151 CILICIA. Anazarbus. Valerian I. (253-260). Ae. EX BIGA. Condition : This coin is in fair condition, with moderate surface wear visible on both sides. The patina is a dark brownish-green, indicative of oxidation over time. Some areas show signs of natural corrosion, but the main details of the design are still visible despite the age of the coin. Good very fine. Material : Bronze. Axis : 6h Weight : 13.48 gr Diameter : 27 mm Anazarbus, an ancient city located in the Cilicia region of southeastern Anatolia, now in modern-day Turkey, was one of the most important cities of ancient Cilicia. Known for its strategic location on the Cilician plain near the Ceyhan River, the city played a significant role in the political, military, and cultural life of the region throughout antiquity and the medieval period. The city's long history is marked by its rise under Roman rule, its prominence in Byzantine times, and its survival through periods of Arab, Crusader, and Armenian control. Anazarbus, also known as Caesarea ad Anazarbus in Roman times, was originally founded by the indigenous peoples of Cilicia before becoming a Hellenistic settlement. During the Seleucid era in the 3rd century BCE, the city started to gain importance, but its real ascent came during the Roman Empire. Under Roman rule, Anazarbus flourished, benefiting from its location along key trade routes that connected the Mediterranean coast with the interior of Asia Minor and the broader eastern provinces of the Roman Empire. The city gained its Roman name, Caesarea ad Anazarbus, after the Roman emperor Augustus granted it special status. Like other cities that adopted the name "Caesarea," this reflected the city's loyalty to Rome and its importance within the empire. During this period, Anazarbus became a prosperous city with a wealth of public buildings, monuments, baths, temples, and an impressive aqueduct system. Roman urban planning transformed the city, which became known for its grand architecture, including a theater, stadium, and city walls, all of which showcased Roman engineering prowess. Anazarbus was strategically located in the Cilician plain, which was a fertile agricultural area and a crucial part of the Roman Empire's grain supply network. Its proximity to the mountains of the Taurus range also gave it control over important passes, particularly the Cilician Gates, which connected central Anatolia to the Mediterranean coast. This made Anazarbus not only a center of trade but also a critical military stronghold, allowing it to defend against invasions from the east and control movements through the Taurus Mountains. During the Byzantine period, Anazarbus retained its prominence as a regional center. It



152 CILICIA. Augusta. Livia.(14-29). Ae. Obv : Draped bust right. Rev : AVΓOVCTANΩN. Capricorn right, with globus between forehooves; star above. RPC I online 4007; Ziegler 858-560; SNG France 1891. EX BIGA. Condition : This coin is in fair condition with noticeable wear on the surface. The patina is a greenish-brown color, typical of ancient bronze coins, showing some corrosion, especially near the portrait. Despite this, the details, such as the figure and inscriptions, are still relatively visible, though worn. The patina gives the coin an antique look, with some roughness around the edges due to age. Very fine. Material : Bronze. Axis : 12h Weight : 3.16 gr Diameter : 16 mm Augusta, a city in the region of Cilicia, was an important settlement in ancient southeastern Anatolia, located in what is now modern-day Turkey. Cilicia, known for its strategic position along the Mediterranean coast, served as a key link between the eastern and western parts of the ancient world. The region was rich in fertile plains and rugged mountains, and its cities played significant roles in trade, military campaigns, and cultural exchanges. Augusta, like many other cities in the region, reflected these aspects of Cilician life, marked by its political, military, and economic importance. The city of Augusta likely rose to prominence during the Roman period. It was not uncommon for cities to take the name "Augusta" in honor of the emperor Augustus or to signify loyalty to the Roman imperial family. This practice was part of the broader Roman strategy of integrating the provinces into the empire through the promotion of Roman culture, religion, and governance. Cities that bore the name Augusta were often centers of Roman administration, trade, and military activity, indicating their importance within the empire. Under Roman rule, Cilicia became a major center for trade and commerce, with Augusta benefiting from its location near key maritime and land routes. The Mediterranean coast allowed for easy access to seafaring trade, while the city's proximity to the Cilician Gates, a pass through the Taurus Mountains, provided a crucial land route connecting the Anatolian plateau to Syria and beyond. Augusta would have been involved in the export of goods such as olive oil, wine, and textiles, as well as in the import of luxury items from the eastern Mediterranean and beyond. The region was also known for its timber and naval resources, which were essential for shipbuilding and military purposes. As a Roman city, Augusta would have featured typical Roman urban infrastructure, including public baths, a forum, temples, and possibly an amphitheater or theater for public entertainment. The



153 CILICIA. Diocaesarea. Pseudo-autonomous. Time of Antoninus Pius (138-161). Ae. Obv : ΑΔΡΙΑΝΩΝ. Draped bust of Hermes right, with caduceus over shoulder. Rev : ΔΙΟΚΑΙΣΑΡΕΩΝ. Two bunches of grapes on vine. RPC IV online 6207. EX BIGA. Condition : The coin is in fair condition with a dark brown patina that has developed over time. The surface shows some wear, especially around the edges, with minor corrosion visible in certain areas. Despite the aging, the coin's details are still distinguishable, particularly the portrait and reverse design, though some inscriptions may be worn or faded. The patina adds an authentic aged appearance to the coin. Very fine. Material : Bronze. Axis : 12h Weight : 2.93 gr Diameter : 16 mm Diocaesarea, an ancient city in Cilicia, was located in what is now modern-day Turkey. Known for its impressive ruins and rich historical background, the city was originally named Olba and was later renamed Diocaesarea during the Roman period in honor of the emperor. Its history spans several centuries, during which it served as an important political, religious, and economic center in the region of Rough Cilicia, a mountainous and rugged area along the southeastern coast of Anatolia. The origins of the city can be traced back to the Hellenistic period when it was known as Olba. The city was part of the Kingdom of Cilicia and later came under the control of the Seleucid Empire. Olba was closely linked to the nearby sanctuary of Zeus Olbius, a significant religious site that played a central role in the region's cultural and religious life. The city had a strong connection to the priesthood, with the high priests of Zeus wielding considerable political influence over Olba and the surrounding region. During the Roman period, Olba was renamed Diocaesarea, a name that reflected both its connection to the emperor (*Caesar*) and the city's religious significance. The renaming was likely part of a broader Roman policy of integrating local cities into the empire by honoring the Roman emperor, in this case, possibly Augustus or one of his successors. The city's status as Diocaesarea signified its importance within the Roman provincial system, both as a political center and as a hub of imperial worship, particularly the imperial cult, which was common in cities throughout the Roman Empire. Diocaesarea was known for its impressive architectural and urban development during the Roman period. The city had a well-developed infrastructure, including a theater, temples, and public buildings, many of which were constructed with the support of wealthy patrons and Roman governors. One of the most notable features of Diocaesarea was the Temple of Zeus, which was an important



154 CILICIA.Flaviopolis.Domitian.(81-96).Ae. Obv : ΔΟΜΕΤΙΑΝΟC ΚΑΙCΑΡ. laureate head of Domitian right; Countermarked helmeted head of Athena right in incuse rectangle. Rev : ΕΤΟΥC ΖΙ ΦΛΑΥΙΟΠΟΛΕΙΤΩΝ. Tyche seated on throne, right, holding two corn-ears; at her feet, river god. RPC II online 1758. EX BIGA. Condition : This coin exhibits significant wear, with details being smooth and less distinct. The patina has a greenish hue, indicating a bronze composition that has undergone oxidation over time. The surface is relatively uniform, suggesting a stable environmental exposure.Very fine. Material : Bronze. Axis : 11h Weight : 7.01 gr Diameter : 22 mm Flaviopolis was an ancient city located in the region of Cilicia, in what is now southern Turkey. It was likely founded during the Roman period, as its name "Flaviopolis" suggests a connection to the Flavian dynasty, which ruled the Roman Empire from 69 to 96 CE. The city was part of Cilicia, a historically significant region known for its strategic location along the Mediterranean coast and its role as a crossroads between the East and West. Flaviopolis was situated near major trade routes that linked Anatolia to Syria, making it an important center for commerce and communication. The city benefitted from the region's agricultural wealth, particularly in the production of grains, wine, and olives, which were traded throughout the Roman Empire. The proximity to the sea also facilitated maritime trade, allowing goods to be transported to other parts of the Mediterranean world. The city was established during the Roman Empire's period of relative peace and stability, known as the Pax Romana, which allowed for the flourishing of urban centers like Flaviopolis. The Roman influence is evident in the city's architecture and urban planning, with features such as temples, baths, and public buildings that reflected the style and grandeur of Roman cities across the empire. Flaviopolis also played a role in the administrative structure of the Roman Empire, functioning as a local hub within the province of Cilicia. The city was likely involved in regional governance, with Roman officials stationed there to oversee local affairs and ensure the efficient collection of taxes and the maintenance of order. Like other cities in the region, Flaviopolis minted its own coins, a sign of its economic importance and degree of autonomy within the empire. During the Byzantine period, Flaviopolis continued to be a significant city, as Cilicia remained an important frontier zone between the Byzantine Empire and the eastern powers, such as the Sassanid Empire and later the Arab Caliphates. The city's strategic position made it part of the defensive efforts against



155 CILICIA. Hierapolis-Castabala. Nerva.(96-98). Ae. Obv : NEPOYAC KAICAR. Laureate head right. Rev : IΕΡΟΠΟΛΙΤΩΝ. Nike standing left, holding wreath and palm. RPC online 3383. Condition : This coin has a dark, almost black patina, with hints of green tones indicating the typical oxidation seen on ancient bronze coins. The surface shows some wear, particularly on the high points, but much of the detail remains visible. The patina, while dark, gives the coin a classic aged look, adding to its historical character. Some pitting is evident, which is common with coins of this age, but the inscriptions and portrait remain legible. Very fine. Material : Bronze. Axis : 12h Weight : 3.86 gr Diameter : 16 mm Hierapolis-Castabala was an ancient city located in the region of Cilicia, in what is now modern-day southern Turkey. This city was part of the larger cultural and political landscape of Cilicia, a region that historically bridged the Hellenistic, Roman, and later Byzantine worlds. Hierapolis-Castabala was situated near the Ceyhan River (ancient Pyramus) and close to the Amanus Mountains, which separated Cilicia from Syria. The city played a significant role in the region's history due to its strategic location and religious significance. The origins of Hierapolis-Castabala are somewhat obscure, but it was likely founded during the Hellenistic period, possibly under the Seleucid Empire, which ruled much of the Near East following the conquests of Alexander the Great. The city was known as Hierapolis, meaning "sacred city" in Greek, due to its association with the cult of Artemis Perasia, a local goddess worshipped in the region. Castabala, the city's second name, likely refers to the surrounding region or a nearby settlement that later merged with the urban center. During the Hellenistic period, Hierapolis-Castabala became an important religious site, with the temple of Artemis Perasia serving as the focal point of religious activities. Artemis Perasia was a syncretic deity, blending elements of the local Anatolian mother goddess with the Hellenistic version of Artemis, the Greek goddess of the hunt and wilderness. The city's reputation as a religious center attracted pilgrims and contributed to its wealth and prominence in the region. In the Roman period, Hierapolis-Castabala flourished further, benefiting from the stability and infrastructure provided by Roman rule. The Romans recognized the strategic importance of the city due to its location along important trade routes that connected the interior of Anatolia with the Mediterranean coast. This made the city a hub for commerce and trade, particularly in agricultural products, textiles, and local crafts. Roman emperors and officials often



156 CILICIA. Mallus. Julia Domna. (Augusta, 193-217). Ae. Obv : Draped bust right. Rev : ΜΑΛΛΩΤΩΝ. Cult statue of Athena facing, holding spear in right hand. EX BIGA. Condition : The coin is in fair condition, with a greenish-brown patina covering most of the surface. Some areas show slight wear, and the details of the portrait and inscriptions are still visible but somewhat eroded. The patina gives the coin an aged and historical appearance, with a natural oxidized look. Good very fine. Material : Bronze. Axis : 6h Weight : 10.23 gr Diameter : 23 mm Mallus was an ancient city located in Cilicia, a region of southeastern Anatolia near the Mediterranean Sea, in what is now modern-day Turkey. It was situated at the mouth of the Pyramus River (modern Ceyhan River) and played a significant role in the historical and cultural development of Cilicia. Mallus was known for its strategic location, intellectual life, and its association with notable historical figures and myths. The city's foundation was attributed to the mythical seer and hero Mopsus, who was said to have established Mallus in the aftermath of the Trojan War. Mopsus was believed to have been a gifted prophet, and the city's origins tied it deeply to the ancient traditions of Greek mythology. Mallus, therefore, developed a reputation as a city of wisdom and religious significance, associated with oracles and seers. Mallus was one of the key cities in the Cilician plains, a region known for its fertile land and proximity to important trade routes. The city's location near the Pyramus River facilitated trade and agriculture, making Mallus an important economic center. Its access to the Mediterranean Sea allowed for trade with other parts of the Mediterranean, especially with the Hellenistic cities and kingdoms. The surrounding fertile lands were suitable for growing crops such as grains, olives, and fruits, which supported the city's population and allowed it to thrive. During the classical period, Mallus came under the influence of various empires, starting with the Persian Achaemenid Empire. The Persians exerted control over much of Asia Minor, including Cilicia, but cities like Mallus retained a degree of autonomy under local rulers who were often loyal to Persia. Persian rule over Mallus continued until the conquests of Alexander the Great in the late 4th century BCE. Under Alexander's empire, Mallus experienced a period of Hellenization, where Greek culture, language, and political organization became dominant. After Alexander's death, the region of Cilicia, including Mallus, was contested by the successor states of the Hellenistic world, especially the Seleucids and Ptolemies. During this time, Mallus developed into a flourishing



157 CILICIA.Mopsos.Pseudo-autonomous.Time of Claudius.(41-54).Ae. Obv : Laureate head of Apollo, right. Rev : MOΨEATΩN THΣ IEΠΑΣ KAI AYTONOMOY. Facing figure of Artemis, drawing arrow. RPC I, 4057 var. EX BIGA. Condition : This coin is in good condition with moderate wear. The patina is primarily dark brown with areas of green oxidation, which is typical of ancient bronze or copper coins. The details on both sides are still discernible, though slightly softened by time and use, adding to its historical charm.Good very fine. Material : Bronze. Axis : 12h Weight : 3.83 gr Diameter : 18 mm Mopsos, a legendary figure and an important part of the ancient city of Mopsuestia's foundation myth, played a significant role in the history and mythology of Cilicia, a region in southeastern Anatolia, now part of modern-day Turkey. The city of Mopsuestia, located on the banks of the Pyramus River (modern-day Ceyhan River), was traditionally associated with Mopsos, a seer and hero who, according to legend, founded the city. Mopsos' legacy, along with the city's strategic location, shaped the development of Mopsuestia and made it an important center in both the ancient and medieval periods. Mopsos is a figure deeply rooted in Greek mythology, though his story also reflects the broader cultural exchanges in the ancient Near East. He is said to have been a seer with extraordinary prophetic abilities, and he appears in various ancient sources, including Greek and Hittite records. In Greek tradition, Mopsos was often linked to the Argonauts, the group of heroes who accompanied Jason in his quest for the Golden Fleece. Some accounts suggest that Mopsos sailed with them and played a crucial role as a seer during their journey. Afterward, Mopsos traveled to the eastern Mediterranean, where he is credited with founding cities, including Mopsuestia in Cilicia. Interestingly, the figure of Mopsos also appears in Hittite sources, suggesting that his story might reflect ancient cross-cultural interactions between the Greeks and the civilizations of Anatolia. In Hittite records, a figure named Muksus, who closely resembles Mopsos, is mentioned as a conqueror and leader who played a significant role in the region, further indicating that Mopsos might have been a historical figure whose legend evolved over time. The city of Mopsuestia, which was named after Mopsos, became a key settlement in ancient Cilicia. Located near the river, the city held a strategic position, benefiting from both the fertile plains of Cilicia and its proximity to important trade routes. Mopsuestia was positioned on the road that connected the interior of Anatolia with the Mediterranean coast, making it a vital point for both



158 CILICIA.Tarsos.Caracalla.(198-217).Ae. Obv : AYT KAI M AYR SEYHROC ANTΩNEINOC / Π - Π. Laureate head right. Rev : ANTΩNIANHC SEYH ADP MHTP / TARCOY. She-wolf standing right, suckling twins. Ref: SNG BN 1503. Condition : Material : Bronze. Axis : Weight : 15.95 gr Diameter : 32 mm

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159 CILICIA. Tarsos. Elagabalus (218-222). Ae. Obv : AVT K M AV ANTΩNEINOC . Laureate, draped and cuirassed bust right. Rev : TAP / COV / A M K. Legend in three lines. RPC VI online 7076.2 = SNG Levante 1084. Condition : The coin exhibits a reddish-brown patina with areas of green, suggesting oxidation typical of bronze or copper alloys. The surface is somewhat worn but still retains clear details, with the patina adding a layer of texture that enhances its aged appearance. The condition indicates the coin has been well-preserved, despite minor surface roughness and wear. Good very fine. Material : Bronze. Axis : 12h Weight : 4.13 gr Diameter : 19 mm

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160 COMMAGENE. Samosata. Elagabalus.(218-222).Ae. Obv : ANTΩNINOC. Laureate, draped, and cuirassed bust right. Rev : Φ CAMOCATEΩN KOMMAΓ. Two turreted and veiled busts of Tyche facing one another, eagle standing, facing between them, head right. RPC VI, 7978 (temporary); BMC 36. Condition : The coin is in fair condition with a dark gray patina. The details are visible but show signs of wear, and the patina gives it a weathered, aged look.Very fine. Material : Bronze. Axis : 12h Weight : 5.88 gr Diameter : 21 mm Samosata was the capital of the ancient Kingdom of Commagene, a small but culturally rich Hellenistic kingdom located in what is now southeastern Turkey. The kingdom of Commagene existed from approximately the 2nd century BCE until it was absorbed by the Roman Empire in the 1st century CE.Commagene was strategically positioned between the Roman and Parthian empires, which made it an important buffer state during the late Hellenistic period.The kingdom is famous for its syncretic culture, blending Greek, Persian, and Armenian influences due to its geographical location at the crossroads of different civilizations.Samosata, its capital, was located on the western bank of the Euphrates River, making it a key center of commerce and military operations. Today, the ancient site of Samosata lies submerged under the waters of the Atatürk Dam. The rulers of Commagene, especially King Antiochus I Theos (reigned 70-38 BCE), emphasized the kingdom's cultural and religious syncretism. Antiochus I built the famous Hierothesion on Mount Nemrut, a monumental complex of tombs and statues, blending Greek and Persian deities into a unified pantheon. He portrayed himself as a descendant of both Alexander the Great and the Persian Achaemenid dynasty reflecting the kingdom's mixed heritage.Samosata was not only the political but also the cultural center of Commagene. As a hub of learning and trade, the city flourished under Hellenistic influence, attracting scholars, traders, and philosophers. One of the most famous figures born in Samosata was Lucian, a 2nd-century satirist and rhetorician known for his witty and critical writings, often poking fun at the gods and traditional beliefs.In 72 CE, Commagene was annexed by the Roman Emperor Vespasian, and Samosata became part of the Roman province of Syria. The city continued to be an important regional center under Roman rule, although its prominence gradually diminished in later centuries.Although much of ancient Samosata has been lost due to the construction of modern infrastructure, the legacy of Commagene and its capital lives on through archaeological discoveries such as the



161 COMMAGENE .Zeugma. Caracalla.(198-217).Tetradrachm. Obv : AVT K M A ANTΩNEINOC C-EB. Radiate head right. Rev : ΔΗΜΑΡΧ ΕΞ VΠΑΤΟ Δ. Eagle standing facing, head right, with wings spread, holding wreath in beak; Z-Ε/V flanking head and between legs. Prieur 817; Bellinger 130. Condition : The coin is in good condition with sharp details visible on both the obverse and reverse sides. The patina has a silvery tone, giving the coin a clean and preserved look, with minor spots of wear, particularly on the high relief areas. The surface is relatively smooth, and the overall appearance suggests that the coin has been well-maintained. The eagle on the reverse remains detailed, while the facial features on the obverse are also well-preserved, indicating a light but even aging process. Wxtrelemy fine. Material : Silver. Axis : 12h Weight : 14.01 gr Diameter : 25 mm The Kingdom of Commagene was a small Hellenistic kingdom located in modern-day southeastern Turkey, with its capital at Zeugma. The region was a cultural melting pot, blending Persian, Armenian, Greek, and Roman influences. During the early centuries of the Roman Empire, Zeugma became an important city, especially due to its strategic position on the Euphrates River. However, the region was often caught in the crossfire of larger imperial conflicts, particularly those involving the Romans and the Persians. Caracalla, the Roman emperor who ruled from 198 to 217 AD, is often remembered for his military campaigns and conflicts with the Parthians and other eastern forces. One of his major confrontations was with the Sassanian Empire, which had recently replaced the Parthians as the dominant power in Persia. Caracalla saw the Sassanians as a significant threat to Roman hegemony in the East and launched a series of campaigns to weaken them. His strategy involved both direct military confrontation and political manipulation. One of the key reasons for Caracalla's war against Persia was his desire to solidify Roman power in the eastern provinces and to deal with the growing influence of the new Sassanian dynasty, which had revived Persian imperial ambitions. In 216 AD, Caracalla initiated an aggressive campaign against Persia, hoping to extend Rome's influence deeper into the region. His approach was characterized by bold military tactics but also by attempts to use diplomacy and treachery. According to some accounts, Caracalla sought to marry the daughter of the Persian king Artabanus V as part of a political alliance, but the negotiations failed, and conflict ensued. Caracalla's eastern campaigns were not universally successful, but they did demonstrate his ambition to restore Roman



162 MESOPOTAMIA. Edessa. Gordian III with Abgar X Phraates (238-244). Ae. Obv : AYTOK K M ANT ΓΟΡΔΙΑΝΟC CEB. Laureate head right; star to right. Rev : ΑΒΓΑΡΟC ΒΑCΙΛΕΥC. Diademed and draped bust of Abgar right, wearing tiara; star to left. RPC VII.2, 3419. Condition : This coin exhibits a dark patina with traces of earthy deposits across its surface, giving it a well-aged appearance. The condition suggests some wear, particularly on the higher reliefs, but the main design elements and inscriptions remain visible. The patina's texture is slightly rough, indicative of a bronze composition. Despite the signs of aging, the coin retains its integrity and historical details. Good very fine. Material : Bronze. Axis : 6h Weight : 9.00 gr Diameter : 23 mm Gordian III, who reigned as Roman Emperor from 238 to 244 CE, and Abgar X, a king of the small Mesopotamian kingdom of Osroene, had significant but indirect relationships with the broader region of Mesopotamia during their respective rule. Mesopotamia, situated between the Roman Empire and the Persian Sasanian Empire, was a critical area of influence and conflict, making it a focal point for both leaders. Gordian III ascended to the throne at a very young age, and much of his reign was defined by military campaigns, especially in the East. During his rule, Rome was engaged in a series of conflicts with the Sasanian Empire, which had become the dominant power in Persia after the fall of the Parthian Empire. The Sasanians, under their ambitious ruler Shapur I, sought to expand their influence over Mesopotamia, a region that had long been a contested area between Rome and Persia. In 243 CE, Gordian III led a significant military campaign against the Sasanians. This campaign, known as the Roman-Persian War of 243-244 CE, was aimed at reclaiming Roman territories in Mesopotamia that had been lost to Shapur I's expansion. Gordian's forces achieved early successes, including a major victory at the Battle of Resaena, located near the upper reaches of Mesopotamia. This victory temporarily secured Roman control over parts of northern Mesopotamia, allowing Gordian III to strengthen Rome's influence in the region. However, the Roman campaign did not end successfully for Gordian III. In 244 CE, during a major battle near the city of Ctesiphon, the capital of the Sasanian Empire, the Roman forces were defeated. Gordian III died either in battle or was assassinated shortly afterward, with conflicting accounts about the exact circumstances of his death. This defeat led to a temporary loss of Roman influence in Mesopotamia, as Shapur I continued his efforts to expand Persian control over the region. Abgar X, who ruled Osroene from 242 to



163 MESOPOTAMIA. Nisibis. Philip II (247-249). Ae. Obv : AVTOK
K M IOYΛI ΦΙΛΙΠΠOC CEB. Laureate and cuirassed bust left. Rev :
IOY CEB KOLΩ NECIBI MHT. Statue of Tyche seated facing, with
ram leaping right, head left, above; all within tetrastyle temple
below which half-length river-god Mygdonius swims to right. SNG
Copenhagen 242; BMC 17-19. Condition : Good very fine. Weight :
11.93 gr Diameter : 25 mm



164 MESOPOTAMIA. Nisibis. Otacilia Severa (Augusta, 244-249). Ae. Obv : MAP QTA KIA CEOYHPAN CEB. Diademed and draped bust right, set on crescent. Rev : IOY CEΠ KΩΛΩ NECIBI MHT. Tetrastyle temple containing statue of Fortuna seated facing; abover her head, ram leaping right; below, river god Mygdonius swimming right. BMC 27; SNG Copenhagen 244. EX BIGA. Condition : The coin is in good condition, with a dark brownish-black patina. The surface shows minor wear, but the details of the designs and inscriptions remain well-preserved. The patina adds a rich depth to the coin, indicating it has been well-protected over time, contributing to its overall appeal and historical value. Good very fine. Material : Bronze. Axis : 12h Weight : 10.83 gr Diameter : 24 mm Nisibis, an ancient city located in northern Mesopotamia (modern-day Nusaybin in Turkey), played a crucial role throughout antiquity as a strategic, cultural, and economic hub. Its location near the border of modern-day Turkey and Syria made it a vital crossroads of civilizations, connecting the Roman Empire, Persia, and the broader Near East. Over the centuries, Nisibis changed hands multiple times due to its strategic significance, particularly during the conflicts between the Roman and Persian empires. The city's influence also extended into religion, education, and trade, making it a key city in the history of Mesopotamia. Nisibis was founded in the early 3rd millennium BCE, originally as a small settlement within the Akkadian Empire. Its prime location along the trade routes between the Mediterranean and the Persian Gulf, as well as the Silk Road routes, allowed it to grow in importance over time. Under the Assyrians, Nisibis became a garrison town and played a vital role in their military campaigns due to its proximity to the eastern frontier. The Assyrian Empire often used the city as a base for operations against their eastern enemies, including the Medes and Persians. The city rose to greater prominence under the rule of the Seleucid Empire following the conquests of Alexander the Great in the 4th century BCE. Under the Seleucids, Nisibis became Hellenized, adopting Greek culture, language, and urban design, while maintaining elements of its earlier Mesopotamian heritage. This blending of cultures created a cosmopolitan environment where various peoples, including Greeks, Syrians, and Persians, interacted and traded. The city's prominence continued as a center of trade and culture during this period, with its economy benefiting from the caravan routes that passed through it, linking the Mediterranean world with Persia and the East. Nisibis truly came into the spotlight during the Roman-



165 ASIA MINOR.Uncertain Armenian mint.Trajan.(98-117).Ae.
Obv : AY NEPBA TPAIANO KAICAPI. Laureate head to right. Rev : ET
ΛΕ. Palm branch. RPC III online 6554. EX BIGA. Condition : The
coin shows a worn condition with a reddish-brown patina,
indicating oxidation and aging over time. Some areas exhibit
more wear, particularly around the edges and on the portrait,
while the reverse details remain slightly more visible despite the
wear. The patina adds a distinct earthy tone, enhancing its
ancient appearance.Very fine. Material : Bronze. Axis : 12h
Weight : 5.26 gr Diameter : 18 mm



166 SYRIA. Seleucis and Pieria. Antioch. Nero.(54-68). Tetradrachm. Obv : ΝΕΡΩΝ ΚΑΙΣΑΡ ΣΕΒΑΣΤΟΣ. Laureate bust right, wearing aegis. Rev : ΕΤΟΥΣ ΒΙΡ. Ι. Eagle standing right on thunderbolt, wings spread, palm to right. RPC I, 4189; Prieur 89. Condition : The coin is in fair condition, with moderate wear affecting both portraits. The surface shows a rough texture, and the patina has a light silver-gray hue with some dark spots, indicating age-related tarnish. The inscriptions are still legible but slightly worn down. Very fine. Material : Silver. Axis : 12h Weight : 14.70 gr Diameter : 24 mm The inscription "ΕΤΟΥΣ ΒΙΡ Ι" found on a coin of Nero is a fascinating and significant element, providing valuable insights into the historical context, the provincial coinage system, and the symbolism associated with Nero's reign. The phrase is in Greek, a language commonly used in the eastern provinces of the Roman Empire, especially in cities where Greek culture was prominent. Coins like this one were often minted in these provinces, serving as a local medium of exchange while reflecting the emperor's authority and the influence of Roman rule in the area. The inscription "ΕΤΟΥΣ" means "of the year," indicating that the coin was issued in a particular regnal year of Nero's reign. Roman emperors, particularly in the Greek-speaking provinces, often marked their coins with the regnal year to record the passage of time and connect the ruler's governance with specific achievements or events. "ΒΙΡ" represents the Greek numerals for the regnal year, which translates to 112, although this specific number can vary based on local interpretations of the Roman calendar and Nero's reign. The addition of the numeral "Ι" (Greek for one) indicates this coin was struck during the 10th year of Nero's reign, providing an approximate timeframe of 64-65 AD, a tumultuous period in Roman history. Nero, who ruled as emperor from 54 to 68 AD, is one of the most controversial and infamous figures in Roman history. His reign is marked by significant cultural achievements, but also by political unrest, economic instability, and the devastating Great Fire of Rome in 64 AD. The issuance of provincial coins with Greek inscriptions, such as this one, reflects the broad reach of Nero's influence, even into the eastern provinces of the Roman Empire, where local cultures still thrived under the overarching authority of Rome. Provincial coins like this often differed from the imperial coins minted in Rome. They frequently carried inscriptions and symbols that were more relevant to the local population, and the use of Greek instead of Latin on this coin shows an adaptation to the language and customs of the Greek-speaking eastern regions.



167 SYRIA. Seleucia and Pieria. Antioch. Nero.(54-68). Tetradrachm. Obv : ΝΕΡΩΝΟΣ ΚΑΙΣΑΡΟΣ ΣΕΒΑΣΤΟΥ. Laureate bust right, wearing aegis. Rev : Η ΙΡ. Eagle on thunderbolt, left; to left, palm branch. RPC I, 4182; BMC 192. Condition : The coin is in good condition with minimal wear on the details. The surface has a light silver patina, showing some darkened areas around the edges, likely due to natural aging. The inscriptions and imagery are almost clear and well-preserved. Very fine. Material : Silver. Axis : 12h Weight : 14.98 gr Diameter : 26 mm

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168 SYRIA. Seleucia and Pieria. Antioch. Nero.(54-68). Tetradrachm. Obv : ΝΕΡΩΝ ΚΑΙΣΑΡ ΣΕΒΑΣΤΟΣ. Laureate bust right, wearing aegis. Rev : ΕΤΟΥΣ ΑΙΡ Θ. Eagle standing right on thunderbolt. Pellet and palm branch right in field. Prieur 84. Condition : The coin is in fair condition with some visible wear on the details, especially around the portrait. The surface shows a light patina with greenish deposits in certain areas, indicating some oxidation or environmental exposure. The inscriptions are partially legible, with slight erosion on the edges. Very fine. Material : Silver. Axis : 12h Weight : 14.59 gr Diameter : 24 mm

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169 SYRIA. Seleucis and Pieria. Antioch. Vespasian.(69-79). Tetradrachm. Obv : ΑΥΤΟΚΡΑΤ ΚΑΙΣΑ ΟΥΕΣΠΑΣΙΑΝΟΥ. Laureate head right. Rev : ΕΤΟΥΣ Δ ΙΕΡΟΥ. Eagle standing left on club; palm branch in field. RPC II, 1950; BMC 233; McClean 9381. Condition : The coin is in fair condition, with noticeable wear on the high points, particularly on the portrait. The patina is a mix of light and dark tones, indicating age and some environmental exposure. The reverse details, such as the eagle, are still clear, although slightly eroded. Good very fine. Material : Silver. Axis : 12h Weight : 14.34 gr Diameter : 26 mm The inscription "ΕΤΟΥΣ Δ ΙΕΡΟΥ" on a coin of Emperor Vespasian is a Greek phrase that translates to "Year 4 of the Sacred Era," indicating the year of the coin's minting according to a specific local or regional calendar. This inscription typically appears on coins minted in the Eastern provinces of the Roman Empire, where the use of Greek was prevalent. The "ΙΕΡΟΥ" (Hieros) refers to something sacred, often used in the context of a new era that was initiated by the emperor or a significant historical event. Vespasian, who ruled from 69 to 79 AD, is remembered for founding the Flavian dynasty and bringing stability to the Roman Empire after the chaotic Year of the Four Emperors in 69 AD. His reign marked the end of civil wars and a return to order, both politically and economically. His coinage, including those minted in the East with inscriptions like "ΕΤΟΥΣ Δ ΙΕΡΟΥ," played a crucial role in solidifying his authority, promoting his image, and establishing his legitimacy as the new emperor. The year 4 on this particular coin would correspond to the 4th year of Vespasian's reign, which would be around 82 or 83 AD. This dating is based on a regional or local era, possibly linked to the refounding of a city or the inauguration of a temple. In many Eastern cities, especially those in the Roman province of Judea or Asia Minor, the local civic and religious calendars often commemorated significant events, such as the visit of an emperor, the consecration of a temple, or the establishment of Roman rule. Vespasian was well-regarded for his efforts to restore Rome's financial health and for his military successes, particularly the suppression of the Jewish revolt in Judea. His campaigns in Judea culminated in the destruction of Jerusalem in 70 AD, which was commemorated on various coinage issued during his reign. While this particular coin inscription doesn't directly reference the Judean campaign, it reflects the broader impact of Vespasian's rule on the Eastern provinces and the empire's integration of these regions into the Roman system. Coins minted in the East with inscriptions in



170 SYRIA.Seleucis and Pieria.Antiochia ad Orontem.Nerva.(96-98).Ae. Obv : IMP CAESAR NERVA AVG III COS. Laureate head right. Rev : SC, H below; all within wreath. RPC III online 3486. Condition : Fair condition with some corrosion and wear on the edges.Light green patina with a slight sheen.Very fine. Material : Bronze. Axis : 10h Weight : 11.59 gr Diameter : 29 mm Antiochia ad Orontem, also known as Antioch on the Orontes, was one of the most significant cities in the ancient world, located in the region of Seleucis and Pieria in present-day Syria. Founded in 300 BCE by Seleucus I Nicator, one of the generals of Alexander the Great, Antioch became the capital of the Seleucid Empire and one of the most important urban centers in the Hellenistic and Roman worlds. Its strategic position on the eastern bank of the Orontes River made it a major hub of trade, culture, and politics in the Eastern Mediterranean. The city was part of the larger region of Seleucis and Pieria, which was a rich and fertile area that played a crucial role in the economic prosperity of the Seleucid Empire. Antioch, as the capital, was designed to be a grand and impressive city, modeled on the best features of Greek city planning. It quickly became one of the largest and most cosmopolitan cities of its time, attracting settlers from across the Greek world and the broader Mediterranean. Seleucus I named the city after his father, Antiochus, and made it one of several cities named Antioch across the empire. Antioch's location was highly advantageous, as it lay near the Mediterranean coast, facilitating easy access to maritime trade routes. Additionally, its position at the crossroads of major overland trade routes connecting Asia Minor, Mesopotamia, and Egypt contributed to its growth as a commercial center. The city became a bustling marketplace for goods from across the ancient world, including spices, textiles, precious metals, and other luxury items. Culturally, Antioch was a melting pot of Greek, Syrian, Persian, and Roman influences, creating a unique blend of traditions and customs. The city's architecture reflected its Hellenistic roots, with grand colonnaded streets, public buildings, and temples dedicated to Greek gods such as Zeus, Apollo, and Athena. Over time, Roman architectural styles were added, especially after Antioch became a key city in the Roman Empire following its annexation in 64 BCE by the Roman general Pompey. The city was known for its lavish baths, theaters, and forums, which became centers of public life. Religiously, Antioch was home to a variety of cults and deities, including both Greek and local Syrian gods. However, its religious landscape evolved significantly with



171 SYRIA. Seleucis and Pieria. Antioch. Trajan.(98-117). Tetradrachm. Obv : ΑΥΤΟΚΡ ΚΑΙC ΝΕΡ ΤΡΑΙΑΝΟC CΕΒ ΓΕΡΜ. Laureate head right. Rev : ΔΗΜΑΡΧ ΕΞ ΥΠΑΤ Γ. Head of Heracles, beardless, r., with lion skin tied under chin. RPC III, 3566; BMC 10; SNG Copenhag 190. Condition : The coin is in fair condition, with moderate wear affecting both portraits. The surface shows a rough texture, and the patina has a light silver-gray hue with some dark spots, indicating age-related tarnish. The inscriptions are still legible but slightly worn down. Very fine. Material : Silver. Axis : 6h Weight : 9.54 gr Diameter : 23 mm The inscription "ΔΗΜΑΡΧ ΕΞ ΥΠΑΤ Γ" on a coin of Emperor Trajan refers to key aspects of his titles and honors, which were significant in conveying his authority and achievements. The Greek text represents Roman titles translated for use in the Eastern provinces of the Roman Empire, where Greek was the dominant language. This inscription is commonly found on coins minted in these provinces and reflects the adaptation of Roman political titles to the Greek-speaking population. "ΔΗΜΑΡΧ" (Demarchos) refers to "Tribunicia Potestas," or the power of the tribune, a title that conferred upon the emperor the authority to represent the people of Rome and protect their interests. This power, originally held by elected tribunes during the Republic, was granted to Roman emperors to symbolize their leadership as the people's representative and protector. Holding tribunician power also meant that the emperor had the right to veto actions by the Senate or other officials, reinforcing his supreme authority. The "ΕΞ" (Ex) in the inscription stands for "exousia," which can be translated as "power" or "authority." This further emphasizes Trajan's control and political influence in the empire. Together with the "ΥΠΑΤ" (Hypatos), meaning "Consul," the text refers to Trajan holding the consulship for the third time (indicated by the "Γ" or "Gamma," the Greek numeral for three). The consulship was one of the highest offices in the Roman political system, and being consul multiple times was a marker of exceptional status and leadership within the Roman state. Trajan holding the consulship three times underscores his prominence and authority in the Roman political hierarchy. Trajan (reigned 98-117 AD) was one of Rome's most successful emperors, best known for his military conquests, particularly his victories in Dacia (modern-day Romania) and against the Parthians in the East. His coinage, including coins with inscriptions like "ΔΗΜΑΡΧ ΕΞ ΥΠΑΤ Γ," was an important medium for disseminating his image and achievements across the Roman world, especially in the provinces. Coins served



172 SYRIA. Seleucis and Pieria. Antioch. Elagabalus.(218-222).Tetradrachm. Obv : AVT K M ANTWNEINOS SEB. Laureate head right, slight drapery. Rev : DHMARX EX VPATOS TO B. Eagle standing facing, head left, with wings spread, holding wreath in beak; star between legs. McAlee 758. Condition : The coin is in good condition with a light silver-gray patina. There are minor signs of wear on the high points of the portrait and eagle, but overall, the details remain sharp. The surface shows minimal corrosion or scratches, and the edges are mostly well-preserved with slight chipping. The patina adds a natural aged look without obscuring important features.Good very fine. Material : Silver. Axis : 12h Weight : 11.35 gr Diameter : 26 mm



173 SYRIA. Seleucis and Pieria. Antioch. Gordian III.(238 - 244).Tetradrachm. Obv : ΑΥΤΟΚ Κ Μ ΑΝΤ ΓΟΡΔΙΑΝΟC CEB. Laureate, draped and cuirassed bust right. Rev : ΔΗΜΑΡΧ ΕΞΟΥΣΙΑC. Eagle standing facing, head left, wreath in beak. Prieur 282. Condition : The coin is in very fine condition with sharp details, particularly on the portrait and eagle. The patina is a light grey-silver color, giving it an aged appearance while still preserving the overall clarity of the designs and inscriptions.Good very fine. Material : Silver. Axis : 6h Weight : 12.93 gr Diameter : 27 mm The inscription "ΔΗΜΑΡΧ ΕΞΟΥΣΙΑC" (Dēmarchousias) on coins of Gordian III refers to his position as holding the "Tribunicia Potestas" or the tribunician power, which was an important aspect of the emperor's authority in Roman political and legal structure. In the case of Gordian III, this title not only marked his authority but also connected him to the deep-rooted traditions of Roman Republican governance. The tribunician power gave the emperor certain legal rights, including the authority to convene the Senate, propose legislation, and veto actions of other magistrates. It also made the emperor the defender of the common people, as the office of the tribune was historically associated with protecting the rights of plebeians against patrician magistrates. For emperors, holding the tribunician power was both a legal and symbolic tool to show their power and legitimacy. Gordian III, who ruled from 238 to 244 AD, came to power during a tumultuous time in the Roman Empire known as the "Crisis of the Third Century." His reign, while relatively short, was marked by attempts to restore stability to the empire and deal with external threats, most notably the Sasanian Empire in the East under Shapur I. Coins such as this one were minted to reinforce the image of Gordian III as a capable and legitimate ruler. The title "ΔΗΜΑΡΧ ΕΞΟΥΣΙΑC" served as an official reminder of his constitutional powers, which emphasized his role as the ultimate arbiter of the Roman state, even as a young emperor. Gordian III ascended the throne as a teenager, and much of his reign saw control exercised by advisors and military leaders. Still, coins that bore the inscription referencing his tribunician power helped solidify his position as emperor in the eyes of the Roman populace. The coin also symbolizes the continuation of a long-standing tradition in Roman imperial coinage, where references to tribunician powers were a common way for emperors to assert their role as protectors of the people and maintainers of justice. Gordian III's coins, including those with the "ΔΗΜΑΡΧ ΕΞΟΥΣΙΑC" inscription, circulated



174 SYRIA. Seleucis and Pieria. Antioch. Gordian III.(238 - 244). Tetradrachm. Obv : ΑΥΤΟΚ Κ Μ ΑΝΤ ΓΟΡΔΙΑΝΟC CEB. Laureate, draped and cuirassed bust right. Rev : ΔΗΜΑΡΧ ΕΞΟΥCΙΑC. Eagle standing facing, head left, wreath in beak. Prieur 282. Condition : The coin is in fine condition with noticeable wear, but key details such as the portrait and the eagle are still clear. The patina has a light greyish tone, giving it an aged appearance, while the surface shows some areas of encrustation and minor cracks. Very fine. Material : Silver. Axis : 12h Weight : 9.99 gr Diameter : 26 mm The inscription "ΔΗΜΑΡΧ ΕΞΟΥCΙΑC" (Dēmarchexousias) on coins of Gordian III refers to his position as holding the "Tribunicia Potestas" or the tribunician power, which was an important aspect of the emperor's authority in Roman political and legal structure. In the case of Gordian III, this title not only marked his authority but also connected him to the deep-rooted traditions of Roman Republican governance. The tribunician power gave the emperor certain legal rights, including the authority to convene the Senate, propose legislation, and veto actions of other magistrates. It also made the emperor the defender of the common people, as the office of the tribune was historically associated with protecting the rights of plebeians against patrician magistrates. For emperors, holding the tribunician power was both a legal and symbolic tool to show their power and legitimacy. Gordian III, who ruled from 238 to 244 AD, came to power during a tumultuous time in the Roman Empire known as the "Crisis of the Third Century." His reign, while relatively short, was marked by attempts to restore stability to the empire and deal with external threats, most notably the Sasanian Empire in the East under Shapur I. Coins such as this one were minted to reinforce the image of Gordian III as a capable and legitimate ruler. The title "ΔΗΜΑΡΧ ΕΞΟΥCΙΑC" served as an official reminder of his constitutional powers, which emphasized his role as the ultimate arbiter of the Roman state, even as a young emperor. Gordian III ascended the throne as a teenager, and much of his reign saw control exercised by advisors and military leaders. Still, coins that bore the inscription referencing his tribunician power helped solidify his position as emperor in the eyes of the Roman populace. The coin also symbolizes the continuation of a long-standing tradition in Roman imperial coinage, where references to tribunician powers were a common way for emperors to assert their role as protectors of the people and maintainers of justice. Gordian III's coins, including those with the "ΔΗΜΑΡΧ ΕΞΟΥCΙΑC" inscription, circulated throughout the empire, reaching distant



175 SYRIA. Seleucis and Pieria. Antioch. Gordian III.(238 - 244). Tetradrachm. Obv : ΑΥΤΟΚ Κ Μ ΑΝΤ ΓΟΡΔΙΑΝΟC CEB. Laureate, draped and cuirassed bust right. Rev : ΔΗΜΑΡΧ ΕΞΟΥCΙΑC. Eagle standing facing, head left, wreath in beak. Prieur 282. Condition : The coin is in good condition, with most details of the portrait and eagle remaining intact. The patina has a light greyish tone with some encrustation visible in certain areas, indicating its age. Minor surface wear is present, but overall the details are well-preserved. Good very fine. Material : Silver. Axis : 12h Weight : 12.51 gr Diameter : 27 mm The inscription "ΔΗΜΑΡΧ ΕΞΟΥCΙΑC" (Dēmarchexousias) on coins of Gordian III refers to his position as holding the "Tribunicia Potestas" or the tribunician power, which was an important aspect of the emperor's authority in Roman political and legal structure. In the case of Gordian III, this title not only marked his authority but also connected him to the deep-rooted traditions of Roman Republican governance. The tribunician power gave the emperor certain legal rights, including the authority to convene the Senate, propose legislation, and veto actions of other magistrates. It also made the emperor the defender of the common people, as the office of the tribune was historically associated with protecting the rights of plebeians against patrician magistrates. For emperors, holding the tribunician power was both a legal and symbolic tool to show their power and legitimacy. Gordian III, who ruled from 238 to 244 AD, came to power during a tumultuous time in the Roman Empire known as the "Crisis of the Third Century." His reign, while relatively short, was marked by attempts to restore stability to the empire and deal with external threats, most notably the Sasanian Empire in the East under Shapur I. Coins such as this one were minted to reinforce the image of Gordian III as a capable and legitimate ruler. The title "ΔΗΜΑΡΧ ΕΞΟΥCΙΑC" served as an official reminder of his constitutional powers, which emphasized his role as the ultimate arbiter of the Roman state, even as a young emperor. Gordian III ascended the throne as a teenager, and much of his reign saw control exercised by advisors and military leaders. Still, coins that bore the inscription referencing his tribunician power helped solidify his position as emperor in the eyes of the Roman populace. The coin also symbolizes the continuation of a long-standing tradition in Roman imperial coinage, where references to tribunician powers were a common way for emperors to assert their role as protectors of the people and maintainers of justice. Gordian III's coins, including those with the "ΔΗΜΑΡΧ ΕΞΟΥCΙΑC" inscription, circulated



176 SYRIA. Seleucia and Pieria. Antioch. Philip I The Arab.(244-249). Tetradrachm. Obv : AVTOC K M IOYAI ΦΙΛΙΠΠΟC CEB. Radiate, draped and cuirassed bust right. Rev : ΔΗΜΑΡΧ ΕΞ ΟΥΚΙΑC ΝΠΑ ΤΟ Δ / ANTIOXIA SC. Eagle standing left, with wreath in beak and wings spread. McAlee 923; Prieur 373. Condition : This coin is in good condition with light wear on the high points of the portrait and eagle. The patina is light gray, giving the coin a slightly aged appearance while maintaining clear details. Some minor surface marks are visible, but they do not detract from the overall sharpness of the inscriptions and imagery. The edges are mostly intact with minimal chipping. Good very fine. Material : Silver. Axis : 12h Weight : 11.31 gr Diameter : 25 mm



177 SYRIA. Seleucis and Pieria. Antioch. Philip II.(247-249). Tetradrachm. Obv : ΑΥΤΟΚ Κ Μ ΙΟΥΛΙ ΦΙΛΙΠΠΟΣ ΣΕΒ. Radiate, draped and cuirassed bust right. Rev : ΔΗΜΑΡΧ ΕΞΟΥΣΙΑΣ ΥΠΑΤΟ Δ / ANTIOXIA / S C. Eagle standing left, holding wreath in beak. Prieur 473. Condition : The coin is in good condition with clear details on both the portrait and reverse design. It has a light, even patina, which gives it a consistent matte appearance. There is minimal wear, with only slight smoothing on the high points of the design, and the inscriptions are fully legible. The surfaces are generally clean with some minor spots of oxidation. Extremely fine. Material : Silver. Axis : 12h Weight : 10.28 gr Diameter : 25 mm The inscription ΔΗΜΑΡΧ ΕΞΟΥΣΙΑΣ ΥΠΑΤΟ Δ found on a coin of Philip I, along with ANTIOXIA and S C, is rich with historical and political significance, reflecting the Roman emperor's authority, his governance, and the prominence of Antioch in the eastern provinces of the Roman Empire. To begin, ΔΗΜΑΡΧ ΕΞΟΥΣΙΑΣ translates to "Tribunician Power," which was a fundamental aspect of the emperor's authority in the Roman political system. The title of "Tribune" originated in the Roman Republic, where tribunes were officials elected by the people to protect their rights. By holding tribunician power, the Roman emperor was symbolically positioned as the protector of the people, aligning himself with the ancient Roman tradition of defending the rights of citizens. In reality, this title allowed emperors like Philip I to exercise broad executive power and emphasize their role as leaders of both the military and the state. The inclusion of this title on the coin reinforces Philip's legal authority and the continuity of Roman tradition under his rule. The term ΥΠΑΤΟ Δ refers to Philip I's status as "Consul for the fourth time." The consulship was the highest elected office in the Roman Republic and continued to hold ceremonial and symbolic importance during the Imperial period. Although the role of consul had become largely symbolic by the time of Philip's reign, holding the consulship multiple times was a way for emperors to display their prestige and political experience. The fourth consulship mentioned on this coin situates the coin within a specific period of Philip's reign, between 247-248 AD. This was a time when the Roman Empire was grappling with external threats, especially from the Persian Sassanid Empire in the east, and internal instability. The city of Antioch (ANTIOXIA) holds a central place in this coin's significance. Antioch, located in modern-day Turkey, was one of the most important cities in the eastern Roman Empire and a key administrative and military center. The city was



178 SYRIA. Seleucia and Pieria. Antioch. Trajanus Decius.(249-251). Tetradrachm. Obv : ΑΥΤΟΚ Κ ΑΙ ΜΕ ΚΥΙΝ ΕΚΚΙΟC CEB. Laureate, draped and cuirassed bust right. Rev : ΔΗΜΑΡΧ ΕΞΟΥΣΙΑC / S C. Eagle standing left on palm branch. Prieur 500. Condition : This coin is in good condition with slight wear, especially on the high points of the portrait and eagle on the reverse. The patina is light gray, giving the coin a well-preserved yet slightly aged appearance. Some minor edge chips are visible, but the details of the inscriptions and figures remain clear and sharp. The surface shows minimal corrosion, maintaining an overall clean look. Extremely fine. Material : Silver. Axis : 12h Weight : 13.44 gr Diameter : 25 mm The coin bearing the inscription ΔΗΜΑΡΧ ΕΞΟΥΣΙΑC / S C issued during the reign of Trajan Decius carries a significant historical and political context. Trajan Decius, who reigned as Roman Emperor from 249 to 251 AD, is remembered primarily for his military campaigns, attempts to restore traditional Roman religious practices, and his tragic end in battle. His coins, like this one, were essential tools in spreading his image and imperial authority across the Roman Empire, especially during a time of significant instability. First, the inscription ΔΗΜΑΡΧ ΕΞΟΥΣΙΑC translates to "Holder of Tribunician Power." This title was a fundamental aspect of Roman imperial authority. It signified that the emperor had the powers of a Roman tribune, a role that traditionally protected the rights of the common people in the Roman Republic. By assuming this title, emperors like Decius claimed to be protectors of the Roman populace and emphasized their connection to Roman traditions. The tribune power also granted emperors significant legal authority, including the ability to convene the Senate, propose laws, and exercise veto power. This title, which was renewed annually, helped to date the coins and associated them with specific years in the emperor's reign, making it a useful chronological marker. In this case, ΔΗΜΑΡΧ ΕΞΟΥΣΙΑC reflects Trajan Decius's effort to emphasize his legitimate rule and his embodiment of Roman republican values, even as he ruled over an empire transitioning through periods of military anarchy and political chaos. Decius sought to position himself as a restorer of Roman greatness, following a long line of emperors who invoked the traditions of the Roman Republic while asserting their autocratic control. The letters "S C" on the coin stand for "Senatus Consulto," meaning "by decree of the Senate." This phrase was commonly used on Roman coinage and indicated that the coin was minted with the approval of the Senate. By the time



179 SELEUCIS and PIERIA. Laodicea ad Mare. Caracalla (198-217). Tetradrachm. Obv : AYT KAI ANTΩNEINOC CE. Laureate head right. Rev : ΔΗΜΑΡΧ ΕΞ ΥΠΑΤΟC ΤΟ Γ. Eagle standing facing, head and tail left, with wings spread, holding wreath in beak; star between legs. Prieur 1155. EX BIGA. Condition : This coin is in very good condition with clear, well-preserved details. The surface has a light silver patina, giving it a consistent and even appearance. There is minor wear around the edges, particularly at the top, where a small portion of the metal appears chipped. Despite this, the overall inscriptions and imagery remain sharp, indicating that the coin has been well-preserved with minimal surface corrosion or tarnishing. The patina adds to its aesthetic appeal, highlighting the intricate details of the design. Good very fine. Material : Silver. Axis : 12h Weight : 12.41 gr Diameter : 27 mm Laodicea ad Mare, also known as Laodicea by the Sea, was an important city in the ancient region of Seleucis and Pieria, located in what is now modern-day Syria. It was a significant center of commerce, culture, and religion during the Hellenistic, Roman, and Byzantine periods. Founded by Seleucus I Nicator, one of Alexander the Great's generals, Laodicea was named after his mother, Laodice. The city's strategic location on the Mediterranean coast made it a vital maritime hub, enhancing its economic and political significance. Seleucis and Pieria was a coastal region in northern Syria, part of the larger Seleucid Empire, which emerged after the fragmentation of Alexander the Great's empire. This region, with its fertile land and access to major trade routes, was one of the wealthiest provinces in the Hellenistic world. Laodicea, as one of its principal cities, benefited from its proximity to the Mediterranean and its role as a port city, facilitating trade with other parts of the ancient world, including Egypt, Greece, and Rome. Laodicea ad Mare was particularly known for its production of glass and textiles, which were highly prized throughout the ancient world. The city's port allowed it to export these goods across the Mediterranean, contributing to its wealth and prominence. Additionally, Laodicea minted its own coinage, which often featured images of Greek gods and goddesses, as well as symbols that reflected the city's maritime heritage. The coins provide valuable insights into the city's economy and the cultural influences that shaped it. Culturally, Laodicea was a melting pot of Greek, Roman, and indigenous Syrian traditions. As part of the Seleucid Empire, it embraced Hellenistic culture, including Greek architecture, art, and language. However, as the city later came



180 SELEUCIS and PIERIA. Laodicea ad Mare. Macrinus.(217-218). Tetradrachm. Obv : ΑΥΤ Κ Μ ΟΠ ΣΕΟΥ ΜΑΚΡΕΙΝΟC ΣΕΒ. Laureate head right. Rev : ΔΗΜΑΡΧ ΕΞ ΥΠΑΤΟC Π Π. Eagle standing facing, head and tail left, with wings spread, holding wreath in beak; star between legs. Prieur 1180. EX BIGA. Condition : The coin is in good condition with well-preserved details on both sides. The surface has a light silver-gray patina, indicative of its age, and gives it a slightly muted appearance. The patina adds a layer of historical character, enhancing its collectible value. The inscriptions and reliefs remain clear and sharp, with only minimal wear visible along the edges. Very fine. Material : Silver. Axis : 12h Weight : 12.83 gr Diameter : 24 mm Macrinus, born Marcus Opellius Macrinus around 165 AD, was a Roman emperor who ruled from 217 to 218 AD. His rise to power was unusual, as he was the first Roman emperor who did not come from the senatorial class or have any connection to the imperial family. Macrinus was of equestrian rank, the lower aristocracy in Roman society, and hailed from Mauretania (modern-day Algeria). His ascent to the throne was largely due to his political and military career, particularly his role as praetorian prefect, the commander of the emperor's personal guard. Macrinus' path to the imperial throne began during the reign of the emperor Caracalla, the son of Septimius Severus. Caracalla, known for his brutal rule and unpredictable behavior, had appointed Macrinus as praetorian prefect, one of the highest-ranking positions in the Roman administration. This put Macrinus in charge of the imperial guard and close to the emperor, giving him significant influence within the government and military. In 217 AD, while on campaign against the Parthians in the eastern provinces, Caracalla was assassinated, and evidence suggests that Macrinus played a key role in the plot to remove him. After Caracalla's death, Macrinus was declared emperor by the army, despite not having any dynastic connection to the Severan line. His quick rise to power was largely a reflection of the army's dissatisfaction with Caracalla's reign and Macrinus' ability to command their loyalty. Macrinus inherited a volatile situation. Caracalla had left the empire in a state of financial strain due to his excessive military spending and costly wars. One of Macrinus' first actions as emperor was to try to resolve the conflict with the Parthians, which had been initiated by Caracalla. Macrinus negotiated a peace treaty with the Parthians, but it came at a high cost to the Roman treasury, as he agreed to pay a large indemnity to end the war. This decision, though practical, was



181 SYRIA.Seleucis and Pieria.Laodicea ad Mare.Macrinus.(217-218).Ae. Obv : IMP C M OP SEV MACRINOS P AV. Laureate head of Macrinus to right. Reve : ROMAE FEL. Lupa Romana standing right, suckling the twins Romulus and Remus. SNG Copenhagen 369. Condition : This coin features a sandy, light-brown patina with dark, almost black areas in the recesses, giving it an earthy appearance. The patina seems to have formed in dry conditions, which contributed to its consistent coloration. Despite the wear and corrosion, the details of the portrait and reverse imagery remain visible, though slightly obscured by the uneven patina. The contrasting colors help to accentuate the remaining details, creating an interesting visual effect. Overall, the coin is in fair condition with significant surface encrustations from age.Good very fine. Material : Bronze. Axis : 12h Weight : 15.22 gr Diameter : 29 mm Laodicea ad Mare, also known as Laodicea by the Sea, was an important city in the ancient region of Seleucis and Pieria, located in what is now modern-day Syria. It was a significant center of commerce, culture, and religion during the Hellenistic, Roman, and Byzantine periods. Founded by Seleucus I Nicator, one of Alexander the Great's generals, Laodicea was named after his mother, Laodice. The city's strategic location on the Mediterranean coast made it a vital maritime hub, enhancing its economic and political significance. Seleucis and Pieria was a coastal region in northern Syria, part of the larger Seleucid Empire, which emerged after the fragmentation of Alexander the Great's empire. This region, with its fertile land and access to major trade routes, was one of the wealthiest provinces in the Hellenistic world. Laodicea, as one of its principal cities, benefited from its proximity to the Mediterranean and its role as a port city, facilitating trade with other parts of the ancient world, including Egypt, Greece, and Rome. Laodicea ad Mare was particularly known for its production of glass and textiles, which were highly prized throughout the ancient world. The city's port allowed it to export these goods across the Mediterranean, contributing to its wealth and prominence. Additionally, Laodicea minted its own coinage, which often featured images of Greek gods and goddesses, as well as symbols that reflected the city's maritime heritage. The coins provide valuable insights into the city's economy and the cultural influences that shaped it. Culturally, Laodicea was a melting pot of Greek, Roman, and indigenous Syrian traditions. As part of the Seleucid Empire, it embraced Hellenistic culture, including Greek architecture, art, and language. However, as the city later came under Roman control,



182 ARABIA. Bostra. Trajan.(98-117). Tridrachm. Obv : AYTOKP KAIC NEP TPAIANOC CEB ΓΕΡΜ ΔΑΚ. Laureate head right . Rev : Arabia standing facing, head left, holding branch and bundle of cinnamon sticks; camel at side to left. RPC III 4050. Condition : Moderate wear but retains detail, nice patina.Very fine. Material : Silver. Axis : 6h Weight : 10.94 gr Diameter : 21 mm Bostra, also known as Bosra, was a significant city located in the Roman province of Arabia Petraea, serving as its capital. Situated in modern-day southern Syria, Bostra was an important center of trade, culture, and administration during antiquity, playing a crucial role in the Roman Empire's expansion and consolidation of power in the region. Its strategic location at the crossroads of several major trade routes, including those connecting the Mediterranean to the Arabian Peninsula, made it a bustling hub for commerce and a vital link in the vast network of Roman infrastructure. Initially, Bostra was a Nabataean city, and it flourished under the Nabataean Kingdom, which controlled much of the trade in spices, incense, and other luxury goods between Arabia and the Mediterranean world. However, in 106 AD, Emperor Trajan annexed the Nabataean Kingdom and established the province of Arabia Petraea, with Bostra as its capital. This marked the city's transformation into a major Roman center. Under Roman rule, Bostra expanded rapidly, benefiting from the empire's road-building projects, such as the Via Nova Traiana, which connected Bostra to other Roman cities, enabling easier movement of goods, people, and military forces. One of the most notable features of Bostra was its status as a military outpost. The city housed a Roman legion, the Legio III Cyrenaica, which was stationed there to secure the province against external threats and maintain internal stability. This made Bostra not only a commercial center but also a key military stronghold in the region. The presence of the legion reflected the city's importance to the Roman Empire, particularly in securing the empire's southern frontier and protecting trade routes from potential incursions by desert tribes. Culturally, Bostra was a diverse and cosmopolitan city, reflecting the various influences that passed through its walls. As a Roman colony, it showcased the architectural and cultural achievements of the empire, with monumental structures such as temples, theaters, baths, and other public buildings. The city's amphitheater, one of the best-preserved Roman theaters in the world, still stands today as a testament to the city's grandeur during the Roman period. It could hold thousands of spectators and was used for various



183 EGYPT. Alexandria. Nero.(54-68). BI Tetradrachm. Obv : NEPΩ KAAV KAIΣ ΣEB ΓEP. Radiate bust of Nero right, wearing aegis. Rev : AVTOKPA / L IB. Draped bust of Alexandria right, wearing elephant-skin cap. RPC I 5289. Condition : The coin is in fair condition, with some wear and smoothing of the features, particularly on the portraits. The patina is a light silver-gray with patches of reddish-brown, indicating exposure to the elements and natural oxidation. The surface shows signs of age and minor corrosion, but the main details, including the inscriptions and figures, remain visible. The patina gives the coin an antique, well-worn appearance, emphasizing its historical character. Good very fine. Material : Billon. Axis : 12h Weight : 13.69 gr Diameter : 25 mm Nero, the Roman emperor from 54 to 68 CE, was known for his various ambitious projects and attempts to connect his rule with important historical and cultural symbols. One of these symbols was Alexandria, a city founded by Alexander the Great in 331 BCE. Alexandria was not only a major cultural and intellectual hub of the ancient world but also a symbolic representation of the far-reaching power of Alexander's conquests. Nero's use of Alexander's imagery, such as the bust of Alexandria wearing the elephant headdress on this coin, was a strategic move to connect himself to the legacy of one of the greatest conquerors in history. The elephant headdress symbolized Alexander's victories in India, marking the zenith of his military conquests. By minting coins with this imagery, Nero was likely attempting to establish himself as a ruler in the mold of Alexander—one with the strength and vision to maintain and expand Rome's empire. During his reign, Nero sought to solidify his power, especially through his foreign policies and interactions with the Eastern provinces, which included Egypt. Alexandria, as Egypt's major city, had immense symbolic importance due to its economic and cultural significance. Aligning himself with the founder of Alexandria helped Nero assert his authority over this crucial region. The presence of Alexander on the coin, combined with Nero's portrait, serves as a potent reminder of Rome's claim over Egypt, which had become a Roman province after the defeat of Cleopatra and Mark Antony by Augustus (Octavian) in 30 BCE. By connecting to Alexander's legacy, Nero was trying to reinforce Rome's legitimacy and his own as a strong, effective ruler in the Eastern Mediterranean. This coin, therefore, serves not only as currency but also as a piece of propaganda, illustrating how Roman emperors like Nero utilized powerful imagery to promote their authority and connect themselves to the great historical figures



184 EGYPT. Alexandria. Nero.(54-68). BI Tetradrachm. Obv : ΝΕΡΩ ΚΛΑΥ ΚΑΙΣ ΣΕΒ ΓΕΡ. Radiate head of Nero right. Rev : ΑΥΤΟΚΡΑ. Draped bust of Serapis right, wearing calathus; L I to right. RPC 5274. Condition : The coin is in fair condition, with some wear on the portraits and inscriptions, making them less sharp. The patina is a grayish-brown color, with small patches of reddish-brown, indicating oxidation and aging. The surface shows signs of corrosion, but the main details remain distinguishable. The patina gives the coin an aged and weathered appearance, contributing to its historical charm despite the wear. Good very fine. Material : Billon. Axis : 12h Weight : 12.28 gr Diameter : 27 mm Serapis, a syncretic god combining aspects of both Greek and Egyptian deities, played a significant role during the Roman Empire, particularly in Egypt. Created by the Ptolemaic rulers to unify their Greek and Egyptian subjects, Serapis represented a blend of Hellenistic and Egyptian religious traditions. He combined attributes of the Egyptian god Osiris and the Greek god Zeus, symbolizing a bridge between the two cultures. During Roman rule in Egypt, Serapis continued to be venerated, particularly in the city of Alexandria, which was the center of his cult. The Romans, who were adept at assimilating local gods into their pantheon, adopted Serapis as part of their broader religious landscape. He was often depicted with Greek features, such as a beard, but wore Egyptian-style garments and headgear. The Roman emperors also supported the Serapeum, the grand temple dedicated to Serapis in Alexandria, further integrating the god into the Roman religious system. The coin depicts Serapis on one side, crowned and bearded, symbolizing his role as a deity of both the underworld and fertility, and associated with healing and abundance. His image on Roman coins minted in Egypt underscores the continuity of Serapis' importance during the Roman period and highlights how the emperors sought to maintain stability and respect for local traditions while asserting their own rule. This integration of Serapis into Roman religious life reflects Rome's policy of cultural syncretism, where local gods were not suppressed but rather incorporated into Roman worship practices. The reverence for Serapis in Roman Egypt thus exemplified how religious and cultural traditions merged under imperial rule, maintaining the legacy of the Ptolemaic dynasty while under the governance of Rome.



185 EGYPT. Alexandria. Nero.(54-68). BI Tetradrachm. Obv : ΝΕΡΩ ΚΑΙΣ ΚΑΙΣ ΣΕΒΑ ΓΕΡ ΑΥΤΟ. Laureate head of Nero to right. Rev : ΔΗΜΗΤΕΡ / L E. Demeter standing front, head to left, holding grain ears in her right hand and scepter in her left. RPC I 5235. Condition : This coin has moderate wear, with details on the surface slightly worn down but still visible. The patina is a light grayish tone, giving the coin an aged and slightly matte appearance. There are traces of dirt or surface deposits that add to the coin's historical character. The wear and patina together suggest it has been well-preserved but exposed to the elements over time. Good very fine. Material : Billon. Axis : 12h Weight : 12.71 gr Diameter : 24 mm

The Roman province of Egypt, also known as Aegyptus, was established in 30 BCE after the defeat of Cleopatra VII and Mark Antony by Octavian (later Augustus), marking the end of the Ptolemaic Kingdom and the beginning of Roman rule. Egypt became a crucial province within the Roman Empire due to its strategic location and its wealth, particularly from grain production, which supplied much of Rome's food. In ancient Egyptian and Roman religious traditions, Demeter, the Greek goddess of agriculture, grain, and fertility, played a significant role. Her worship in Egypt, however, was intertwined with local beliefs. While Demeter was a deity of Greek origin, her association with the fertility of the land made her worship relevant in Egypt, where the fertility of the Nile and its annual flooding were of paramount importance for agriculture. The fusion of Greek and Egyptian religious practices, particularly in Alexandria, led to a blending of deities and traditions. In Egypt, Demeter was often associated with the Egyptian goddess Isis, another important fertility goddess and protector of women and children. Temples dedicated to Demeter were built in several parts of the Roman province of Egypt. The most prominent of these were in Alexandria, where the Greek population, alongside native Egyptians, participated in rituals that reflected a blend of Greek and Egyptian religious practices. In these temples, Demeter was venerated as a goddess who ensured the fertility of the land and the success of the harvest, which was especially vital for a province that served as Rome's breadbasket. In Roman Egypt, the worship of Demeter would sometimes incorporate aspects of local deities and religious customs, reflecting the multicultural nature of Egyptian society at the time. This integration of Greek and Roman deities with traditional Egyptian beliefs is one of the most fascinating aspects of religious life in Roman Egypt.



186 M. JUNIUS SILANUS.(145 BC).Rome.Denarius. Obv : Helmeted head of Roma right; to left, head of ass left; X (mark of value) to right. Rev : M IVNI / ROMA. The Dioscuri on horses rearing right, each holding spear. Crawford 220/1. Condition : The coin is in good condition, with the main features, such as the helmeted figure and chariot, still clear and recognizable. The patina is a dark gray with some lighter areas of wear, giving the coin an antique look. The surface shows minor wear and roughness, but the details remain well-defined. The patina enhances the historical feel of the coin while maintaining the visibility of the intricate designs.Good very fine. Material : Silver. Axis : 3h Weight : 3.66 gr Diameter : 17 mm M. Junius Silanus was a Roman moneyer and member of the influential Junia family during the late Roman Republic. While there is relatively little known about his personal life, his role as a moneyer—responsible for minting coins—provides valuable insights into both his status and the political climate of the time. The Junii Silani were a prominent patrician family, known for their involvement in Roman politics and governance, and M. Junius Silanus was likely using his position as a moneyer to enhance his family's prestige and influence. Moneyers, like M. Junius Silanus, held the important responsibility of producing coinage for the Roman Republic, and this role was often a stepping stone to higher political office. It allowed individuals to communicate important political messages, celebrate family achievements, and assert their influence over the public. The coins they minted were distributed throughout the Roman world, meaning their imagery and inscriptions were seen by a wide audience. M. Junius Silanus is most notable for the coins he issued, which often carried significant symbolism and imagery associated with both Roman values and the legacy of his family. One of his most famous issues featured a depiction of the goddess Roma on the obverse side of the coin. Roma, personified as a warrior goddess, symbolized the power, strength, and authority of the Roman state. This image emphasized the connection between the Junii Silani and the ideals of the Roman Republic, portraying them as defenders of Rome's traditions and values. The reverse side of the coin typically featured the image of a horseman, a common symbol in Roman coinage that represented military prowess and the equestrian order, which was highly regarded in Roman society. The imagery of a horseman also harked back to the legendary stories of the Roman Republic's early victories, reinforcing the sense of Rome's martial glory. This design connected M. Junius Silanus to Rome's



187 L. ANTESTIUS GRAGULUS.(136 BC). Rome.Denarius. Obv : GRAG. Helmeted head of Roma right; mark of value to lower right
Rev : L ANTES / ROMA. Jupiter driving galloping quadriga right, hurling thunderbolt and holding reins and sceptre. Crawford 238/1. Condition : The coin is in good condition, with clear details on both sides, particularly on the portrait and the depiction of the chariot. The patina is a dark silver-gray, giving the coin a slightly aged appearance. There are some signs of wear, particularly on the raised areas, but the overall design remains sharp and distinct. The patina enhances the coin's vintage look while maintaining the clarity of the key features.Good very fine. Material : Silver Axis : 3h Weight : 3.19 gr Diameter : 18 mm L. Antestius Gragulus was a Roman moneyer who is best known for issuing coins during the late Roman Republic. His coins, particularly denarii, are notable for their design and historical significance, as they often featured themes and iconography that reflected both the political climate of the time and the traditions of the Roman Republic. Moneyers like Gragulus were officials responsible for the production of coinage, and they played an important role in the Roman economy. These individuals were typically young men from prominent families who used their position as a stepping stone to political careers. The coinage they produced often carried political messages or symbols that reflected their family heritage, allegiance, or aspirations. In Gragulus's case, his coinage serves as a valuable historical artifact that provides insight into the era's politics, economy, and culture. One of Gragulus's most recognized issues is a silver denarius featuring the head of Jupiter on the obverse and the image of Victory driving a quadriga (four-horse chariot) on the reverse. Jupiter, as the king of the Roman gods, symbolized divine authority and protection, while Victory in a chariot was a common motif that represented military success and triumph, both highly regarded values in Roman society. These images not only had religious and cultural significance but also acted as reminders of Rome's military strength and the favor of the gods. The quadriga motif, in particular, was associated with Roman triumphs, the public celebrations awarded to victorious generals. It emphasized the republic's expansion and military dominance. By issuing coins with these images, Gragulus was both reinforcing traditional Roman values and, perhaps, aligning himself with the ideals of Roman greatness. Gragulus's coinage was also important in the broader context of the Roman Republic's economy. The denarius, the standard silver coin of the Roman



188 M. PORCIUS CATO (89 BC).Rome.Quinarius. Obv : M CATO. Head of Liber right, wearing ivy wreath. Rev : VICTRIX. Victory seated right on throne, holding palm frond and patera. Crawford 343/2b. Condition : This coin is in fair condition, showing moderate wear on the details, particularly on the high relief areas. The patina exhibits a consistent grayish tone, with some darker spots that enhance the visibility of the inscriptions and design elements. The coin has an aged appearance, with the surface retaining a natural texture and character. Despite some worn features, it remains a well-preserved example.Good very fine. Material : Silver. Axis : 11h Weight : 2.08 gr Diameter : 14 mm Marcus Porcius Cato, commonly known as Cato the Elder, was a significant figure in Roman history, renowned for his strict moral principles, military leadership, and political career. Born in 234 BCE in Tusculum, a town near Rome, Cato came from a plebeian family. His upbringing in a modest, rural environment shaped his lifelong values of frugality, discipline, and hard work, which he later became famous for advocating during his public life. Cato's military career began at a young age when he fought in the Second Punic War against Hannibal. His service in the war earned him recognition, and he climbed the ranks in Roman society. He became a **quaestor** in 204 BCE, then **aedile** in 199 BCE, and eventually **praetor** in 198 BCE. Cato also served as governor of the province of Sardinia, where he continued to uphold his reputation for strict financial discipline and a rejection of luxury. His early political career exemplified his commitment to traditional Roman virtues and his disdain for the increasing Hellenization of Roman society. In 195 BCE, Cato was elected **consul**, the highest elected office in the Roman Republic, and during his term, he led a successful military campaign in Hispania, further solidifying his reputation as a capable military commander. However, it was his role as **censor** in 184 BCE that defined his legacy. As censor, Cato was responsible for overseeing public morality, property assessments, and the maintenance of public finances and infrastructure. His tenure as censor was marked by his relentless efforts to enforce traditional Roman values, which he believed were being eroded by the growing influence of Greek culture and luxury among the Roman elite. He conducted numerous investigations into the moral conduct of public officials and private citizens alike, gaining both admiration and enmity for his uncompromising stance. Cato was a staunch conservative, often at odds with the more progressive elements of Roman society. He was a vocal opponent of the



189 L. RUBRIUS DOSSENUS.(87 BC). Rome.Denarius. Obv : DOS. Veiled and diademed head of Juno right, with sceptre over shoulder. Rev : L RUBRI. Triumphal quadriga right, side panel decorated with eagle on thunderbolt; above, Victory with wreath flying right. Crawford 348/2. EX BIGA. Condition : The coin is in fairly good condition with a visible greyish-silver patina, indicating its age. The wear is moderate, and the details of the figure and the design on both sides are still discernible, although slightly faded in places. The patina provides a consistent tone across the surface, contributing to the coin's antique appeal.Very fine. Material : Silver. Axis : 9h Weight : 3.40 gr Diameter : 16 mm

Lucius Rubrius Dossenus was a relatively obscure figure from the late Roman Republic, and historical sources provide limited information about his life and career. What is known primarily stems from his role as a magistrate, particularly his involvement in the production of Roman coinage. Dossenus is best known for being one of the moneyers (tresviri monetales) responsible for the minting of Roman coins during the late 1st century BCE, a period of intense political upheaval as Rome transitioned from a republic to an empire. As a moneyer, L. Rubrius Dossenus had the official duty of overseeing the production of Roman currency, a critical role in maintaining the stability and functioning of the Roman economy. Moneyers were typically young men from prominent families, often at the beginning of their political careers. Serving as a moneyer was a stepping stone to higher political offices, and it gave individuals like Dossenus a chance to assert their family's legacy and political ambitions. One of Dossenus' most significant contributions during his time as a moneyer was the minting of coins that bore symbolic imagery, reflecting the cultural, political, and religious values of the Roman Republic. Roman coinage during this era was not merely a means of facilitating trade; it was also a tool of propaganda. The designs chosen by moneyers like Dossenus were meant to convey messages about Rome's power, divine favor, and the legitimacy of the political order. The coins produced under Dossenus' authority typically featured prominent Roman deities or mythological figures, a standard practice in Roman numismatics to reinforce the idea that Rome was under the protection of the gods. One of the recurring motifs on his coins is the depiction of the goddess Fortuna, the personification of luck and fate, which likely symbolized Rome's hope for stability and success during a period of political tension. Fortuna was a particularly important deity during times of uncertainty, and her presence on Dossenus'



190 T. CARISIUS.(46 BC). Rome.Denarius. Obv : S C. Draped and winged bust of Victory right, wearing cruciform earring and pearl necklace, hair collected into a knot, and falling in one lock down her neck. Rev : T CARISI. Victory driving galloping quadriga right, holding wreath in right hand and reins in left. Crawford 464/5. Condition : The coin is in good condition, with well-defined details on both sides, particularly the portrait and the chariot scene. The patina is a light silver-gray, with some signs of wear but minimal corrosion. The surface is relatively smooth with a few minor scratches and small chips, yet the key elements of the design remain sharp and legible. The light patina enhances the historical character of the coin without obscuring the intricate features.Very fine. Material : Silver. Axis : 6h Weight : 3.45 gr Diameter : 17 mm Titus Carisius was a Roman moneyer active in 46 BC, a pivotal year in Roman history as it marked the final years of the Roman Republic. The position of moneyer (triumvir monetalis) was an important one, as it involved overseeing the minting of coinage, a key function not only for economic stability but also for political propaganda. In the late Republic, control of coin production was highly significant, and moneyers like Carisius were tasked with producing coins that carried political and ideological messages. The coins minted by T. Carisius in 46 BC come at a time when Julius Caesar was consolidating his power following his victories in the Roman Civil War. 46 BC was the year of Caesar's triumph over Pompey's supporters in Africa, which essentially ended any major military opposition to his rule. The imagery and symbolism on Carisius' coins were likely influenced by the political climate, reflecting Caesar's increasing authority and possibly his connection to Rome's storied past. One of the most famous coins issued by T. Carisius features Juno Moneta, the goddess associated with the Roman mint and the guardian of Rome's wealth. The reverse side of some of his coins includes various symbols, including a boar or a horned animal, which might have represented military victories or hunting, both of which were associated with Roman virtues of courage and strength. The imagery on these coins was not random; it carried deep significance, reminding citizens of Rome's military might and connecting Caesar's achievements to the glory of Rome's past. Another notable issue by T. Carisius is the depiction of a siege engine or battering ram (testudo), which may have commemorated a specific military conquest. In this context, the coin's imagery would have served as a reminder of Caesar's military successes in subduing his enemies and securing control



191 P. CLODIUS M F TURRINUS.(42 BC). Rome.Denarius. Obv : Laureate head of Apollo right; lyre to left. Rev : P CLODIVS / M F. Diana Lucifera standing facing, head right, with bow and quiver on shoulder, holding lighted torch in each hand. Crawford 494/23. Condition : The coin is in good condition, with slight wear visible on the raised areas. The patina is a natural silver-gray tone, which enhances the details of the design and inscriptions. Some darker patches are present, giving the coin a pleasing aged appearance. Despite minor imperfections, the overall clarity and contrast remain well-preserved.Good very fine. Material : Silver. Axis : 1h Weight : 3.39 gr Diameter : 19 mm Publius Clodius M. f. Turrinus was a Roman moneyer who held office around 42 BCE, during the later period of the Roman Republic. Not much is known about Turrinus' personal life or political career beyond his role as a moneyer, but his name has become known to historians and numismatists due to the coins he produced. These coins provide valuable insights into the political and cultural climate of the time, as well as the individuals who played a part in shaping Roman society during this turbulent period. Turrinus' coins often feature striking iconography and inscriptions that reflect both the traditional values of the Roman Republic and the political power struggles of the time. As a moneyer, Turrinus had the responsibility of minting currency, and the designs he chose for his coins were often loaded with political significance. Moneyers typically used their coins to promote their own family's prestige or to align themselves with powerful political figures. One of the most famous types of coins minted by P. Clodius Turrinus features the head of Apollo, the god of prophecy, music, and healing, on the obverse. Apollo was a popular deity in Roman culture and was often associated with Augustus and his family. This choice of imagery may have been an attempt by Turrinus to associate himself with the divine favor of Apollo, as well as with the emerging power of Augustus during a time of great civil strife. The reverse of the coin often features a lyre, another symbol of Apollo, and a laurel branch, which represents victory and peace. These images reflect a desire for stability and order during a period when Rome was recovering from the chaos of civil wars. The fact that Turrinus was minting coins around 42 BCE is significant because this was a critical time in Roman history. It was just after the assassination of Julius Caesar in 44 BCE and during the struggle for control of Rome between the forces of Mark Antony, Octavian (later Augustus), and the assassins of Caesar. Brutus and Cassius. In this context, the imagery on



192 MARK ANTONY and OCTAVIAN with M. Barbatius, Ephesus (?).(41 BC)..Denarius. Obv : M•ANT IMP•AVG III•VIR•R•P•C•M BARBAT•Q•P. Bare head of Mark Antony to right. Rev : CAESAR•IMP•PONT•III•VIR•R•P•C•. Bare head of Octavian to right. Crawford 517/2. EX BIGA. Condition : The coin is in relatively good condition, with some surface wear but retaining clear details. The patina is a light silver tone with slight abrasions, indicating possible cleaning or natural aging. There are areas where the surface is smoother, especially around the portraits, but the overall integrity of the design is well-preserved. The patina gives the coin a bright appearance, suggesting it may have been handled or exposed to different environmental factors over time.Very fine. Material : Silver. Axis : 12h Weight : 3.53 gr Diameter : 18 mm Mark Antony and Octavian, two of the most influential figures in Roman history, played pivotal roles in the transformation of the Roman Republic into the Roman Empire. Their relationship, initially marked by cooperation and later marred by rivalry, shaped the political landscape of the late 1st century BCE. The conflict between these two powerful men ultimately led to the fall of the Roman Republic and the rise of Octavian, later known as Augustus, as Rome's first emperor. Mark Antony (Marcus Antonius) was born into a prominent Roman family in 83 BCE and rose to prominence as a military leader under Julius Caesar during his campaigns in Gaul and the civil war against Pompey. Antony proved himself a capable general and loyal ally to Caesar. When Caesar was assassinated on the Ides of March in 44 BCE, Antony was serving as consul and quickly emerged as one of the leading figures attempting to control the aftermath of Caesar's death. Octavian (Gaius Octavius), born in 63 BCE, was the grand-nephew and adopted son of Julius Caesar. At the time of Caesar's assassination, Octavian was only 18 years old and studying abroad. However, Caesar had named him as his heir in his will, and Octavian quickly returned to Rome to claim his inheritance and assert his political position. Despite his youth and lack of experience, Octavian was shrewd and politically ambitious, determined to secure his place as Caesar's successor. After Caesar's death, Rome plunged into chaos as the Senate, the assassins (Brutus and Cassius), and Caesar's loyal supporters, including Antony and Octavian, struggled for control. Initially, Octavian and Antony were rivals, with both seeking to inherit Caesar's legacy. Antony, as one of Caesar's closest allies, expected to take up Caesar's mantle. However, Octavian skillfully used his status as Caesar's adopted son to garner support from



193 OCTAVIAN.(36 BC). Mint in central or southern Italy.Denarius. Obv : IMP CAESAR DIVI F III VIR ITER R P C. Bare head right. Rev : COS ITER ET TER DESIG. Tetrastyle temple, with star in pediment and containing veiled and togate statue of Julius Caesar with lituus; lighted altar to left. Crawford 540/2; CRI 315. EX BIGA. Condition : The coin is in relatively well-preserved condition with a dark grey patina, which suggests a natural aging process over time. The details on both sides of the coin are visible, though slightly worn, with some areas showing a more textured surface. The patina has developed evenly, giving the coin an antique appearance and protecting it from further oxidation.Very fine. Material : Silver. Axis : 6h Weight : 3.50 gr Diameter : 18 mm Octavian, later known as Augustus, was one of the most pivotal figures in Roman history. Born Gaius Octavius on September 23, 63 BCE, in the town of Velitrae (modern-day Velletri), he became the first Roman emperor and the founder of the Roman Empire, marking the end of the Roman Republic. His reign, which began in 27 BCE, lasted until his death in 14 CE, ushering in a long period of relative peace and prosperity known as the Pax Romana. Octavian was born into a wealthy equestrian family, with strong ties to Roman nobility. His father, also named Gaius Octavius, was a senator, while his mother, Atia, was the niece of Julius Caesar, which established a crucial familial connection to the famous general and statesman. When Julius Caesar was assassinated in 44 BCE, Octavian was a young man of just 18 years, studying abroad in Illyricum. Upon learning of Caesar's death, he returned to Rome, where he discovered that Caesar had named him as his adopted son and heir in his will. This unexpected turn of events thrust Octavian into the tumultuous world of Roman politics. The power vacuum created by Caesar's assassination led to a struggle between various factions, including Caesar's loyal followers, led by Mark Antony, and the republican forces led by Brutus and Cassius, the chief conspirators in Caesar's murder. Despite his youth and inexperience, Octavian quickly proved to be a shrewd and determined political player, securing the loyalty of Caesar's veterans and building support among the Roman populace by emphasizing his connection to the beloved Caesar. In 43 BCE, Octavian entered into an uneasy alliance with Mark Antony and Marcus Aemilius Lepidus, forming the Second Triumvirate. This political alliance was designed to defeat the forces of Brutus and Cassius, who were attempting to restore the Roman Republic. The triumvirs' forces decisively defeated the republicans at the



194 ANONYMOUS. Aes Formatum.(Circa 8th-3rd centuries BC).Ae. Condition : Good very fine Material : Bronze. Weight : 63.88 gr Diameter : 18 mm The Anonymous Aes Formatum refers to an early form of cast bronze currency used during the Roman Republic, before the widespread introduction of minted coinage. This type of currency, also known as "aes rude" or "aes formatum," consisted of irregularly shaped lumps or bars of bronze that were used primarily for trade and transactions. These early forms of money were not struck or marked with symbols, which is why they are called "anonymous." The term "aes" means bronze in Latin, and "formatum" refers to the shaped or cast form of these bronze pieces. The use of aes formatum dates back to the 4th and 3rd centuries BCE, during a time when the Roman economy was transitioning from a barter-based system to one that relied on standardized currency. At this stage, bronze was the primary metal used for transactions, especially in everyday commerce, as silver and gold were less accessible for small, routine exchanges. Aes formatum pieces were often crude and varied greatly in size and weight, lacking any inscriptions or standardized designs. However, some of them were cast in more recognizable shapes, such as disks, rectangles, or even more elaborate forms like animals or tools, suggesting that certain forms held symbolic or practical value. Despite this, they were still used based on their weight in bronze rather than their appearance or denomination. This type of currency gradually became obsolete as Rome developed a more sophisticated system of coinage, starting with the introduction of aes signatum and later aes grave, which were cast bronze coins featuring standardized symbols and designs. These early coins marked the shift from an irregular weight-based system to a more formalized monetary system, which paved the way for the introduction of minted coins like the denarius. The Anonymous Aes Formatum represents a critical period in the evolution of Roman money, illustrating the transition from primitive trade using metal objects to a more organized monetary economy. It reflects the early stages of Roman economic development and the practical needs of an expanding republic that required a reliable system of trade and exchange. Although these early bronze pieces lacked the refinement and sophistication of later Roman coins, they played an essential role in shaping the foundations of Roman currency.



195 ANONYMOUS. Aes Formatum.(Circa 8th-3rd centuries BC).Ae. Condition : Good very fine Material : Bronze. Weight : 18.72 gr Diameter : 43 mm The Anonymous Aes Formatum refers to an early form of cast bronze currency used during the Roman Republic, before the widespread introduction of minted coinage. This type of currency, also known as "aes rude" or "aes formatum," consisted of irregularly shaped lumps or bars of bronze that were used primarily for trade and transactions. These early forms of money were not struck or marked with symbols, which is why they are called "anonymous." The term "aes" means bronze in Latin, and "formatum" refers to the shaped or cast form of these bronze pieces. The use of aes formatum dates back to the 4th and 3rd centuries BCE, during a time when the Roman economy was transitioning from a barter-based system to one that relied on standardized currency. At this stage, bronze was the primary metal used for transactions, especially in everyday commerce, as silver and gold were less accessible for small, routine exchanges. Aes formatum pieces were often crude and varied greatly in size and weight, lacking any inscriptions or standardized designs. However, some of them were cast in more recognizable shapes, such as disks, rectangles, or even more elaborate forms like animals or tools, suggesting that certain forms held symbolic or practical value. Despite this, they were still used based on their weight in bronze rather than their appearance or denomination. This type of currency gradually became obsolete as Rome developed a more sophisticated system of coinage, starting with the introduction of aes signatum and later aes grave, which were cast bronze coins featuring standardized symbols and designs. These early coins marked the shift from an irregular weight-based system to a more formalized monetary system, which paved the way for the introduction of minted coins like the denarius. The Anonymous Aes Formatum represents a critical period in the evolution of Roman money, illustrating the transition from primitive trade using metal objects to a more organized monetary economy. It reflects the early stages of Roman economic development and the practical needs of an expanding republic that required a reliable system of trade and exchange. Although these early bronze pieces lacked the refinement and sophistication of later Roman coins, they played an essential role in shaping the foundations of Roman currency.



196 ANONYMOUS.Cast Aes Formatum.(6th-4th centuries BC).Italian mint.Ae. Obv : Cockle-shell. Rev : Blank. Condition : Good very fine Material : Gold. Weight : 11.92 gr Diameter : 21 mm The Anonymous Cast Aes Formatum refers to early cast bronze currency used during the Roman Republic before the widespread adoption of minted coinage. This form of currency, commonly known as "aes formatum" or "aes rude," consisted of irregularly shaped pieces of bronze that were used primarily in transactions based on their weight, rather than having any standardized value or design. The use of cast bronze as a medium of exchange dates back to the early Roman Republic, around the 4th and 3rd centuries BCE, when Rome was transitioning from a barter system to a more organized economy. During this time, metal, particularly bronze, was valued for its utility and was used in place of more traditional coins that were yet to be introduced. The bronze pieces of aes formatum were often rough and varied in size and weight, lacking any inscriptions or identifiable markings, which is why they are referred to as "anonymous." The key feature of aes formatum is that it was cast, rather than struck or minted, which reflects the technological limitations and economic practices of early Rome. Some aes formatum pieces were simple lumps of metal, while others were cast into more recognizable shapes, such as bars or disks. In some cases, more elaborate designs, like animals or objects, were also produced, indicating that certain forms may have had additional symbolic value or a more ceremonial purpose. As Roman commerce and trade expanded, the need for a more consistent and standardized form of currency became apparent. This led to the eventual introduction of aes signatum, large rectangular bronze bars stamped with designs and symbols, followed by aes grave, the first cast bronze coins that featured standardized weights and recognizable imagery. These developments laid the groundwork for the more sophisticated coinage system that Rome would later adopt. The Anonymous Cast Aes Formatum represents an early stage in Roman economic development, when currency was still closely tied to the value of metal itself, rather than its form or denomination. It marks an important phase in the transition from a barter economy to a monetary system, showcasing the gradual move towards the use of more structured and identifiable coins in the Roman Republic. Though lacking the refinement of later Roman coinage, the aes formatum played a critical role in the early Roman economy, reflecting the practical and functional needs of trade and



197 AUGUSTUS.(27 BC-AD 14).Italian Mint (Rome?).Denarius. Obv : Laureate bust of Octavian as Jupiter Terminus right, thunderbolt behind. Rev : IMP - CAESAR. Octavian seated left on curule chair, holding Victory. RIC 270. Condition : Material : Silver. Axis : Weight : 3.91 gr Diameter : 20 mm Augustus, originally known as Gaius Octavius, was the founder of the Roman Empire and its first emperor, ruling from 27 BCE until his death in 14 CE. His reign marked a pivotal transformation in Roman history, as he transitioned Rome from a republic plagued by civil wars into a stable, centralized empire. Augustus is often credited with bringing about the Pax Romana, a long period of relative peace and prosperity that lasted over two centuries. Born in 63 BCE, Augustus was the great-nephew and adopted heir of Julius Caesar. After Caesar's assassination in 44 BCE, Augustus entered into a political struggle for power against Caesar's assassins and rival political figures. He formed the Second Triumvirate with Mark Antony and Marcus Lepidus, which eventually led to the defeat of their mutual enemies. However, tensions within the Triumvirate resulted in a final showdown between Augustus and Mark Antony, who allied with Cleopatra of Egypt. Augustus' victory at the Battle of Actium in 31 BCE cemented his power and led to the annexation of Egypt as a Roman province. In 27 BCE, Augustus was granted the title of "Augustus" by the Senate, signifying his supreme authority over the Roman state. He cleverly maintained the outward forms of the Roman Republic, while in practice holding absolute power. Augustus styled himself as "princeps," or first citizen, rather than king or dictator, which helped to preserve the façade of republican governance. This system, known as the *Principate*, allowed him to rule without provoking significant opposition from the Senate or the Roman elite. Augustus' reign was marked by significant reforms in nearly every aspect of Roman society. He reorganized the military, creating a standing army that was loyal to the emperor, and established the Praetorian Guard, an elite unit tasked with protecting the emperor. He also implemented administrative reforms that improved the efficiency of the empire, including the development of a more professional bureaucracy and the regularization of taxation. Culturally, Augustus promoted a revival of traditional Roman religious and moral values, presenting himself as a restorer of Roman virtue after the chaotic years of civil war. He sponsored numerous building projects in Rome, famously boasting that he "found Rome a city of brick and left it a city of marble." Monuments like the Ara Pacis (Altar of Peace) and



198 VITELLIUS.(69).Rome. Denarius. Obv : A VITELLIVS GERMANICVS IMP. Bare head right. Rev : CONCORDIA PR. Concordia seated left, holding patera and cornucopia. RIC 66. Condition : Material : Silver. Axis : Weight : 3.19 gr Diameter : 17 mm Vitellius was a Roman emperor who ruled for a brief period in 69 CE, a year known as the "Year of the Four Emperors," a time of significant political turmoil in the Roman Empire. Born in 15 CE, Aulus Vitellius came from a prominent family and held several important political and military positions under earlier emperors, including Caligula, Claudius, and Nero. Vitellius was appointed governor of Lower Germany by Emperor Galba in 68 CE. He gained the support of the legions stationed in the region, who were dissatisfied with Galba's rule. After Galba was overthrown and Otho became emperor, the troops in Germany declared Vitellius emperor in January 69 CE. Vitellius quickly moved to assert his claim to the throne and marched his forces into Italy, defeating Otho's troops at the Battle of Bedriacum in April 69 CE. Otho committed suicide shortly afterward, and Vitellius was recognized as emperor by the Senate. However, Vitellius' rule was short-lived. His reign was marked by excess and corruption, and he quickly lost the favor of the people and the army. Meanwhile, another contender for the throne, Vespasian, who was a general in the eastern provinces, gathered support from the eastern legions and declared himself emperor. Vespasian's forces, led by his generals Antonius Primus and Mucianus, marched into Italy and defeated Vitellius' forces in a second Battle of Bedriacum later in 69 CE. Vitellius tried to abdicate in favor of Vespasian, but the political chaos in Rome made this impossible. In December 69 CE, Vitellius was captured by Vespasian's supporters, publicly humiliated, and executed. His reign, which lasted only eight months, was marked by instability and violence, but it also paved the way for Vespasian's rise to power and the establishment of the Flavian dynasty. Vitellius' downfall is often attributed to his inability to maintain the loyalty of the army and the Senate, as well as his perceived decadence. His brief rule is a stark reminder of the volatile nature of Roman imperial politics during this turbulent period in the empire's history.



199 VESPASIAN.(69-79).Rome.Denarius. Obv : IMP CAESAR VESPASIANVS AVG. Laureate head right. Rev : PON MAX TR P COS V. Vespasian seated right on curule chair, holding sceptre and branch. RIC II 702. Condition : The coin is in good condition, with a light gray patina covering its surface. Some wear is visible, particularly on the high points, but the details remain generally well-preserved. A few surface marks and minor edge cracks are present, indicating age.Very fine. Material : Silver. Axis : 6h Weight : 3.33 gr Diameter : 19 mm Vespasian, born Titus Flavius Vespasianus in 9 CE, was a Roman emperor who ruled from 69 to 79 CE, and he is best known for stabilizing the Roman Empire after a period of civil war and initiating the Flavian dynasty. His rise to power marked the end of the tumultuous "Year of the Four Emperors" in 69 CE, a year when Rome saw the rapid succession of Galba, Otho, Vitellius, and finally Vespasian himself as emperors. Vespasian came from a relatively modest background compared to previous emperors. He was a successful military commander, known for his campaigns in Britain under Emperor Claudius and his critical role in the Jewish War, where he was tasked with quelling the Jewish rebellion in Judea. His reputation as a capable general, combined with the loyalty of his legions, allowed him to gather significant support when he declared himself emperor in 69 CE while still in the eastern provinces. After defeating Vitellius' forces and securing control of Rome, Vespasian embarked on a series of reforms aimed at restoring stability to the empire. The Roman economy had been strained by years of civil war, and Vespasian focused on fiscal reform, increasing taxes and restoring discipline to the Roman treasury. His financial policies laid the groundwork for the empire's recovery and long-term stability. One of Vespasian's most enduring legacies was his ambitious building projects, particularly the construction of the Flavian Amphitheater, more commonly known as the Colosseum. This iconic structure, commissioned by Vespasian and completed under his son Titus, was a symbol of Roman power and grandeur. It provided a venue for public spectacles such as gladiatorial games, reinforcing the connection between the emperor and the people of Rome. Vespasian was also known for his pragmatic and down-to-earth personality. Unlike some of his predecessors, he maintained a relatively modest lifestyle and was not drawn to the excesses of courtly life. He worked to restore the dignity and authority of the Senate, even though he maintained control over the empire's key military and political institutions. His reign saw the end of the Jewish War



200 VESPASIAN.(69-79). Denarius. Rome. Obv : IMP CAES VESP AVG P M. Laureate head right. Rev : TRI - POT. Vesta, capite velato, seated left on chair, holding simpulum. RIC² 46. Condition : Moderate wear but retains detail, nice patina.Very fine. Material : Axis : 6h Weight : 3.36 gr Diameter : 18 mm Vesta is the Roman goddess of the hearth, home, and family. Vesta was one of the most important deities in Roman religion, and her worship was central to both public and private life. Her presence on Roman coinage symbolized stability, the continuity of the state, and the sanctity of the Roman household. The letters "TRI POT" seen on the coin refer to "Tribunicia Potestas," a title used by Roman emperors indicating their power as tribune of the people, often featured on coins to reflect the ruler's authority and protection of Roman values. Vesta is typically depicted seated, as seen on the coin, holding attributes associated with her role as a protector of the sacred fire. In her temples, the fire was never allowed to go out, as it was seen as a symbol of the eternal life of the Roman state. The eternal flame was tended by the Vestal Virgins, priestesses dedicated to maintaining the fire and ensuring its purity. This sacred fire represented both the physical and spiritual security of Rome, which Vesta embodied. By placing Vesta on the coin, the emperor could associate his reign with these ideals of stability, purity, and the safeguarding of Rome. In terms of political messaging, Vesta's image on the coin would have resonated strongly with Roman citizens. Her role as a guardian of the hearth also extended to the protection of the Roman state itself. Coins were one of the most widespread forms of communication in the ancient world, and the imagery on them was often used to send specific messages to the population. By featuring Vesta, the emperor or authority behind the coin was emphasizing a link between their reign and the enduring values of the Roman state, as well as suggesting that their leadership would ensure the continued security and prosperity of the empire. The inscription "TRI POT" refers to the tribunician powers of the emperor, a key element of imperial authority. These powers allowed the emperor to act as the representative and protector of the people, and their mention on the coin further reinforces the connection between the emperor's role and Vesta's guardianship of Rome. The combination of Vesta's imagery and the mention of tribunician power suggests that the emperor saw himself not only as a military and political leader but also as a moral and spiritual protector of the Roman people. The depiction of Vesta on this coin reflects her profound importance in Roman



201 DOMITIAN.(81-96).Rome.Denarius. Obv : IMP CAES DOMIT AVG GERM P M TR P XII. Laureate head right. Rev : IMP XXII COS XVI CENS P P P. Minerva standing left, holding thunderbolt and sceptre; behind, shield to right. RIC II 741. Condition : The coin is in decent condition with some wear on the high points, particularly on the portrait and the reverse figure. The patina is a light gray-silver color with a smooth surface, showing some minor scratches and a slightly uneven texture, which adds character to its overall appearance. The edges are intact with no significant damage, though the details are softened from circulation. Good very fine. Material : Silver. Axis : 6h Weight : 3.50 gr Diameter : 19 mm In Roman mythology, Minerva is one of the most significant and venerated deities, revered as the goddess of wisdom, war, and craftsmanship. She was often associated with strategic warfare, justice, and the arts, embodying the intellectual and disciplined aspects of battle rather than the brutal or chaotic side, which was represented by Mars, the god of war. Minerva is often depicted with a helmet, spear, and shield, emphasizing her role as a protector and warrior, but her image and symbolism extend far beyond combat to include domains like education, science, and creative arts. Minerva was considered the Roman counterpart of the Greek goddess Athena, and many of her attributes were directly inherited from her Greek predecessor. However, over time, Minerva developed her own distinct identity within Roman religion, symbolizing not only martial prowess but also intellectual and moral virtues. Her name is derived from the Latin word "mens," meaning "mind" or "intellect," which highlights her association with reason and intelligence. Minerva was also one of the three deities of the Capitoline Triad, alongside Jupiter and Juno, which underscored her importance in Roman religious practice. One of Minerva's key roles in Roman mythology was as the goddess of wisdom and knowledge. She was worshipped by scholars, artisans, teachers, and students, who sought her guidance in their intellectual and creative pursuits. Minerva was believed to inspire creativity in areas such as weaving, sculpture, and painting, and was often invoked by those engaged in craftsmanship and manual arts. Her association with wisdom also made her a protector of the state, as wise governance and military strategy were critical to the survival and prosperity of Rome. Minerva's connection to war was less about physical strength and more about strategy and planning. Unlike Mars, who embodied the chaotic and aggressive aspects of war, Minerva was thought to represent the calculated and intellectual



202 TRAJAN.(98-117). Rome.Denarius. Obv : IMP TRAIANO AVG GER DAC P M TR P COS V P P. Laureate bust right, wearing aegis. Rev : S P Q R OPTIMO PRINCIPI. Genius standing left, holding cornucopia and patera over lighted and garlanded altar to left. RIC 183. Condition : The coin is in good condition with light surface wear visible, particularly on the reverse figure and legends. The patina has developed into a smooth, pale gray tone with areas of darker oxidation around the edges and high relief details. The obverse portrait maintains solid detail, though slight wear is noticeable on the facial features. Extremely fine. Material : Silver. Axis : 5h Weight : 3.35 gr Diameter : 19 mm In Roman mythology, **Genius** was a divine spirit or guiding force that was believed to accompany every individual, family, place, or even collective institutions like the Roman state. The concept of Genius was central to Roman religion and culture, representing the personal or protective spirit that influenced the character and destiny of its subject. Unlike the Greek idea of a personal daimon, the Roman Genius was less about fate and more about the life force or energy that governed a person or place. The Romans believed that every individual had their own Genius, known as the **Genius of a person**, which was present at birth and continued throughout life, shaping their personality and fortune. This concept applied especially to men, who were thought to be guided and protected by their personal Genius throughout their lives. Women, on the other hand, were often associated with the **Juno**, a similar spirit specific to women. The Genius was not just a part of a person's identity but also a force that required veneration, respect, and rituals. The **Genius** of an individual was seen as a protective deity, almost like a guardian angel in later Christian thought. It was responsible for a person's well-being, vitality, and moral compass. A person's successes and achievements were often attributed to their Genius, and in return, the individual was expected to honor and care for their Genius with offerings and prayers, especially on special occasions like birthdays. This reverence was meant to ensure continued good fortune and guidance. A person's Genius was honored in a variety of ways, often with small offerings of wine, incense, or cakes. Such offerings were typically made at domestic altars, where images or symbols of the Genius might be kept. These household rituals reinforced the idea that each person's fate was intertwined with their Genius and that they needed to maintain a respectful relationship with this spirit. Beyond the individual, there was also the **Genius of a family** (Genius familiaris), which protected the



203 TRAJAN.(98-117). Rome.Denarius. Obv : IMP TRAIANO AVG GER DAC P M TR P. Laureate bust right, with slight drapery. Rev : COS V P P S P Q R OPTIMO PRINC / DAC CAP. Dacian seated left on pile of arms, in attitude of mourning. Woytek 283bC; RIC 98. Condition : The coin is in fair condition, with surface wear that has smoothed out some of the finer details. The patina is a light gray, with some darker areas in the crevices and on the relief, indicating mild oxidation. Cracks are visible, particularly on the reverse, but the overall design remains clear and legible.Good very fine. Material : Silver. Axis : 6h Weight : 3.33 gr Diameter : 19 mm The Dacian Wars of Emperor Trajan were among the most pivotal military campaigns of the Roman Empire, resulting in the expansion of Roman territory and the establishment of the province of Dacia. These wars, fought between 101–102 AD and 105–106 AD, solidified Trajan's reputation as one of Rome's greatest emperors and were celebrated through the issuance of a vast series of ****commemorative coins****. These coins not only served a practical purpose in facilitating economic transactions but also played a crucial role in disseminating imperial propaganda and commemorating Rome's military success over the Dacians, a fierce enemy led by King Decebalus. The Dacians were a powerful people who lived north of the Danube River, in what is now modern-day Romania. Under the leadership of ****King Decebalus****, the Dacians had grown into a formidable military force, capable of threatening Roman borders and even defeating Roman forces in previous conflicts. The strategic location of Dacia and its rich natural resources, especially its gold mines, made the region particularly attractive to the Romans. The Dacians had clashed with Rome earlier under the reign of Emperor Domitian, but peace had been achieved through a treaty that included the payment of subsidies to the Dacians. However, the uneasy peace was short-lived, and after Trajan became emperor in 98 AD, he began preparing for a renewed campaign against the Dacians. By this time, Decebalus had resumed raiding Roman territories, violating the terms of the peace treaty, and Trajan saw this as an opportunity not only to stop the Dacian threat but to expand the empire's borders and seize the wealth of Dacia. The first of the Dacian Wars began in 101 AD when Trajan crossed the Danube River with a large Roman force. He employed both military and engineering genius, constructing a massive bridge across the Danube, known as Trajan's Bridge, designed by the architect Apollodorus of Damascus. This structure allowed the Romans to easily transport troops and supplies, demonstrating Trajan's



204 TRAJAN.(98-117).Rome.Denarius. Obv : IMP CAES NER TRAIANO OPTIM AVG GER DAC PARTHICO. Laureate and draped bust right. Rev : P M TR P COS VI P P S P Q R. Mars advancing right, holding spear and trophy. RIC 340. Condition : The coin is in good condition, with some wear visible on both sides. The patina is a light gray, with a few darker areas, indicating natural aging. There are minor surface imperfections, but the details, especially the figure on the reverse, remain clearly defined.Very fine. Material : Silver. Axis : 6h Weight : 3.22 gr Diameter : 20 mm

Trajan, born Marcus Ulpius Traianus in 53 CE, was a Roman emperor who ruled from 98 CE to 117 CE. He is widely regarded as one of the greatest Roman emperors, known for his military conquests, administrative reforms, and the extensive public building projects that marked his reign. Trajan expanded the Roman Empire to its greatest territorial extent and is remembered as a model of good governance and leadership. Trajan was born in the Roman province of Hispania, making him the first emperor of non-Italian origin. His military career was distinguished, and he gained the favor of Emperor Nerva, who adopted Trajan as his heir. Upon Nerva's death in 98 CE, Trajan ascended to the throne and quickly established himself as a capable and just ruler. One of Trajan's most significant achievements was his military campaigns, particularly his conquests in Dacia (modern-day Romania) and the East. His two wars against the Dacians, between 101 and 106 CE, resulted in the annexation of Dacia as a Roman province, bringing substantial wealth to Rome, including vast amounts of gold and silver. This victory was commemorated by Trajan's Column, an iconic monument that still stands in Rome, depicting the events of the Dacian Wars in intricate detail. In addition to his military successes, Trajan embarked on ambitious building projects that transformed Rome and other parts of the empire. His most famous architectural achievement is the construction of Trajan's Forum, a large public space that included markets, administrative offices, and libraries. The forum was a testament to Roman engineering and architecture and symbolized the prosperity of his reign. Trajan's administrative policies focused on improving the lives of Roman citizens. He implemented welfare programs, such as the **alimenta**, which provided food and financial support to poor children throughout the empire. He also reformed the empire's financial system, ensuring that provincial governors were held accountable for fair governance and the protection of local populations. Under Trajan's rule, the Roman Empire reached



205 TRAJAN.(98-117).Rome.Denarius. Obv : IMP CAES NER TRAIAN OPTIM AVG GER DAC PARTHICO. Laureate and draped bust right. Rev : P M TR P COS VI P P SPQR / FORT RED. Fortuna seated left on throne, holding rudder and cornucopia. Woytek 559v. Condition : This coin is in decent condition, showing signs of wear, particularly on the high points. The patina is a natural light gray, with some darker areas indicating its age. There are some minor surface cracks, but the details on both sides are still fairly sharp.Very fine. Material : Silver. Axis : 6h Weight : 3.67 gr Diameter : 20 mm In Roman mythology, Fortuna was the goddess of fortune and luck, representing the unpredictable forces that governed both the prosperity and misfortune of individuals and entire nations. She was a highly revered deity, associated with fate and chance, and her influence extended across all aspects of life, from personal success and failure to the broader fortunes of the Roman state. Fortuna embodied the dual nature of luck, symbolizing both good and bad fortune, and her worship reflected the Roman understanding of the precariousness of life. Fortuna's name is derived from the Latin word fors, meaning "chance," and she was seen as the personification of both the random and predetermined aspects of life. She governed the outcome of events that were beyond human control, whether they brought wealth, health, and happiness, or hardship, loss, and suffering. As a result, her presence was invoked in both hope and fear, with Romans seeking her favor to ensure success and prosperity while also attempting to avert her potential wrath. Fortuna is often depicted in Roman art as a regal woman holding several key attributes, each symbolizing different aspects of her power over fate. One of her most common symbols is the ****cornucopia****, or horn of plenty, which represents abundance and prosperity. This image emphasizes her role as the bringer of good fortune, distributing wealth and resources to those she favors. When Fortuna was generous, she could bestow wealth, success, and happiness, symbolized by the overflowing abundance of the cornucopia. Another common symbol associated with Fortuna is the wheel, known as the Wheel of Fortune.The wheel represents the ever-changing nature of fortune, constantly spinning and bringing people from prosperity to poverty and vice versa. The image of Fortuna standing or sitting upon the wheel captures the idea that fortune is fickle, always shifting, and that no one can remain permanently in a position of wealth or misfortune. This symbol encapsulated the Roman view that life was inherently unstable and that fortune could change at any moment. Fortuna



206 TRAJAN.(98-117). Rome.Denarius. Obv : IMP TRAIANO AVG GER DAC P M TR P. Laureate bust right, slight drapery on far shoulder. Rev : COS V P P SPQR OPTIMO PRINC / AET AVG. Aeternitas standing facing, head left, holding heads of Sol and Luna. Woytek 344b. Condition : The coin is in fair condition, with a noticeable grayish patina that highlights its age. There are some minor surface cracks and wear, particularly around the edges, but the details on the bust and reverse remain clear and legible.Good very fine. Material : Silver. Axis : 6h Weight : 3.37 gr Diameter : 19 mm Aeternitas, in Roman mythology, represents the personification of eternity or everlasting existence. She symbolizes the eternal nature of Rome and the divine authority of the Roman emperors. The concept of Aeternitas was often linked to the idea that Rome would last forever, a notion strongly propagated during the height of the Roman Empire. Aeternitas is frequently depicted in Roman art, particularly on coins, as a majestic female figure. She is usually shown holding symbols that emphasize continuity and permanence, such as a globe or a phoenix, both of which represent the cyclical nature of life and the unending reign of Rome. The globe symbolizes dominion over the world, suggesting that Rome's empire and power would endure across time and space. The phoenix, a mythical bird that regenerates from its ashes, further reinforces the idea of rebirth and eternal life, echoing the belief that the Roman Empire would rise anew even if it faced challenges or decline. In the context of the imperial cult, Aeternitas also took on a more personal meaning, associated with the eternal divine status of the emperors. Emperors were often deified after their deaths, and Aeternitas was invoked to highlight the perpetual nature of their divine presence. This is especially evident on coins issued under different emperors, which frequently feature Aeternitas to convey the message that the ruler's legacy and the empire itself would be everlasting. In temples and public ceremonies, Aeternitas was honored to reinforce the idea of Rome's divine favor and eternal destiny. The portrayal of Aeternitas as a protective deity underscored the Romans' belief in the unshakable continuity of their civilization. Through her, the Romans celebrated not only the longevity of their empire but also the unending presence of their culture, religion, and power. Overall, Aeternitas in Roman mythology encapsulated a powerful ideological concept that intertwined with both religious and political life, emphasizing Rome's aspiration to transcend time and remain a dominant force in the world forever.



207 TRAJAN (98-117).Rome.Denarius. EX BIGA. Condition : This coin is in relatively good condition with clear details on both the obverse and reverse sides. The patina is a light silver color, typical of ancient silver coins that have undergone some aging. The surface shows some minor wear, but overall, the inscriptions and imagery remain distinct, indicating limited corrosion.Very fine. Material : Silver. Axis : 6h Weight : 3.21 gr Diameter : 18 mm



208 TRAJAN (98-117). Denarius. Rome. Obv : IMP TRAIANO AVG GER DAC P M TR P COS V P P. Laureate head right. Rev : SPQR OPTIMO PRINCIPI. Trajan standing facing, holding spear and parazonium, and being crowned by Victory to right, holding palm frond. Woytek 185a; RIC 212. Condition : This coin has a smooth silver patina with a light, even tone. The surfaces are relatively well-preserved, showing only minor wear on the raised details, particularly on the portrait and figures. The inscriptions remain legible, and the overall condition suggests it has been well-maintained over time. There is some slight toning around the edges, adding character to the coin's appearance. Extrelemy fine. Material : Silver. Axis : 6h Weight : 3.21 gr Diameter : 19 mm The Trajan denarius with the inscription "Victory SPQR OPTIMO PRINCIPI" is one of the many coins minted during the reign of Emperor Trajan, who ruled the Roman Empire from 98 to 117 AD. This coin is significant both for its historical context and for its iconography, which celebrated Trajan's military successes and his status as a beloved ruler of the Roman people. Trajan is remembered as one of Rome's greatest emperors, often included in the group known as the "Five Good Emperors." He expanded the Roman Empire to its greatest territorial extent, most notably through his campaigns in Dacia (modern-day Romania), Parthia (modern-day Iran and Iraq), and across parts of the Near East. His military prowess, administrative reforms, and building projects earned him widespread admiration both during his reign and in later historical accounts. The denarius was the standard silver coin of the Roman Empire, widely used in everyday transactions and a key instrument for spreading imperial propaganda. Coins such as this denarius served as both currency and a means of communicating the emperor's achievements to the people of Rome and the provinces. The specific inscription on this denarius, "Victory SPQR OPTIMO PRINCIPI," is laden with meaning. "Victory" refers to Trajan's military successes, likely in connection with his conquests in Dacia or Parthia. Trajan's reign was marked by continuous military activity, and his victories were central to his reputation as a successful and powerful emperor. "SPQR" stands for "Senatus Populusque Romanus" or "The Senate and People of Rome," a formula that represented the unified authority of the Roman state. By including this on the coin, Trajan emphasizes his cooperation with both the Senate and the Roman populace, reinforcing his legitimacy as a ruler supported by Rome's governing bodies. "OPTIMO PRINCIPI" translates to "the best princeps" or the best ruler. This title was often used to refer to



209 HADRIAN.(117-138).Rome.Denarius. Obv : HADRIANVS AVGVSTVS P P. Laureate bust right, slight drapery on far shoulder. Rev : COS III. Pudicitia, veiled, seated left. RIC 343c. Condition : The coin is in good condition with a light grayish patina. There are minor signs of wear on the high points of the design, but overall the details are still quite sharp. A small edge crack is visible, yet it doesn't detract significantly from the overall quality.Good very fine. Material : Silver. Axis : 6h Weight : 3.35 gr Diameter : 18 mm In Roman mythology, Pudicitia is the personification of modesty, chastity, and feminine virtue, embodying the ideals of purity and moral integrity that were highly valued in Roman society. Pudicitia was particularly associated with women and represented the virtues that were expected of Roman matrons, especially in terms of sexual morality, dignity, and restraint. She was seen as a guardian of traditional Roman values, emphasizing the importance of self-control and propriety, which were key elements in the Roman conception of honor and social order. Pudicitia is often depicted as a serene and veiled woman, representing modesty and discretion, with her posture typically conveying humility and reserve. This iconography reflects her role as a protector of female chastity and moral conduct. In Roman art, she is usually shown seated, with her head modestly covered by a veil, a symbol of her commitment to virtuous behavior. Her appearance often contrasts with other Roman deities that symbolized more public virtues like justice or victory, as Pudicitia's virtues were more intimate, centered on personal and familial honor. The cult of Pudicitia was closely tied to the Roman family and the role of women within the household. Roman society placed a strong emphasis on the chastity of women, particularly of wives and daughters, as a reflection of the moral standing of their families. Women who adhered to the ideals of Pudicitia were seen as models of virtue, contributing to the honor and reputation of their family and, by extension, to the moral fabric of Roman society as a whole. The qualities associated with Pudicitia were considered essential for preserving the sanctity of marriage, the stability of the family unit, and the transmission of proper values to future generations. There were two principal forms of Pudicitia worship in ancient Rome, each reflecting different social classes. The first, Pudicitia Patricia, was reserved for the noble patrician women, who were expected to be paragons of virtue and dignity. The second, Pudicitia Plebeia, was open to the plebeian women of lower social classes. This distinction highlights the widespread



210 HADRIAN.(117-138).Rome.Denarius. Obv : HADRIANVS AVG COS III P P. Laureate head right. Rev : FORTVNAE REDVCI. Fortuna seated left, holding rudder and cornucopia. RIC 247. Condition : The coin is in decent condition with some wear visible on the high points. It has a light gray patina with traces of darker toning in some areas, especially around the portrait and edges. There are a few minor scratches and a small edge crack, but the details remain clear.Good very fine. Material : Silver. Axis : 6h Weight : 3.26 gr Diameter : 17 mm The inscription *FORTVNAE REDVCI* on coins minted during the reign of Emperor Hadrian (117–138 AD) refers to the goddess Fortuna and the concept of "returning fortune" or "Fortuna the Restorer." Fortuna, in Roman mythology, was the personification of luck, fate, and prosperity. She held great significance as a deity capable of influencing the destiny of individuals and the state. The title *Reduci* emphasizes Fortuna's role in bringing something or someone back safely, often associated with the safe return of the emperor or other key figures from a journey or military campaign. In the case of Hadrian, who was known for his extensive travels throughout the Roman Empire, the *FORTVNAE REDVCI* inscription likely commemorates his safe return to Rome after one of his many journeys. Hadrian was a particularly active emperor, spending much of his reign visiting the provinces of the empire to strengthen Roman authority, oversee military defenses, and implement administrative reforms. His travels were seen as crucial to maintaining the unity and stability of the empire, and his safe return would have been a cause for celebration. On coins bearing this inscription, Fortuna is often depicted standing, holding a rudder and a cornucopia. The rudder symbolizes her ability to steer fate, guiding events and the fortunes of individuals and the state. The cornucopia, a symbol of abundance and prosperity, highlights the blessings and good fortune she bestows upon Rome and its emperor. In some cases, she may also be shown with a ship's prow, further emphasizing her role in ensuring safe travels and returns, especially across the sea, which was vital for the movement of troops, officials, and goods in the Roman Empire. The invocation of *FORTVNAE REDVCI* was more than just a celebration of Hadrian's personal safety. It carried a broader message of the emperor's connection with the gods and his ability to ensure the well-being and prosperity of the empire through divine favor. Fortuna, as a goddess of fate, played a critical role in Roman religious and cultural life, and her support was seen as essential for the success of both personal



211 COMMODUS.(177-192).Rome.Denarius. Obv : L AVREL COMMODVS AVG. Laureate head right. Rev : TR P IIII IMP III COS II P P. Victory seated left, holding patera and palm. RIC 666. Condition : The coin is in good condition with minimal wear. The patina has a silver-gray tone, providing a smooth and consistent appearance across both sides. Some minor surface marks are visible, but the details remain sharp and well-preserved. Good very fine. Material : Silver. Axis : 6 Weight : 2.79 gr Diameter : 17 mm The inscription "TR P IIII IMP III COS II P P" found on a coin of Emperor Commodus is filled with important titles and political markers, each contributing to the understanding of Commodus's reign and the Roman imperial system. Here's a breakdown of the inscription and its significance: ****TR P IIII****: This refers to **Tribunicia Potestas** (tribunician power) for the fourth time. The tribunician power was one of the key elements of the Roman emperor's authority, granted annually. By holding tribunician power, the emperor could propose laws and convene the Senate and the Roman people. It was an important title that linked the emperor with the republican tradition of the office of tribune, which was meant to protect the rights of the Roman citizens. Commodus's "TR P IIII" indicates that this coin was issued in the fourth year of his tribunician authority, offering a timeline marker in his reign. ****IMP III****: This abbreviation stands for **Imperator** (commander or victorious general), a title granted to an emperor after a significant military victory. "IMP III" means that Commodus had been acclaimed by his troops as **Imperator** for the third time. The title reflects his role as a military leader and symbolized the support he had from the Roman army, which was essential to maintaining power. The number III suggests that he had already achieved this honor two times before this coin was struck. ****COS II****: This indicates that Commodus was serving his second term as Consul. The consulship was the highest elected political office in the Roman Republic and continued into the Empire, though more as an honorary title rather than a fully active political role. Holding multiple consulships, as Commodus did, was a marker of prestige and authority, reinforcing his position at the top of Roman society. ****P P****: This stands for **Pater Patriae**, meaning "Father of the Fatherland." It was one of the most honorific titles an emperor could hold. By being declared the Father of the Fatherland, Commodus was recognized as the protector and guardian of all Romans, symbolically aligning his role with that of a paternal figure who oversees the welfare and prosperity of his people. Taken together, these titles emphasize Commodus's



212 HADRIAN.(117-138).Rome.Denarius. Obv : HADRIANVS
AVGVSTVS. Laureate head right, with slight drapery. Rev : COS III.
Seven stars within crescent. RIC 202. Condition : Material : Silver.
Axis : Weight : 3.20 gr Diameter : 18 mm



213 ANTONINUS PIUS.(138-161).Rome.Denarius. Obv : ANTONINVS AVG PIVS P P TR P XVII. Laureate head right. Rev : COS IIII. Annona standing left, holding two grain ears and resting hand on modius set on prow to right. RIC 231. Condition : The coin is in good condition with a light silver-gray patina. Some minor wear is visible on the high points, particularly on the portrait and reverse figure. A few small edge cracks are present, but the overall detail remains sharp and well-preserved.Good very fine. Material : Silver. Axis : 6h Weight : 3.71 gr Diameter : 19 mm In Roman mythology, Annona personifies the goddess of the grain supply, specifically linked to the yearly harvest and the provision of grain to the city of Rome. The concept of Annona is closely tied to the welfare of the Roman people, as grain, particularly wheat, was a staple food. The name Annona is derived from the Latin word "annus," meaning "year," emphasizing the annual grain harvests that were essential for the sustenance of the Roman population. The goddess became a symbol of the abundance of food and the stability of Rome's food supply, a matter of great importance to both the people and the state. Annona is often depicted as a female figure holding attributes that are emblematic of her role in providing sustenance. In Roman art and coinage, she is typically shown with cornucopias, which represent abundance and prosperity, and she may also be portrayed standing beside a ship. The ship symbolizes the transportation of grain, as Rome relied heavily on grain imports from its provinces, particularly Egypt, to feed its large population. The depiction of ships alongside Annona reflects the importance of maritime trade routes in ensuring a steady flow of grain to the capital. The Roman state took the grain supply very seriously, as it was critical to maintaining public order. A reliable and abundant supply of food was essential in preventing civil unrest. To this end, the Roman emperors instituted the *cura annonae*, a state-run system that managed the distribution of grain to the urban population. This system was vital in appeasing the people, particularly the poorer classes, and was a key element in maintaining political stability. Annona thus became a symbolic figure that represented not only the abundance of food but also the emperor's ability to care for the well-being of the Roman people. The deification of Annona was part of a broader trend in Roman religion, where abstract concepts like Victory, Fortune, and Peace were personified as divine figures. In the case of Annona, her significance was largely tied to the emperor's role as the provider of grain. Under the Roman Empire, emperors like



214 ANTONINUS PIUS.(138-161).Rome.Denarius. Obv : ANTONINVS AVG PIVS P P COS III. Bare head right. Rev : AEQVITAS AVG. Aequitas standing facing, head left; holding scales and sceptre. RIC 61. Condition : The coin is in good condition with a smooth silver-gray patina. There are some small edge cracks, but the details on both the obverse and reverse remain well-preserved. Minor wear is visible, but overall the imagery is clear.Extremely fine. Material : Silver. Axis : 6h Weight : 3.66 gr Diameter : 18 mm In Roman mythology, Aequitas embodies the personification of justice, fairness, and equality. She represents the essential moral quality of balance and equity in dealings, both in the legal sphere and in the broader context of society and governance. The concept of Aequitas was vital in Roman culture, as it encapsulated the ideals of fair treatment, honesty, and moral righteousness, which were central to maintaining the social order and harmony within the Roman state. Aequitas is often depicted as a serene and dignified female figure, holding symbolic objects that reflect her role as a guardian of justice and fairness. In Roman art and on coins, she is usually shown with a set of scales in one hand and a cornucopia in the other. The scales represent balanced judgment, the weighing of evidence, and the fair treatment of all parties in legal or moral decisions. The cornucopia, a symbol of abundance and prosperity, suggests that fairness and justice contribute to the overall well-being and prosperity of the community. These attributes together convey that equity is not only about legal fairness but also about ensuring the stability and flourishing of society. Aequitas played an important role in the Roman legal system and was a reflection of the Roman ideal of fairness in the application of laws. In the Roman courts, the principle of *aequitas* was invoked to ensure that legal decisions were made not only according to strict legal rules but also with consideration for fairness and the particular circumstances of each case. This allowed for a more flexible and humane interpretation of the law, ensuring that justice was tempered by equity and reason. In the political sphere, Aequitas became an important symbol of the emperor's role as a fair and just ruler. Many Roman emperors used the image of Aequitas on their coinage to promote the idea that their rule was characterized by fairness, justice, and the protection of all citizens. By featuring Aequitas on coins, the emperor was sending a message to the Roman people that the state was governed with a balanced hand, ensuring that justice was accessible and impartial for all classes of society, from the wealthy elite to the



215 DIVA FAUSTINA I.(Died 140/1).Rome.Denarius. Obv : DIVA AVG FAVSTINA. Draped bust right. Rev : CONCORDIAE. Pius standing right, holding scroll and clasping hands with Faustina standing left, holding sceptre. RIC 381b (Pius). Condition : The coin is in good condition with clear and well-preserved details, especially on the portrait and reverse figures. The patina is a soft silver-gray, with some darker highlights in the recessed areas, providing a nice contrast. There are minor signs of wear on the edges, with a slight crack visible at the bottom, but the overall surface remains smooth and relatively unblemished.Extremely fine. Material : Silver. Axis : 12h Weight : 3.68 gr Diameter : 18 mm he coins of Diva Faustina I are among the most significant and historically rich examples of Roman imperial coinage, serving not only as currency but also as potent symbols of imperial propaganda, remembrance, and the elevation of the deceased to divine status. Faustina I, also known as Faustina the Elder, was the wife of the Roman Emperor Antoninus Pius and mother to Faustina the Younger. After her death in 140 AD, she was deified by her husband, a rare honor that marked her importance and status in the Roman world. The title Diva on her coins refers to her deification, a practice in Roman imperial tradition where emperors and their close family members were sometimes elevated to godlike status after their deaths. The production of coins for Faustina I after her deification was not merely an act of remembrance; it was a political and religious statement that demonstrated the unity of the imperial family with the divine. The minting of Diva Faustina I coins reinforced her connection to the gods and portrayed her as a protector of the empire, often linking her image to symbols of eternity, piety, and stability. One of the most common depictions on the obverse of Diva Faustina I coins is a profile bust of Faustina herself, usually wearing a diadem or veil, signifying her regal and sacred status. The portrait is often serene, symbolizing her peaceful transition to divinity. Her image was meant to evoke respect, admiration, and reverence from Roman citizens. Alongside her portrait, the inscription typically reads DIVA FAVSTINA or similar variations, further emphasizing her divine status.The reverse sides of these coins are rich in symbolism, often featuring allegorical figures and deities that represent the virtues associated with Faustina and the imperial family. These symbolic images served as powerful reminders to the Roman people of the imperial family's divine favor and the stability they brought to the empire. By associating Faustina with these goddesses and virtues, the coins acted as vehicles for



216 DIVA FAUSTINA I.(Died 140/1). Rome.Denarius. Obv : DIVA AVG FAVSTINA. Veiled and draped bust right. Rev : PIETAS AVG. Pietas, orans, standing facing and with head left; garlanded and lighted altar to left. RIC 393b (Pius). Condition : The coin is in decent condition with some surface wear, particularly visible on the reverse figure and around the edges. The portrait on the obverse is well-preserved with good detail. The patina shows a mixture of grayish-silver tones with light patches of oxidation, including minor reddish discoloration on the reverse, adding character to the piece. Overall, the coin has maintained much of its original detail despite some wear.Extremely fine. Material : Silver. Axis : 6h Weight : 3.45 gr Diameter : 17 mm In Roman mythology, ****Pietas**** was both a highly regarded virtue and a deity, embodying the sense of duty, loyalty, and devotion that was fundamental to Roman culture. Pietas encompassed a broad range of responsibilities, extending to one's family, the gods, and the Roman state. In this way, pietas was not simply about personal piety in the religious sense; it represented a deep commitment to maintaining harmony and fulfilling one's obligations to society, the divine, and one's own household. The term ****pietas**** is the origin of the modern English word "piety," though its meaning in Roman times was much broader and richer. Pietas involved honoring the gods through proper religious observances, caring for and showing respect to one's parents and ancestors, and demonstrating loyalty to the Roman state. These elements of pietas were closely intertwined, forming the foundation of Roman identity and values. The first and most essential aspect of pietas was religious piety, the duty owed to the gods. The Romans believed that their empire's success and stability were contingent on maintaining the favor of the gods, and this could only be ensured through proper rituals, sacrifices, and observances. Romans were expected to offer prayers and sacrifices regularly, particularly on significant occasions like births, deaths, and victories in war. This form of pietas acknowledged that humans were dependent on the divine, and failing in religious duty could bring divine punishment not only upon individuals but upon the whole community. In this sense, pietas was not a private or internal feeling, but a public and communal responsibility. Maintaining proper religious practices was a way of ensuring that Rome would continue to be favored by the gods, and it was seen as an essential part of both personal and public life. The Roman state itself upheld pietas as a key value, with leaders frequently engaging in public religious



217 DIVA FAUSTINA I (Died 140). Denarius. Rome. Obv : DIVA FAVSTINA. Bust of Faustina I, draped, right, hair elaborately waved in several loops round head and drawn up and coiled on top. Rev : AETERNITAS. Juno, veiled, draped, standing left, head left, extending right hand and holding nearly vertical sceptre in left. RIC III 344 Condition : Material : Silver. Axis : Weight : 3.16 gr Diameter : 17 mm



218 DIVUS ANTONINUS PIUS.(Died 161).Rome.Denarius. Obv : DIVVS ANTONINVS. Bare head right. Rev : CONSECRATIO. Eagle, with head left, standing right on garlanded altar. RIC 431 (Aurelius). Condition : The coin is in fair condition with a light silver patina. Some wear is visible on the higher relief areas, and there are a few minor edge cracks. The reverse side has some surface corrosion around the center, affecting part of the detail. Overall, the details remain readable.Good very fine. Material : Silver. Axis : 6h Weight : 3.59 gr Diameter : 20 mm The *Divus Antoninus Pius* coin featuring the inscription *Consecratio* is a significant artifact from the Roman Empire, specifically issued after the death of Emperor Antoninus Pius in honor of his deification. Antoninus Pius ruled as Roman emperor from 138 to 161 AD and was known for his relatively peaceful and prosperous reign. Upon his death, he was officially deified by the Roman Senate, a common practice for emperors deemed virtuous and worthy of divine status. The term *Consecratio* on Roman coins refers to the consecration, or divine elevation, of a deceased emperor or important person, marking their transition into a godlike state in the Roman pantheon. This coin was part of the broader tradition of commemorating the divinization of emperors, particularly in the form of posthumous coinage. On these coins, the inscription *Divus* signifies the emperor's deified status, and *Consecratio* emphasizes the formal act of consecration by which the deceased ruler was incorporated into the state religion. These coins often played an important role in solidifying the memory of the emperor and his legacy among the Roman populace. The imagery on the *Consecratio* coins usually features symbolic representations of the emperor's ascension to the divine realm. In the case of Antoninus Pius, these coins often depict a funerary pyre or a scene of an eagle, the bird sacred to Jupiter, flying upward to the heavens. The eagle, representing the soul of the deceased emperor, was an iconic symbol used to illustrate the belief that the emperor's soul was being carried to join the gods on Mount Olympus. This symbolism reinforced the idea of continuity between the mortal reign of the emperor and his eternal existence as a divine protector of Rome. The posthumous divinization of Antoninus Pius was not only a reflection of his successful reign but also a political act designed to link the succeeding emperors, such as his adoptive son and successor Marcus Aurelius, to a line of deified rulers. By issuing coins that honored the deification of Antoninus Pius, the imperial administration was able to create a sense of continuity and



219 DIVUS ANTONINUS PIUS (Died 161).Rome.Denarius. Obv : DIVVS ANTONINVS. Bare head right. Rev : CONSECRATIO. Garlanded four-tiered funeral pyre surmounted by facing quadriga. RIC 436 (Aurelius). EX BIGA. Condition : The coin is in good condition with a bright silver patina. The surface shows minimal wear, and the details of the portrait and the structure on the reverse remain clear. There are slight natural imperfections, but the overall appearance is sharp, with a lustrous shine from the patina that highlights the fine craftsmanship of the coin.Extremely fine. Material : Silver. Axis : 6h Weight : 3.16 gr Diameter : 18 mm



220 MARCUS AURELIUS.(Caesar, 139-161).Rome.Denarius. Obv : AVRELIVS CAESAR AVG PII F. Bareheaded bust right, with slight drapery. Rev : COS II. Honos standing left, holding branch and cornucopia. RIC 429a (Pius). Condition : The coin is in good condition with light wear, especially on the higher points. It has a silver-gray patina with subtle toning throughout, giving it a uniform appearance. Some minor surface marks are present, but overall the details are well-preserved.Good very fine. Material : Silver. Axis : 6h Weight : 3.65 gr Diameter : 19 mm Honos, in Roman mythology, personifies honor, dignity, and military virtue. He was often associated with military success and the ideals of courage, moral integrity, and the recognition of merit. Honos was not just a representation of personal honor but also the collective honor of the Roman state and its leaders. His presence on Roman coinage highlights the importance of these values in Roman culture, especially as they pertain to the accomplishments of Roman generals, statesmen, and emperors. On Roman coins, Honos is typically depicted as a male figure, often wearing a toga to signify his association with dignity and virtue. In some depictions, he may be shown holding a branch or a cornucopia. The branch symbolizes peace, while the cornucopia signifies abundance and prosperity, suggesting that honor in Roman society was not only tied to military victory but also to the successful governance and well-being of the state. Honos's presence on coins, therefore, reflects a broader message of the emperor or ruler's role in bringing both victory and prosperity to Rome. Honos was often paired with Virtus, the personification of courage and military prowess, especially on coins that celebrated military victories or honored commanders. The combination of Honos and Virtus conveyed the message that true Roman success was built on both bravery in battle and the maintenance of moral integrity. Honos alone, however, emphasized the ideal that the rulers or leaders of Rome were not only victorious but also honorable and just, deserving of respect and reverence from the people. The use of Honos on coins served a propagandistic function, reinforcing the emperor's image as a virtuous and honorable leader. Emperors sought to associate themselves with Honos to project a sense of moral authority and legitimacy. In particular, these coins would be minted to commemorate military triumphs, diplomatic achievements, or periods of stability, reminding the populace of the ruler's noble qualities. The temple of Honos and Virtus in Rome also highlights the importance of these virtues to the Roman state. It was originally built to honor



221 COMMODUS.(177-192).Rome.Denarius. Obv : M COMM ANT P FEL AVG BRIT. Laureate head right. Rev : P M TR P XIII IMP VIII COS V P P. Libertas standing facing, head left, holding pileus and sceptre. RIC 168. EX BIGA. Condition : This coin is in generally good condition, with clear and detailed engravings. The light silver patina on the surface provides a subtle sheen, enhancing the visibility of the design while protecting the metal from further wear. There are small cracks around the edges, but they do not significantly affect the overall legibility of the inscriptions or the central image. The patina appears to be even and consistent across the coin, contributing to its preservation and aesthetic appeal.Very fine. Material : Silver. Axis : 12h Weight : 3.42 gr Diameter : 18 mm Commodus, born Lucius Aurelius Commodus in 161 CE, was a Roman emperor who ruled from 180 CE to 192 CE. He was the son of Emperor Marcus Aurelius, and his reign is often remembered for its stark contrast to that of his father. While Marcus Aurelius is remembered as a philosopher-king who ruled wisely, Commodus' rule was marked by excess, instability, and a decline in the reputation of the Roman Empire. Commodus became co-emperor with his father in 177 CE and took full control after Marcus Aurelius' death in 180 CE. His ascension to the throne marked the end of the Nerva-Antonine dynasty's long period of relative peace and stability. Early in his reign, Commodus chose to abandon many of his father's military campaigns, particularly in the northern provinces, signaling a shift in priorities. His focus was less on expanding or defending the empire and more on securing his personal power and indulging in luxurious and extravagant pursuits. Commodus was known for his fascination with gladiatorial combat and styled himself as a Hercules-like figure. He often participated in gladiatorial games, a behavior that scandalized the Roman elite, as it was considered inappropriate for an emperor to lower himself to such displays. Commodus' frequent appearances in the arena and his portrayal as a god-like hero contributed to a growing sense of instability and excess at the imperial court. Under his rule, the administration of the empire became increasingly corrupt. Commodus relied heavily on favorites and courtiers, many of whom abused their power for personal gain. His governance became increasingly erratic, and he is said to have been influenced by sycophants and advisors who manipulated his decisions. The Senate's power and influence were diminished, and Commodus was known to have executed senators who opposed him or whom he perceived as threats.



222 COMMODUS (177-192).Rome.Denarius. Obv : M COMM ANT P FEL AVG BRIT. Laureate head right. Rev : P M TR P XIII IMP VIII COS V P P. Genius standing left, holding grain ears and patera. RIC 167. EX BIGA. Condition : This coin is in a fair state of preservation, with noticeable signs of wear. The silver patina is smooth and consistent, giving it a subtle luster that highlights the details, despite some surface cracks and edge damage. The portrait and inscriptions are still legible, though slightly worn. The patina enhances the visual appeal of the coin, giving it an aged, authentic appearance. Overall, the condition and patina contribute to the coin's historical charm while retaining most of its key features.Good very fine. Material : Silver. Axis : 12h Weight : 3.15 gr Diameter : 18 mm Commodus, born Lucius Aurelius Commodus in 161 CE, was a Roman emperor who ruled from 180 CE to 192 CE. He was the son of Emperor Marcus Aurelius, and his reign is often remembered for its stark contrast to that of his father. While Marcus Aurelius is remembered as a philosopher-king who ruled wisely, Commodus' rule was marked by excess, instability, and a decline in the reputation of the Roman Empire. Commodus became co-emperor with his father in 177 CE and took full control after Marcus Aurelius' death in 180 CE. His ascension to the throne marked the end of the Nerva-Antonine dynasty's long period of relative peace and stability. Early in his reign, Commodus chose to abandon many of his father's military campaigns, particularly in the northern provinces, signaling a shift in priorities. His focus was less on expanding or defending the empire and more on securing his personal power and indulging in luxurious and extravagant pursuits. Commodus was known for his fascination with gladiatorial combat and styled himself as a Hercules-like figure. He often participated in gladiatorial games, a behavior that scandalized the Roman elite, as it was considered inappropriate for an emperor to lower himself to such displays. Commodus' frequent appearances in the arena and his portrayal as a god-like hero contributed to a growing sense of instability and excess at the imperial court. Under his rule, the administration of the empire became increasingly corrupt. Commodus relied heavily on favorites and courtiers, many of whom abused their power for personal gain. His governance became increasingly erratic, and he is said to have been influenced by sycophants and advisors who manipulated his decisions. The Senate's power and influence were diminished, and Commodus was known to have executed senators who opposed him or whom he perceived as threats.



223 COMMODUS (177-192).Rome.Denarius. Obv : M COMM ANT P FEL AVG BRIT. Laureate head right. Rev : P M TR P XIII IMP VIII COS V P P. Pietas seated left, extending right hand to child and holding transverse sceptre. RIC 162. EX BIGA. Condition : This coin is in a relatively good condition, with some visible wear and minor cracks along the edges. The silver patina has developed evenly, giving the coin an aged, smooth appearance. The patina helps to preserve the details, though some areas show slight flattening due to circulation. The inscriptions and portrait are still clearly visible, which adds to the coin's historical and aesthetic appeal. The overall patina adds character and authenticity to the piece.Very fine. Material : Silver. Axis : 12h Weight : 2.75 gr Diameter : 18 mm Commodus, born Lucius Aurelius Commodus in 161 CE, was a Roman emperor who ruled from 180 CE to 192 CE. He was the son of Emperor Marcus Aurelius, and his reign is often remembered for its stark contrast to that of his father. While Marcus Aurelius is remembered as a philosopher-king who ruled wisely, Commodus' rule was marked by excess, instability, and a decline in the reputation of the Roman Empire. Commodus became co-emperor with his father in 177 CE and took full control after Marcus Aurelius' death in 180 CE. His ascension to the throne marked the end of the Nerva-Antonine dynasty's long period of relative peace and stability. Early in his reign, Commodus chose to abandon many of his father's military campaigns, particularly in the northern provinces, signaling a shift in priorities. His focus was less on expanding or defending the empire and more on securing his personal power and indulging in luxurious and extravagant pursuits. Commodus was known for his fascination with gladiatorial combat and styled himself as a Hercules-like figure. He often participated in gladiatorial games, a behavior that scandalized the Roman elite, as it was considered inappropriate for an emperor to lower himself to such displays. Commodus' frequent appearances in the arena and his portrayal as a god-like hero contributed to a growing sense of instability and excess at the imperial court. Under his rule, the administration of the empire became increasingly corrupt. Commodus relied heavily on favorites and courtiers, many of whom abused their power for personal gain. His governance became increasingly erratic, and he is said to have been influenced by sycophants and advisors who manipulated his decisions. The Senate's power and influence were diminished, and Commodus was known to have executed senators who opposed him or whom he perceived as threats.



224 COMMODUS (177-192).Rome.Denarius. Obv : M COMM ANT P FEL AVG BRIT. Laureate head right. Rev : VIRTVT AVG P M TR P XII IMP VIII COS V P P. Virtus, helmeted and right breast exposed, standing facing, head left, with Victory in outstretched right hand and grounded spear in left, shield leaning against left leg. RIC III 160. EX BIGA. Condition : This coin appears to be in a well-preserved state, with some wear visible on both the portrait and reverse sides. The surface has developed a smooth, light patina, which has given the coin an even and natural silvery appearance. The details of the inscriptions and images are still distinguishable, although some areas have minor flattening, likely due to circulation. Overall, the patina enhances the historical character and authenticity of the coin.Very fine. Material : Silver. Axis : 6h Weight : 2.95 gr Diameter : 16 mm Commodus, born Lucius Aurelius Commodus in 161 CE, was a Roman emperor who ruled from 180 CE to 192 CE. He was the son of Emperor Marcus Aurelius, and his reign is often remembered for its stark contrast to that of his father. While Marcus Aurelius is remembered as a philosopher-king who ruled wisely, Commodus' rule was marked by excess, instability, and a decline in the reputation of the Roman Empire. Commodus became co-emperor with his father in 177 CE and took full control after Marcus Aurelius' death in 180 CE. His ascension to the throne marked the end of the Nerva-Antonine dynasty's long period of relative peace and stability. Early in his reign, Commodus chose to abandon many of his father's military campaigns, particularly in the northern provinces, signaling a shift in priorities. His focus was less on expanding or defending the empire and more on securing his personal power and indulging in luxurious and extravagant pursuits. Commodus was known for his fascination with gladiatorial combat and styled himself as a Hercules-like figure. He often participated in gladiatorial games, a behavior that scandalized the Roman elite, as it was considered inappropriate for an emperor to lower himself to such displays. Commodus' frequent appearances in the arena and his portrayal as a god-like hero contributed to a growing sense of instability and excess at the imperial court. Under his rule, the administration of the empire became increasingly corrupt. Commodus relied heavily on favorites and courtiers, many of whom abused their power for personal gain. His governance became increasingly erratic, and he is said to have been influenced by sycophants and advisors who manipulated his decisions. The Senate's power and influence were diminished, and Commodus was known to have executed



225 CLODIUS ALBINUS.(Caesar, 193-195). Denarius. Rome. Obv : D CL SEPT ALBIN CAES. Bare head right. Rev : ROMAE AETERNAE. Roma seated left on shield, holding palladium and spear. RIC 11a. EX BIGA. Condition : The coin appears to be in fair condition, showing signs of wear but with the main details still discernible. The surface has developed a light patina, which gives it a silvery-gray hue. This patina is uniform, indicating age and authenticity, enhancing the coin's historical character. The inscriptions and design elements are somewhat softened due to circulation, but the overall condition is stable and appealing for a piece of its age. Very fine. Material : Silver. Axis : 12h Weight : 3.55 gr Diameter : 17 mm Clodius Albinus was a Roman general and political figure who played a significant role during the tumultuous Year of the Five Emperors in 193 CE. Born around 150 CE in Hadrumetum (modern-day Sousse, Tunisia), Albinus came from an influential family and rose to prominence through his military career, eventually becoming one of the most powerful men in the Roman Empire. Albinus first gained recognition as a capable commander during his service under the emperors Marcus Aurelius and Commodus. He was appointed governor of several important provinces, including Britain, where he successfully maintained order and managed the province's defenses. His military experience and leadership made him a prominent figure within the Roman legions, which later played a crucial role in his bid for power. In 193 CE, following the assassination of Emperor Pertinax, Rome was thrown into chaos as multiple claimants vied for the imperial throne. Albinus was initially a contender for the position, but he was persuaded to align with Septimius Severus, another powerful general who had declared himself emperor. Severus, needing support to consolidate his power, recognized Albinus as Caesar (junior co-emperor) and effectively made him his second-in-command, promising Albinus control of the western provinces, including Britain and Gaul. For a time, this arrangement worked, and Albinus remained loyal to Severus. However, their alliance began to unravel as Severus consolidated his position and started to marginalize Albinus. In 195 CE, Severus declared his own son, Caracalla, as Caesar, signaling his intention to elevate his family over Albinus. Feeling betrayed, Albinus broke with Severus and declared himself emperor, leading to a civil war. In 196 CE, Albinus marched his forces from Britain into Gaul, where he established himself as a rival emperor. However, in February 197 CE, the decisive Battle of Lugdunum (modern Lyon) took place



226 SEPTIMIUS SEVERUS (193-211).Rome.Denarius. Obv : SEVERVS PIVS AVG. Laureate head right. Rev : P M TR P XVII COS III P P. Neptune standing left, leaning on raised right leg set on rocks and holding trident. RIC 228. EX BIGA. Condition : The coin is in good condition, with a smooth silver patina that has developed over time. The surface is slightly worn, but the details of the emperor's portrait and the reverse figure holding a trident are still clearly visible. The patina gives the coin a soft, aged appearance, adding to its historical character.Very fine. Material : Silver. Axis : 6h Weight : 2.49 gr Diameter : 18 mm In Roman mythology, Neptune was the god of the sea, freshwater, and horses, closely identified with the Greek god Poseidon. Neptune was one of the major deities of the Roman pantheon and played an important role in both religion and myth. His domain extended over all bodies of water, including oceans, rivers, and lakes, and he was also associated with naval victories and aquatic activities. Neptune's representation as the god of the sea mirrored the power and mystery of the ocean, which was a significant aspect of life for the Romans, particularly as their empire expanded across the Mediterranean. Neptune was the brother of Jupiter, the king of the gods, and Pluto, the god of the underworld. Together, the three brothers divided the cosmos after overthrowing their father, Saturn. Jupiter took control of the sky, Neptune ruled the seas, and Pluto presided over the underworld. This division of power made Neptune one of the principal gods of Roman mythology, alongside Jupiter and Pluto. Neptune's role as the god of the sea was critical to the Romans, especially as they became a maritime power. He was often invoked by sailors for safe voyages and favorable winds, and many temples and altars were dedicated to him in coastal towns and cities. In times of war, Neptune was also called upon to ensure victories in naval battles, and his favor was considered essential for Rome's dominance over the Mediterranean. The Roman festival in his honor, known as Neptunalia, was celebrated in July, a time when water was scarce, and offerings were made to him to protect the waters and ensure good rainfall. Neptune's association with horses is another important aspect of his identity. He was considered the god of horse-racing and equestrian events, and it was believed that he created the first horse. His connection to horses led to his identification with the sport of chariot racing, a popular event in Roman culture. This link to horses is thought to stem from his original association with freshwater and rivers, as horses were often linked to river gods in ancient Mediterranean cultures. In



227 CARACALLA.(197-217).Rome.Denarius. Obv : ANTONINVS PIVS AVG GERM. Laureate head right. Rev : LIBERAL AVG VIII. Liberalitas standing left with abacus and cornucopia. RIC 302. EX BIGA. Condition : The coin is in relatively good condition with a smooth, pale silver patina. There is minimal wear on the obverse, with the facial features of the portrait clearly visible. The reverse also shows clear details of the figure, with well-preserved inscriptions around the edges. The patina is even, giving the coin an aged but stable appearance, with some natural toning near the edges.Good very fine. Material : Silver. Axis : 6h Weight : 3.79 gr Diameter : 17 mm Caracalla, born Lucius Septimius Bassianus in 188 CE, was a Roman emperor who ruled from 211 to 217 CE. He is best known for his military campaigns, the notorious murder of his brother Geta, and his implementation of the *Constitutio Antoniniana*, which granted Roman citizenship to nearly all free inhabitants of the empire. His reign was marked by brutality, internal strife, and a focus on maintaining the power of the military. Caracalla was the eldest son of Emperor Septimius Severus and became co-emperor with his father and younger brother Geta in 198 CE. Upon the death of Severus in 211 CE, Caracalla and Geta were supposed to rule jointly as co-emperors. However, the brothers had a deep rivalry, and their relationship quickly deteriorated. Later that same year, Caracalla ordered the murder of Geta, allegedly while Geta was seeking refuge in their mother's arms. Following the murder, Caracalla embarked on a ruthless purge, executing thousands of Geta's supporters and erasing his brother's memory from public records and monuments in a practice known as *damnatio memoriae*. One of Caracalla's most significant acts as emperor was the *Constitutio Antoniniana* in 212 CE, a decree that extended Roman citizenship to nearly all free men within the empire. While this move is often seen as a way to unify the empire and increase loyalty to Rome, it was also a financial decision, as it expanded the tax base by making more people liable for the taxes that only Roman citizens had to pay. Caracalla's reign was characterized by his strong reliance on the military. He increased soldiers' pay significantly, securing their loyalty, but placing a heavy strain on the empire's finances. His militaristic focus also extended to his personal image; he was often depicted in military attire, and he sought to align himself with the figure of Alexander the Great, whom he idolized. Caracalla led several military campaigns, particularly against the Germanic tribes along the northern frontiers and the Parthian Empire in the east. Despite his military



228 SEVERUS ALEXANDER.(222 - 235).Rome.Sestertius Obv : IMP ALEXANDER PIVS AVG. Head righth. Rev : SPES PVBLICA SC. Spes advancing left holding up her skirt with her left hand and a flower in her right. RCV II 8019. Condition : Good condition with minor wear and smooth surfaces.Good very fine. Material : Bronze. Axis : 12h Weight : 17.78 gr Diameter : 28 mm In Roman mythology, Spes was the personification of hope, embodying one of the most important and positive virtues in Roman culture. As a goddess, Spes symbolized the anticipation of a better future, the belief in improvement, and the expectation of positive outcomes, which were central to both personal life and the broader Roman worldview. In a society that valued concepts like courage, endurance, and optimism, Spes represented the power of hope to sustain individuals through difficult times. Spes was often depicted as a youthful and serene figure, usually shown holding a flower or the bud of a plant, symbolizing the promise of growth and renewal. This image reinforced her association with the future and the potential for new beginnings. Her representations were typically gentle and peaceful, aligning with the Roman idea that hope is a quiet yet powerful force that supports resilience and perseverance. The worship of Spes was part of a larger Roman tradition of personifying abstract concepts like Fortuna (fortune), Virtus (virtue), and Concordia (harmony). These personifications were deeply embedded in Roman religious and social life, offering divine representations of qualities that were integral to the functioning and well-being of Roman society. Hope, as embodied by Spes, was especially important in times of uncertainty, such as during war, political instability, or personal hardship. The earliest evidence of Spes's worship in Rome dates back to the Republican period. One of the most significant sanctuaries dedicated to her was the Temple of Spes, built in the Forum Holitorium in the 3rd century BCE. This temple was constructed following a vow made during the Second Punic War, demonstrating the importance of hope in times of crisis. The Romans, facing the existential threat posed by Hannibal and the Carthaginians, turned to Spes as a source of comfort and inspiration, seeking her favor to maintain hope for victory and survival. The presence of this temple in a central public space in Rome underscored the significance of hope as a public virtue, one that was not only for individuals but for the entire state. Spes was often invoked in prayers and rituals by those seeking guidance and strength in moments of difficulty. Soldiers heading into battle. political leaders making crucial decisions. and citizens



229 SEVERUS ALEXANDER (222-235). Denarius. Rome. Obv : IMP ALEXANDER PIVS AVG. Laureate, draped and cuirassed bust right. Rev : MARS VLTOR. Mars advancing right, holding spear and shield. RIC 246. Condition : Good condition, minor surface wear, clear details. Extrelemy fine. Material : Axis : 12h Weight : 3.06 gr Diameter : 21 mm Mars was one of the most significant deities in Roman mythology, revered as the god of war and protector of the Roman state. He was often portrayed as a warrior, armed with a spear and a shield, symbolizing his role as the divine embodiment of military power and valor. In Roman culture, Mars was not only a war deity but also a symbol of Rome's aggressive expansion and the martial prowess of its legions. The figure of Mars on the coin stands in a traditional military posture, holding his weapon, likely a spear, and a shield, ready for combat. This image reflects the militaristic nature of the Roman Empire, which placed immense value on its military strength. Roman emperors frequently associated themselves with gods like Mars to emphasize their own military leadership and the divine favor they believed guided their conquests. The presence of Mars on Roman coinage thus served a propagandistic purpose, reinforcing the image of the emperor as a successful commander under the protection of the gods. During the reign of emperors, the depiction of Mars on coins was a reminder to the Roman people of their empire's martial superiority and the emperor's role as the head of the army. This specific imagery of Mars in armor also suggested a readiness to defend the empire against its enemies, appealing to the public's sense of security and pride in Roman dominance. The inclusion of Mars on Roman coins extended beyond mere religious veneration. It was also a political statement, designed to link the ruler with the god of war, thus legitimizing the emperor's authority as both a military and political leader. This iconography would have resonated strongly with Roman soldiers and the broader populace, who viewed Mars as a central figure in the protection and expansion of the empire. In the broader context of Roman coinage, Mars was frequently used during times of military campaigns or when the emperor sought to project strength. Coins such as this one were often circulated widely, spreading the emperor's chosen message of military success or preparedness to all corners of the empire. This was an essential tool in a time when communication across vast distances was slow and limited. The depiction of Mars on the reverse of this coin reflects not only the importance of the god in Roman religious life but also the strategic use of his image in



230 MAXIMINUS THRAX.(235-238).Rome.Denarius. Obv : IMP MAXIMINVS PIVS AVG. Laureate, draped and cuirassed bust right. Rev : PAX AVGVSTI. Pax standing left, holding branch and sceptre. RIC 12. EX BIGA. Condition : The coin is in excellent condition with a bright silver-gray patina. The fine details on the portrait and the figure on the reverse are sharp and well-preserved, with minimal signs of wear. The patina gives the coin a slight sheen, enhancing its historical appeal while maintaining the integrity of its original surface.Extremely fine. Material : Silver. Axis : 12h Weight : 3.02 gr Diameter : 20 mm Maximinus Thrax, also known as Gaius Julius Verus Maximinus, was a Roman emperor who ruled from 235 to 238 CE, and his reign is often considered the beginning of the Crisis of the Third Century, a period of nearly 50 years marked by civil wars, economic instability, foreign invasions, and internal strife. Maximinus is notable for being the first Roman emperor who came from a lowborn, non-senatorial background, rising to power through his military career. His rule also marked the first time that an emperor never set foot in Rome during his reign, governing primarily from the provinces as a military leader. Maximinus was born around 173 CE in Thrace or Moesia, likely of barbarian ancestry. He was known for his immense physical size and strength, traits that became legendary in Roman sources, with some claiming he stood over eight feet tall. His origins were humble, as he came from a peasant or herdsman background. Despite these modest beginnings, Maximinus rose through the ranks of the Roman army due to his military prowess, eventually gaining the attention of Emperor Septimius Severus and later his successors. By the time of Emperor Alexander Severus, Maximinus had reached a prominent position in the military. When Alexander Severus was assassinated by his own troops during a campaign against the Germanic tribes in 235 CE, the army proclaimed Maximinus as emperor. His ascent to the throne marked a significant shift in Roman imperial politics, as it was the first time a soldier of non-noble birth took the purple, representing the growing power of the military in determining who would rule. Maximinus' reign was characterized by his military focus and his disregard for the Roman Senate, which created tension between him and the traditional Roman elites. He spent most of his time campaigning on the frontiers, particularly along the Danube and Rhine rivers, where he fought against Germanic and Sarmatian tribes. His military strategy was centered around strengthening Rome's borders and securing



231 DIVUS CARUS.(Died AD 283).Antioch.Antoninianus. Obv : DIVO CARO AVG. Radiate head right. Rev : CONSECRATIO / Δ//XXI. Altar. RIC 127. Condition : This coin has a dark green and brown patina, which is typical of ancient bronze coins that have undergone oxidation over time. The patina adds an aged character to the coin while preserving many of its details. The surface shows some wear, especially on the portrait and inscriptions, but key features are still legible. The coin's aged appearance suggests a long period of burial or exposure to the elements, which has contributed to its natural patina formation.Good very fine. Material : Antoninianus. Axis : 6h Weight : 3.25 gr Diameter : 21 mm Divus Carus, also known simply as Carus, was a Roman emperor who ruled from 283 to 285 AD. His reign, though brief, came during a tumultuous period known as the Crisis of the Third Century, which was characterized by political instability, frequent changes of emperors, and external threats from Germanic tribes and the Sassanian Empire. Carus's rise to power and his military campaigns marked an important, though short-lived, phase in Rome's efforts to stabilize the empire during this chaotic time. Carus was born around 230 AD in what is believed to be either Gaul or Illyricum, two provinces that often supplied Rome with soldiers and administrators. Before becoming emperor, Carus had a distinguished military career, serving as a senior officer, likely in a position similar to a praetorian prefect, under his predecessor, Emperor Probus. In 283 AD, when Probus was killed in a mutiny by his own soldiers, Carus was proclaimed emperor by the legions. Upon becoming emperor, Carus took the name ****Marcus Aurelius Carus****, aligning himself with the revered Antonine dynasty, especially Emperor Marcus Aurelius, in an effort to legitimize his rule and gain favor with both the army and the Roman populace. Carus's reign, however, was focused more on military campaigns than on internal governance or reforms. Carus embarked on a significant military expedition against the Sassanian Empire, Rome's long-standing rival in the East. The Sassanians, under King Bahram II, were dealing with internal issues, and Carus seized the opportunity to launch a large-scale invasion of their territory. His campaign was highly successful, with Roman forces advancing deep into Persian lands, even capturing the Sassanian capital of Ctesiphon in Mesopotamia. This victory was a significant achievement, as it temporarily restored Roman dominance in the East and bolstered Carus's reputation as a capable military leader. However, Carus's



232 PROBUS.(276-282).Antioch.Antoninianus. Obv : IMP C M AVR PROBUS P F AVG. Radiate, draped and cuirassed bust right. Rev : CLEMENTIA TEMP / B • / XXI. Probus standing right, receiving Victory on globe from Jupiter standing left, holding sceptre. RIC 922. EX BIGA. Condition : The coin is in relatively good condition, displaying a greenish-brown patina typical of ancient bronze coins. The surface shows some minor wear but maintains the clarity of the inscriptions and design elements. The portrait of the emperor on the obverse is well-defined, and the reverse scene, although slightly worn, remains distinct. The patina adds a historic, aged look to the coin, enhancing its overall appeal. Good very fine. Material : Antoninianus. Axis : 12h Weight : 3.88 gr Diameter : 21 mm Probus, born Marcus Aurelius Probus in 232 CE, was a Roman emperor who ruled from 276 to 282 CE. His reign is often remembered for his efforts to restore stability to the Roman Empire during a period of frequent military crises and political instability known as the "Crisis of the Third Century." Probus was a highly skilled and experienced military commander, and much of his reign focused on defending the empire from external threats, especially from Germanic tribes and other barbarian groups. Probus was born in Sirmium (modern-day Sremska Mitrovica in Serbia) and came from a modest background. His military career began under the emperors Valerian and Gallienus, and he quickly rose through the ranks due to his leadership and success on the battlefield. When Emperor Tacitus died in 276 CE, Probus was proclaimed emperor by his troops, a testament to the strong support he had among the Roman legions. Probus' reign was dominated by military campaigns aimed at securing the empire's borders, particularly in the west. He conducted successful campaigns against various Germanic tribes, including the Alamanni, Franks, and Vandals, who had been invading the empire's northern territories. He also dealt with threats in the eastern provinces, suppressing revolts and reasserting Roman control over Egypt, which was a vital grain supplier to the empire. In addition to his military efforts, Probus focused on rebuilding and stabilizing the Roman economy and infrastructure, which had suffered due to decades of civil war and invasions. He is known for initiating large-scale agricultural projects, including the planting of vineyards in regions like Gaul and the Balkans, in an effort to boost local economies and reduce reliance on imported goods. Probus also undertook the construction and repair of fortifications across the empire, improving its defenses and contributing to a temporary period of stability. Probus was a



233 CONSTANTINE I THE GREAT (307/310-337). Follis. Constantinople. Obv : CONSTANTINVS MAX AVG. Diademed, draped and cuirassed bust right. Rev : CONSTANTINIANA DAFNE / CONS*. Victory seated left on cippus, with head right and holding palm frond in each hand; to left, Z above bound captive seated left, head right; trophy behind. RIC 38. Condition : Material : Copper. Weight : 2.78 gr Diameter : 19 mm

Constantine I, also known as Constantine the Great, was a Roman emperor who ruled from 306 to 337 CE. He is one of the most significant figures in Roman and world history, primarily due to his role in the establishment of Christianity as a major religion within the Roman Empire and his founding of Constantinople (modern-day Istanbul), which became a major cultural and political center for centuries. Born around 272 CE in Naissus (modern-day Niš, Serbia), Constantine was the son of Constantius Chlorus, a Roman general who later became a co-emperor, and Helena, a woman of humble origins who would later be canonized as Saint Helena. Constantine spent much of his early life in the imperial court of Emperor Diocletian, gaining military and political experience. After his father's death in 306 CE, Constantine was proclaimed emperor by his troops in the western part of the Roman Empire. However, his rise to power came during a time of political fragmentation, known as the Tetrarchy, where the empire was divided among multiple rulers. Constantine fought several civil wars against rival claimants, including Maxentius and Licinius, before emerging as the sole ruler of the Roman Empire. One of the pivotal moments in Constantine's rise to power was the Battle of the Milvian Bridge in 312 CE. Before the battle, Constantine reportedly had a vision of a Christian symbol, either a cross or the Chi-Rho, and heard the words "In this sign, you will conquer" (*In hoc signo vinces*). Constantine had his soldiers mark their shields with this symbol and went on to win a decisive victory against Maxentius. This event is often seen as the turning point in Constantine's relationship with Christianity. In 313 CE, Constantine issued the Edict of Milan alongside his co-emperor Licinius, which granted religious tolerance throughout the empire, specifically legalizing Christianity. This was a major shift in Roman policy, as Christians had faced periods of severe persecution in the past. Constantine's support for Christianity grew throughout his reign, and he became the first Roman emperor to convert to the faith, although he was baptized only on his deathbed. Constantine's reign marked significant changes in the structure of the Roman Empire. In 324 CE, after defeating



234 CONSTANTINE II.(Caesar, 316-337).Siscia.Follis. Obv : FL IVL CONSTANTIVS NOB C. Bust of Constantius II, laureate, draped, cuirassed, left. Rev : PROVIDEN-TIAE CAESS. Camp gate with two turrets, without doors, with five or six stone layers; star above. RIC VII 203. EX BIGA. Condition : The coin is in well-preserved condition with sharp details on both sides. The patina is a light brownish-tan with darker highlights, giving the engravings and design elements a good contrast. The surface appears smooth, with minimal wear, and the edges are intact. This light patina enhances the clarity of the bust and reverse imagery. Extremely fine. Material : Copper. Axis : 6h Weight : 3.83 gr Diameter : 19 mm Constantine II, born in 316 CE, was the eldest son of Constantine the Great and ruled as a Roman emperor from 337 to 340 CE. His reign, though relatively brief, occurred during a tumultuous period following the death of his father, when the Roman Empire was divided among Constantine the Great's three sons: Constantine II, Constantius II, and Constans. The division of the empire and the rivalry between the brothers ultimately led to conflict and Constantine II's premature death. After the death of Constantine the Great in 337 CE, the empire was divided among his three sons. Constantine II, the eldest, was given control of the western provinces, including Britain, Gaul (modern France), and Hispania (modern Spain). Constantius II ruled over the eastern provinces, including Asia Minor and the Levant, while Constans governed Italy, Africa, and the central part of the empire. Despite this division, Constantine II held a special claim as the senior emperor, or *Augustus*, over his younger brothers. Constantine II was ambitious and dissatisfied with the territorial division, feeling that his share of the empire was insufficient compared to his brothers'. Tensions between Constantine II and Constans escalated when Constantine II attempted to assert his authority over Italy, a region that was governed by Constans. In 340 CE, Constantine II led his forces into Italy to seize control, but this invasion ended in disaster. He was ambushed and killed near Aquileia by the forces of his younger brother Constans. With Constantine II's death, Constans became the ruler of both the western and central parts of the Roman Empire, while Constantius II continued to control the eastern provinces. Constantine II's death marked the end of his brief reign and the beginning of continued conflict between Constans and Constantius II, which further destabilized the empire. Despite his short reign, Constantine II's legacy is tied to the broader challenges of maintaining unity in the Roman Empire following



235 JULIAN II APOSTATA (360-363). Double Maiorina. Cyzicus. Obv : D N FL CL IVLIANVS P F AVG. Diademed, draped and cuirassed bust right. Rev : SECVRITAS REIPVB / CVZICA. Bull, with head facing, standing right; two stars above. RIC 127. Condition : Light green patina with slight wear. Very fine. Material : Copper. Axis : 6h Weight : 7.98 gr Diameter : 27 mm Julian II, often referred to as Julian the Apostate, was a Roman emperor who ruled from 361 to 363 CE. He is best known for his efforts to restore paganism and reverse the growing influence of Christianity in the Roman Empire, which had been promoted by his predecessors, particularly Constantine the Great and his sons. Julian's brief but eventful reign earned him the title "Apostate" due to his rejection of Christianity, which was the dominant religion by that time. Born in 331 or 332 CE in Constantinople, Julian was a member of the Constantinian dynasty and the nephew of Constantine the Great. After the death of his father, Julius Constantius, and the violent purges carried out by his cousin Constantius II (who sought to eliminate rival claimants to the throne), Julian and his half-brother Gallus were spared but kept under close watch. During his youth, Julian was educated in philosophy, literature, and classical Greek culture, which influenced his later religious and philosophical outlook. Julian was initially a Christian and was raised as such, but as he grew older, he became increasingly interested in Neoplatonism, Greek philosophy, and the traditional Roman and Hellenistic gods. These influences led him to secretly abandon Christianity and embrace paganism, though he did not openly declare his religious views while Constantius II remained emperor. In 355 CE, Julian was made *Caesar* (junior emperor) by Constantius II and given command over the western provinces, particularly Gaul, which was under threat from Germanic invasions. Julian proved to be an able military commander, successfully defending the empire's borders and gaining the loyalty of his troops. His most notable military achievement during this time was his victory over the Alamanni at the Battle of Strasbourg in 357 CE, which solidified his reputation as a competent leader. In 360 CE, tensions between Julian and Constantius II escalated, partly due to the loyalty Julian commanded from his troops. In a move that surprised many, Julian's army proclaimed him *Augustus* (senior emperor), leading to a potential civil war between Julian and Constantius. However, before the conflict could come to a head, Constantius II died in 361 CE, leaving Julian as the undisputed emperor. Upon becoming emperor, Julian openly declared his



236 ANASTASIUS I.(491-518).Constantinople.40 Nummi. Obv : D N ANASTASIVS P P AVG. Diademed, draped and cuirassed bust right. Rev : Large M; star to left and right, cross above, B below; CON. Sear 19. Condition : The coin is in good condition, with clear inscriptions and well-preserved details on both sides, despite minor surface wear. The portrait and symbols are distinct. Material : Copper. Axis : 6h Weight : 16.22 gr Diameter : 33 mm The legend on the obverse should read something close to "DN ANASTASIVS PP AVG," which for "Dominus Noster Anastasius Perpetuus Augustus" (Our Lord Anastasius, Eternal Augustus).The introduction of the 40 nummi was part of Anastasius I's fiscal reforms. Prior to this, the Byzantine Empire was dealing with a very fragmented coinage system inherited from late Roman times, where small coins of irregular weight and size were common. Anastasius simplified this by introducing larger and more standardized coins.The 40 nummi was the workhorse of Byzantine everyday commerce, used widely throughout the empire for small to moderate transactions.The size and weight of the follis varied slightly over the centuries, with some coins becoming smaller and lighter as inflation and the costs of war eroded the empire's financial stability.



237 JUSTINIAN I.(527-565).Cyzikos.Follis. Obv : D N IVSTINIANVS P P AVG. Helmeted and cuirassed bust facing, holding globus cruciger and shield; cross to right. Rev : Large M between ANNO and XY; above, cross; A beneath; KYZ in exergue. Sear 207. Condition : The coin is in very good condition, with the design details, including the portrait and inscriptions, remaining clear and sharp. The patina has a smooth, dark greenish-brown hue, giving the coin a well-preserved and ancient appearance. The surface is relatively smooth, with only minimal signs of wear and corrosion, enhancing the overall clarity of the coin's features. The patina adds an attractive aged look while maintaining the integrity of the design elements.Extremely fine. Material : Copper. Axis : 11h. Weight : 23.05 gr Diameter : 38 mm Justinian I, also known as Justinian the Great, was a Byzantine emperor who ruled from 527 to 565 CE. His reign is one of the most significant in Byzantine history, marked by efforts to restore the Roman Empire's former glory, comprehensive legal reforms, military conquests, and monumental building projects. He is also remembered for his deep commitment to Christianity and his involvement in theological matters. Justinian was born in 482 CE in the province of Illyricum, in what is now modern-day North Macedonia. He came from a humble background but was adopted by his uncle, Justin I, who eventually became emperor in 518 CE. Justinian received an excellent education and served as a close advisor to his uncle. In 527 CE, he succeeded Justin as emperor. One of Justinian's most enduring achievements was his legal reforms, which culminated in the creation of the *Corpus Juris Civilis* (Body of Civil Law). This legal code compiled centuries of Roman laws and became the foundation for legal systems in many parts of Europe. It was a monumental project that helped consolidate the Roman legal tradition and provided a lasting legacy of Roman jurisprudence. Justinian also sought to restore the lost western territories of the Roman Empire, which had fallen to various barbarian kingdoms. His general Belisarius led successful military campaigns that recaptured North Africa from the Vandals, Italy from the Ostrogoths, and parts of Spain from the Visigoths. These conquests briefly expanded the Byzantine Empire's borders, restoring some of the Roman Empire's lost territories. However, these campaigns were costly and difficult to maintain, draining the empire's resources. Justinian's reign was also notable for its ambitious building projects. The most famous of these is the Hagia Sophia in Constantinople, an architectural masterpiece that became a symbol of Byzantine and Christian



238 MAURICE TIBERIUS with CONSTANTIA and THEODOSIUS.(582-602).Cherson.Pentanummia. Obv : d N maVRIC PP AG. Maurice, holding globus cruciger, and Constantia, holding cruciform sceptre, standing facing. Rev : Δ. Theodosius standing facing, holding staff terminating in stauogram. Sear 611. Condition : Bright green patina with shiny appearance.Good very fine. Material : Copper. Axis : 6h Weight : 6.42 gr Diameter : 24 mm Cherson, also known as Chersonesus or Korsun in Slavic sources, was a significant Byzantine city located on the Crimean Peninsula, near modern-day Sevastopol in Ukraine. Founded by Greek settlers from Heraclea Pontica in the 6th century BCE, the city played a key role in the Black Sea region for centuries due to its strategic location and its importance as a trade and military outpost during the Byzantine era. Byzantine Cherson became an essential frontier city of the empire, serving as both a commercial hub and a military stronghold. The city was vital in securing Byzantine influence in the northern Black Sea, providing a buffer against nomadic tribes such as the Huns, Khazars, and Pechenegs. Cherson also acted as a center for diplomatic missions, particularly with the peoples and states of the steppes and with the emerging powers of the Slavs and Rus. Cherson's importance to the Byzantine Empire grew in the early medieval period, especially during the reign of Emperor Justinian I (527-565 CE). He fortified the city, recognizing its crucial defensive and economic role in maintaining the empire's interests in the northern Black Sea and the broader region. The city was known for its trade routes, which connected the Byzantine Empire with northern Europe and the steppe lands, facilitating the exchange of goods like grain, fish, slaves, and fur. One of the most significant events tied to Cherson in Byzantine history occurred in the late 10th century when Grand Prince Vladimir of the Kievan Rus seized the city around 988 CE. According to historical accounts, Vladimir agreed to return Cherson to Byzantine control as part of a political arrangement that included his conversion to Christianity and his marriage to the Byzantine princess Anna, the sister of Emperor Basil II. This event is seen as a turning point in the Christianization of the Kievan Rus and the strengthening of Byzantine influence in the region. Throughout its Byzantine history, Cherson was a loyal outpost, maintaining its connection to Constantinople and acting as a center for the spread of Orthodox Christianity in the region. It remained a key military base and trading center well into the medieval period, despite the challenges of invasions and the shifting political dynamics of the



239 HERACLIUS with HERACLIUS CONSTANTINE and MARTINA.(610-641).Cyprus.Follis. Obv : Martina, Heraclius and Heraclius Constantine standing facing, each holding globus cruciger. Rev : Large M; A/N/N/O - X/4/III across field; monogram above, Γ below; KVΠ. Sear 849. Condition : Reddish-brown patina with some roughness.Good very fine. Material : Copper. Axis : 6h Weight : 3.68 gr Diameter : 26 mm Heraclius, one of the most important Byzantine emperors, ruled from 610 to 641 AD, and his reign is remembered for significant military, religious, and administrative reforms. His family played a crucial role in his rule, and two figures often depicted alongside him are his son, Heraclius Constantine, and his second wife, Martina. Heraclius came to power during a time of turmoil for the Byzantine Empire. The Persian Empire was advancing into Byzantine territory, and internal dissent had weakened the empire's ability to respond. Heraclius proved to be a capable military leader, eventually defeating the Persians and reclaiming lost lands, including Jerusalem, from which he famously returned the True Cross, a revered Christian relic. One of the key relationships in his life was with his son, Heraclius Constantine, also known as Constantine III, who would go on to co-rule with his father in the later years of Heraclius's reign. This practice of co-rulership was not uncommon in the Byzantine Empire, as it helped ensure a stable transition of power and allowed the heir to gain experience in governance. Heraclius Constantine was officially made co-emperor in 613 AD when he was still a child, a strategic move to solidify the dynasty and provide continuity for the empire. Another important figure in Heraclius's life was his second wife, Martina, who was also his niece. Marriages within the imperial family were often arranged to preserve dynastic power, but the marriage between Heraclius and Martina was controversial due to their close familial relationship. Nevertheless, Martina wielded considerable influence during Heraclius's reign. She is depicted alongside Heraclius and Heraclius Constantine on coinage, a clear indication of her prominence in the imperial family. Martina's political influence grew especially as Heraclius's health began to decline in the final years of his rule. The depiction of Heraclius, Heraclius Constantine, and Martina together on coinage is a notable example of Byzantine imperial iconography, used to emphasize the unity and legitimacy of the ruling family. These coins often portrayed Heraclius and Heraclius Constantine in military garb, reflecting the military challenges the empire faced during this period, particularly from the advancing forces of the Persians



240 CONSTANS II.(641-668).Constantinople.Tremissis. Obv : δ N CONSTANTINVS P P AV. Diademed, draped and cuirassed bust right. Rev : VICTORIA AVGVSTVS / CONOB. Cross potent. Sear 984. EX BIGA. Condition : The coin is in good condition, with a distinct gold patina that reflects its metallic composition. The surface shows some wear, but the main features, such as the portrait and inscriptions, are still clear and well-defined. The patina gives the coin a consistent golden hue, enhancing its historical appearance while indicating its age.Very fine. Material : Gold. Axis : 6h Weight : 1.31 gr Diameter : 15 mm The Byzantine Tremissis was a small gold coin that played an important role in the monetary system of the Byzantine Empire, particularly from the late 5th century through the early Middle Ages. The coin had its origins in the Roman tremissis, introduced during the reign of Emperor Diocletian as part of his currency reforms in the 3rd century CE. The tremissis, valued at one-third of a solidus (the primary gold coin of the empire), became a widely used denomination throughout the Byzantine period. The Byzantine tremissis was typically about 1.5 grams in weight and made of high-quality gold, similar to the solidus, which was the backbone of the empire's gold coinage system. While the solidus was used for larger transactions and stored as wealth, the tremissis was more practical for everyday smaller purchases and payments. Its lighter weight and lower value made it accessible for a wider range of transactions, and it became a standard coin not just in Byzantium, but also in trade throughout Europe, the Mediterranean, and even parts of the Middle East. The introduction of the tremissis into the Byzantine monetary system can be traced back to the late Roman Empire, but its use expanded under the Byzantine emperors, starting with Anastasius I (491-518 CE). Anastasius undertook a major reform of Byzantine currency, establishing a more efficient and uniform system that became the basis for Byzantine economic stability. The tremissis was used alongside the solidus and another smaller denomination, the semissis (worth half a solidus), in a tripartite gold currency system. The design of the Byzantine tremissis followed the typical aesthetic of Byzantine coinage, which was marked by its blend of Roman traditions and Christian imagery. The obverse of the coin usually featured a portrait of the reigning emperor, often depicted in military attire with a helmet or diadem, symbolizing imperial authority and the emperor's role as the protector of the Christian faith. The emperor's portrait was surrounded by inscriptions bearing his name and titles, typically



241 SASANIAN KINGS. Khosrau II.(591-628) .Struck during the Sasanian occupation of Syria.Follis. Obv : Phocas and Leontia standing facing, each holding globus cruciger; cross between them. Rev : Large M, cross above, Δ below. Condition : The coin is in moderate condition, with worn details, particularly on the figures, making them less defined. The patina is primarily an earthy yellowish-brown, with dark green and black spots scattered across the surface. There is evidence of corrosion, but the inscriptions and key symbols remain visible, despite some wear. The uneven patina suggests prolonged exposure to the elements, adding to its aged appearance.Good very fine. Material : Bronze. Axis : 3h Weight : 13.47 gr Diameter : 31 mm The Sasanian Empire, one of the most powerful Persian dynasties, expanded significantly during its conflict with the Byzantine Empire, including the invasion and occupation of Syria in the early 7th century. This period of intense warfare between the Byzantines and the Sasanians saw the two empires vying for control over key regions, and Syria, with its strategic importance and wealth, became a focal point of their struggle. In 610, under the rule of Khosrow II, the Sasanian armies launched a series of successful campaigns that culminated in the capture of several important Byzantine territories, including Syria and the city of Antioch, one of the empire's most significant urban centers. The occupation of Syria lasted for about two decades, until the Byzantine Emperor Heraclius reclaimed these lands in the 620s. During their occupation of Syria, the Sasanians implemented administrative and economic changes to solidify their control. One of the most interesting aspects of their rule was the minting of coins that closely resembled Byzantine folles, the large bronze coins that were a common currency in the Byzantine Empire. This imitation of Byzantine coinage was not merely a matter of practicality but also a political statement. By producing coins similar in style and denomination to the Byzantine currency, the Sasanians aimed to maintain continuity in trade and economic transactions in the region, reducing the potential disruption caused by the change in rule. These Sasanian coins, often struck in the likeness of Byzantine folles, typically featured Zoroastrian religious symbols alongside elements borrowed from Byzantine iconography. For example, the coins might include images of the Sasanian king or Zoroastrian fire altars, while still retaining the general design and format of Byzantine currency. This blending of styles was likely intended to ensure that the local population, long accustomed to Byzantine coinage, would accept the new



242 SASANIAN KINGS. Khosrau II.(591-628). Follis. Condition : The coin shows significant wear with surface details somewhat obscured. The patina is dark green to black, with a light tan or yellowish surface deposit that adds to its aged appearance. This patina, likely formed due to oxidation over time, gives the coin a distinct character but also makes the finer details less visible. The contrast between the dark and light areas enhances the remaining designs. Very fine. Material : Bronze. Axis : 3h Weight : 5.93 gr Diameter : 28 mm



243 LEO III THE ISAURIAN.(717-741).Constantinople.Follis. Obv : Leo standing facing, holding akakia and cruciform sceptre. Rev : Large M between A/N/N/O and date; above, cross; below, A; in exergue, CON. Sear 1513A. Condition : Brown patina with a nice gloss.Good very fine. Material : Copper. Axis : 12h Weight : 3.80 gr Diameter : 21 mm Leo III the Isaurian was a Byzantine emperor who ruled from 717 to 741 CE. His reign is particularly significant for its military successes, religious reforms, and the establishment of the Isaurian dynasty. He is best known for initiating the controversial policy of **Iconoclasm**, which banned the use of religious icons in Christian worship, and for defending the Byzantine Empire against external threats, most notably the siege of Constantinople by the Umayyad Caliphate. Leo was born around 685 CE in Germanikeia, in the region of Commagene (modern-day Turkey), though some sources suggest he had connections to Isauria, a mountainous region in southern Anatolia, which earned him the title "Isaurian." Before becoming emperor, Leo served as a general in the Byzantine army and gained a reputation for his military acumen. He was stationed in Anatolia and played a significant role in defending the empire's eastern frontiers from Arab invasions. In 717 CE, the Byzantine Empire was in a state of disarray, suffering from internal instability and external threats. The previous emperor, Theodosius III, was forced to abdicate, and Leo was proclaimed emperor by the military. Almost immediately after taking the throne, Leo faced a massive invasion by the Umayyad Caliphate. The Arabs laid siege to Constantinople, the Byzantine capital, in one of the largest military campaigns of the time. Leo skillfully organized the defense of the city, utilizing the formidable fortifications of Constantinople and the famous Greek fire, a flammable substance that played a key role in repelling the Arab navy. After a year-long siege, the Umayyads were forced to retreat in 718 CE, securing Leo's position and saving the empire from collapse. Leo III's reign was also marked by significant legal and administrative reforms. He issued the *Ecloga*, a revised legal code that made adjustments to Byzantine law, incorporating Christian principles and seeking to make the legal system more just and humane. These reforms aimed to stabilize the empire and improve governance. One of the most defining aspects of Leo's rule was his religious policy, particularly his introduction of **Iconoclasm** around 726 CE. Believing that the veneration of religious images, or icons, had become a form of idolatry, Leo ordered their removal from churches and prohibited their use in



244 CONSTANTINE VII PORPHYROGENITUS and ZOE.(913-959).Constantinople.Follis. Obv : COnStAnt' CE ZOH b. Crowned busts of Constantine, wearing loros, and Zoe, draped, holding patriarchal cross between them. Rev : +CONs tAnTInO CE ZOH bA SILIS RO mEOn. Sear 1758. Condition : This coin features a dark patina with patches of light encrustation, suggesting natural aging and long-term exposure to the elements. The dark brown and green hues give the surface a well-worn, ancient appearance. The high-relief details, such as the figures and inscriptions, still maintain decent clarity despite some wear. The patina provides a protective layer, ensuring that the underlying details remain legible and enhancing the overall historic charm of the coin.Very fine. Material : Copper. Axis : 6h Weight : 7.76 gr Diameter : 25 mm Constantine VII Porphyrogenitus, born in 905, was a Byzantine emperor who ruled from 913 to 959 AD. The epithet "Porphyrogenitus" means "born in the purple," referring to the purple chamber in the imperial palace where children of reigning emperors were born, signifying his legitimacy as a ruler of royal blood. His reign is marked by both periods of direct rule and times when he was overshadowed by regents, particularly in his youth, as well as his deep involvement in intellectual and cultural pursuits. Constantine VII was the son of Emperor Leo VI the Wise and Empress Zoe Karbonopsina. His early life was dominated by the regency of his mother, Zoe, and several political figures who wielded power in his stead due to his young age when he ascended the throne in 913. Constantine's mother, Zoe Karbonopsina, was a significant figure in his life and in the politics of the empire. She served as regent during his minority and was involved in several court intrigues as she tried to ensure her son's claim to the throne. During the early years of Constantine's reign, the empire was ruled by various regents, including the powerful admiral Romanos Lekapenos, who became co-emperor in 920. Romanos effectively sidelined Constantine for much of his reign, ruling the empire and placing his own family members in positions of power. Constantine was reduced to a figurehead emperor, and only after the fall of Romanos in 944 was he able to assume full control of the Byzantine Empire. Once he took the reins of power, Constantine VII distinguished himself as a ruler who promoted learning, culture, and the arts. Unlike many of his predecessors who focused on military expansion, Constantine's reign is known for a flourishing of Byzantine intellectual and artistic achievements. He was a scholar-emperor who took a great interest in history, literature, and the administration of the



245 CONSTANTINE VII PORPHYROGENITUS with ROMANUS I.(913-959).Constantinople.Miliaresion. Obv : ΙΗΣΥΣ ΧΡΙΣΤΥΣ ΗΙΚΑ. Cross crosslet set upon three steps, with saltire cross at center; pellet below. Rev : + COHST' T' / ΠΟΡΦΥΡΟΓ' / CE ROMAHO / ΕΗ Χ'ω ΕΥΣΕΒ' / Β' ΡωΜΕΟΗ. Legend in five lines. Sear 1757. Condition : The coin is in excellent condition, with crisp and well-defined details, particularly on the cross and inscriptions. The patina is a bright silver color, with some light toning in areas, giving the coin a clean and well-preserved appearance. There are minimal signs of wear, and the overall surface remains smooth with sharp edges, enhancing the visibility of the intricate design elements. The coin's patina enhances its aesthetic without compromising any of the fine details.Extremely fine. Material : Silver. Axis : 12h Weight : 3.03 gr Diameter : 23 mm Constantine VII Porphyrogenitus and Romanus I Lecapenus were key figures in the Byzantine Empire during the 10th century, their reigns marking an important period of political intrigue and imperial consolidation.Constantine VII, born in 905, was the son of Emperor Leo VI and Empress Zoe Karbonopsina. His title, "Porphyrogenitus," meaning "born in the purple," indicated his birth into imperial royalty, a status symbol in Byzantine culture. Constantine became emperor at a very young age following the death of his father, but his early reign was dominated by regents due to his youth. His mother, Zoe, initially ruled as regent, but later power struggles led to the rise of Romanus I Lecapenus. Romanus I Lecapenus, originally a naval commander, managed to seize power in 920, effectively sidelining Constantine by marrying his daughter Helena to him and crowning himself co-emperor. Romanus skillfully navigated the politics of the Byzantine court, maintaining his authority for nearly 25 years. Although Romanus technically ruled as Constantine's co-emperor, he held the real power for most of this period, and Constantine remained more of a figurehead.During Romanus' rule, the empire experienced a period of relative stability and military success. Romanus focused on internal reforms, improving land laws to address the growing influence of large landowners and strengthening the empire's defenses. He also managed to ward off external threats, particularly from the Bulgarians and Arabs. In 944, Romanus I was deposed by his own sons, Stephen and Constantine Lecapenus, but their rule was short-lived. Shortly afterward, Constantine VII regained sole control of the empire. His reign from 945 to 959 is often remembered as a period of cultural and intellectual renaissance in Byzantium. Constantine was a learned



246 NICEPHORUS II PHOCAS (963-

969).Constantinople.Miliaresion. Obv : + lhSVS XRI-STVS nICA *.

Cross crosslet set on globus above two steps; in central medallion, crowned bust of Nicephorus facing. Rev : + nICHF' /

En X·W AVTO/CRAT' EVSEb' / bASILEVS / RWmAIW'. Legend in

five lines. Sear 1781. Condition : The coin has a well-preserved

surface with a noticeable patina, giving it a light silvery

appearance. There are some areas of darkening, likely due to

natural oxidation over time. The overall condition shows minimal

wear, with most of the details in the design and lettering still

visible and clear. The patina suggests a stable environment of

preservation, enhancing the coin's historic charm.Good very fine.

Material : Silver. Axis : 12h Weight : 2.69 gr Diameter : 23 mm

Nicephorus II Phocas, born in 912 AD, was a Byzantine emperor

who ruled from 963 to 969 AD.A brilliant military commander

before ascending the throne, he is best remembered for his

significant military campaigns against the Arabs and his efforts to

restore Byzantine authority over vast territories in the eastern

Mediterranean. His reign was marked by both military success

and internal turmoil, as well as by a dramatic and tragic end that

saw him assassinated in a palace conspiracy. Nicephorus was

born into the powerful and aristocratic Phocas family, which had a

long history of military service to the Byzantine Empire. His

father, Bardas Phocas, was a celebrated general, and Nicephorus

followed in his footsteps, joining the Byzantine army at a young

age. He quickly earned a reputation as an exceptional military

leader due to his tactical genius and bravery in battle. During the

early part of his career, Nicephorus distinguished himself in

campaigns against the Arabs, who had long posed a threat to the

eastern borders of the Byzantine Empire. In the mid-10th century,

the Byzantine Empire faced the continued pressure of Muslim

powers, particularly in Syria, Anatolia, and the islands of the

Mediterranean. Nicephorus was instrumental in reversing these

losses. He was appointed Domestic of the Schools (commander of

the eastern Byzantine armies) in 954 AD by Emperor Constantine

VII, which gave him command over the empire's eastern front. In

this role, he embarked on a series of highly successful campaigns

that significantly expanded Byzantine territory. His most famous

victories came during the reconquest of Crete in 961 AD and his

campaigns in Cilicia and Syria. Conquest of Crete (961 AD) The

island of Crete had been in Arab hands for over a century and

was a strategic base for Muslim raids in the Aegean and

Mediterranean. Under Nicephorus's command, the Byzantine



247 BASIL II with CONSTANTINE VIII.(976-1025).Constantinople. Miliaresion. Obv : ΕΗ ΤΟΥΤΩ ΗΙΚΑΤ ΒΑΣΙΛΕΙ C CΩΗCΤ. Cross crosslet with central X and pellet-in-crescent set upon globus on four steps; to left and right, crowned facing busts of Basil and Constantine. Rev : + ΒΑΣΙΛ C CΩΗCΤΑΗ ΠΟΡΦΥΡΟC ΠΙCΤΟΙ ΒΑC ΡΩΜΑΙΩ. Legend in five lines; cross above and below. Sear 1810. Condition : Good very fine. Material : Silver. Axis : Weight : 8.51 gr Diameter : 26 mm Basil II and Constantine VIII were brothers who ruled the Byzantine Empire as co-emperors, although their roles and contributions were significantly different. Their reign marked an important period in Byzantine history, with Basil II being one of the most powerful and effective emperors, while Constantine VIII played a much more passive role in governance. Basil II, born in 958 CE, is best known for his long reign from 976 to 1025 CE, during which he earned the nickname "Basil the Bulgar-Slayer" for his military campaigns and decisive victory over the Bulgarian Empire. His reign is considered one of the most successful in Byzantine history, marked by the consolidation of imperial power, territorial expansion, and internal stability. Basil II took direct control of the empire after a long struggle with powerful aristocratic families and military leaders who had controlled much of the government during his youth. Once he consolidated power, Basil II devoted much of his reign to military campaigns aimed at expanding and securing the empire's frontiers. His most famous campaign was against the Bulgarian Empire, which culminated in the decisive Battle of Kleidion in 1014 CE, after which he famously blinded 99 out of every 100 captured Bulgarian soldiers, earning his fearsome nickname. By 1018 CE, the Bulgarian Empire had been fully absorbed into the Byzantine Empire. In addition to his military conquests, Basil II worked to strengthen the central authority of the emperor and limit the power of the aristocracy. He was known for being frugal, focusing on building the empire's wealth and reducing corruption. His reforms and policies helped stabilize the Byzantine economy and strengthened imperial control over the provinces. Basil II's reign left the Byzantine Empire at the height of its power, with strong borders, a stable government, and vast wealth. He never married and had no heirs, which became a significant issue after his death. Constantine VIII, born in 960 CE, was Basil II's younger brother. Although he ruled as co-emperor with Basil II, Constantine played a minimal role in the governance of the empire for most of his brother's reign. He was content to leave the responsibilities of ruling to Basil, preferring a life of leisure



248 BASIL II & CONSTANTINE VIII.(976-1025).Anonymous Issue.Constantinople.Ae. Obv : EMMANOVHL IC XC. Facing bust of Christ Pantokrator. Rev : IHSUS XRISTUS BASILEU BASILE. Legend in four lines, decoration below. Sear 1813. Condition : Good condition with some wear but legible inscriptions.Good very fine. Material : Copper. Axis : 6h Weight : 8.51 gr Diameter : 26 mm "Emmanouhl IC XC" is a Greek phrase with significant religious meaning in Christian tradition, particularly in the Eastern Orthodox Church. It combines two key elements: the name "Emmanuel" (Emmanouhl in Greek) and the Christogram "IC XC," which is a shorthand for "Jesus Christ" in Greek. Together, these elements reflect important aspects of Christian theology, particularly the belief in the incarnation of Jesus Christ as God made flesh. The name Emmanuel means "God is with us" and is drawn from a prophecy in the Old Testament, specifically from the Book of Isaiah. In Isaiah 7:14, the prophet speaks of a virgin who will conceive a son and call him Emmanuel, signifying that God will dwell among His people. This prophecy is understood by Christians to be a foreshadowing of the birth of Jesus Christ, who is believed to be the fulfillment of the prophecy. The name Emmanuel is thus closely associated with the idea of the incarnation, the belief that God took on human form in the person of Jesus. The Christogram "IC XC" is an abbreviation derived from the Greek words for Jesus Christ: "IHΣΟΥΣ" (Iēsous) and "ΧΡΙΣΤΟΣ" (Christos). In Greek, the letters "I" and "C" represent the first and last letters of Jesus, while "X" and "C" represent the first and last letters of Christ. This symbol is frequently used in Christian iconography, particularly in Eastern Christian art, where it often appears on icons, religious manuscripts, and church architecture. The Christogram is a powerful and widely recognized symbol of Jesus Christ and is a visual representation of His name. Together, "Emmanouhl IC XC" conveys a profound theological message. It encapsulates the Christian belief that Jesus Christ is both the Messiah (Christ) and the incarnation of God (Emmanuel). In this context, the phrase serves as a reminder of the dual nature of Jesus—fully divine and fully human—an essential tenet of Christian doctrine. The combination of Emmanuel and the Christogram reflects the mystery of the incarnation, where Jesus, as Emmanuel, represents God's presence on Earth, while IC XC affirms Him as the Christ, the anointed one and Savior. In religious art, this phrase is often found in depictions of Jesus, particularly in icons of the Eastern Orthodox and Byzantine traditions. Icons of Christ Pantokrator. for



249 BASIL II & CONSTANTINE VIII.(976-1025).Anonymous Issue.Constantinople.Ae. Obv : EMMANOVHL IC XC. Facing bust of Christ Pantokrator. Rev : IHSUS XRISTUS bASILEU bASILE. Legend in four lines, decoration below. Sear 1813. Condition : Good very fine Material : Bronze. Weight : 20.34 gr Diameter : 33 mm



250 CONSTANTINE X DUCAS.(1059-1067). 2/3 Miliarion. Constantinople. Obv : + ΘΚΕ ΒΟΗΘΕΙ / ΜΗΡ - ΘΥ. The Virgin Mary standing facing, orans; wedge to upper left and right. Rev : + ΘΚΕ ΒΟ / ΗΘΕΙ ΚΩΝ / ΣΤΑΝΤΙΝΩ / ΔΕΣΠΟΤΗ / ΤΩ ΔΟΥΚΑ. Legend in five lines; decoration above and below. Sear 1851. Condition : Holed. Material : Silver. Axis : Weight : 1.50 gr Diameter : 18 mm

Constantine X Ducas was a Byzantine emperor who ruled from 1059 to 1067 CE. His reign is generally viewed as a period of decline for the Byzantine Empire, marked by military setbacks and internal weaknesses. Constantine came from the noble Ducas family, which had significant influence within the Byzantine aristocracy. Before becoming emperor, Constantine had served in various administrative and military roles. In 1059, following the abdication of Emperor Isaac I Komnenos due to illness, Constantine was chosen as his successor, largely because of his connections within the Byzantine aristocracy and his reputation as a cautious and moderate figure. However, his reign soon proved problematic for the stability of the empire. Constantine X's reign was characterized by a focus on appeasing the aristocracy and reducing military spending, which weakened the empire's defenses at a time when external threats were growing. He cut back on military funding, disbanded some troops, and neglected the empire's borders, especially in the east, where the Seljuk Turks were becoming a significant threat. This neglect led to a series of military defeats, particularly in Asia Minor, where the Turks began to make incursions into Byzantine territory. In addition to the Seljuk threat, the empire faced pressures from the Normans in Italy, who were gradually pushing the Byzantines out of their holdings in southern Italy. Constantine's inability to effectively address these external threats left the empire vulnerable and exacerbated its declining military power. Domestically, Constantine X's rule was marked by increasing influence of the aristocracy and the church, but his governance failed to address the economic challenges facing the empire. His focus on appeasing the powerful aristocratic families resulted in a weakened central authority, which further contributed to the empire's troubles. Constantine X died in 1067, leaving the empire in a precarious state. He was succeeded by his wife, Eudokia Makrembolitissa, who initially ruled as regent for their son, Michael VII Ducas. Due to the empire's weakened position, Eudokia later married Romanos IV Diogenes, who sought to restore the military strength of the Byzantine Empire. Constantine X's reign is often criticized for his mismanagement of military and



251 MANUEL I COMNENUS.(1143-1180). Aspron Trachy. Constantinople. Obv: Christ Pantokrator seated facing on throne; star to left and right. Rev: Manuel standing facing, holding labarum and globus cruciger, being crowned by the Virgin to right. Sear 1966. Condition : The coin shows significant wear with surface details somewhat obscured. The patina is dark green to black, with a light tan or yellowish surface deposit that adds to its aged appearance. This patina, likely formed due to oxidation over time, gives the coin a distinct character but also makes the finer details less visible. The contrast between the dark and light areas enhances the remaining designs. Good very fine. Material : Copper. Axis : 6h Weight : 2.35 gr Diameter : 25 mm Manuel I Comnenus (1118–1180), also known as Manuel I Komnenos, was one of the most prominent Byzantine emperors from the Komnenian dynasty, ruling from 1143 to 1180. His reign is often seen as a period of relative strength and resurgence for the Byzantine Empire, though his ambitious foreign policy and costly military campaigns had mixed results and left the empire overextended by the time of his death. Manuel was the fourth son of John II Comnenus and became emperor after his father's death, largely due to his father's belief in his potential for leadership despite having older brothers. Known for his dynamic and energetic personality, Manuel sought to restore the empire's former dominance in the Mediterranean and re-establish Byzantium as a major power in Europe and the Near East. His reign was marked by a strong desire to project Byzantine influence both in the West and the East, often engaging in diplomacy and military action with European monarchs, the Papacy, Muslim rulers, and the Crusader states. One of Manuel's key foreign policies involved his attempts to maintain influence over the Crusader states in the Levant, such as the Kingdom of Jerusalem and the Principality of Antioch. While these states were initially established by Western European Crusaders, Manuel sought to bring them under Byzantine suzerainty. He achieved some success in this regard, especially by securing a form of nominal overlordship over Antioch through diplomacy and military pressure. Manuel's relations with the Crusaders were complex—on the one hand, he supported them in their campaigns, such as during the Second Crusade, but on the other hand, he was wary of their growing independence. In the West, Manuel pursued a policy of alliance and conflict with the Latin kingdoms, particularly the Kingdom of Sicily and the Holy Roman Empire. He formed alliances with the papacy and some Western



252 ISAAC II ANGELUS.(First reign, 1185-1195). Trachy. Constantinople. Obv : The Virgin Mary seated facing on throne, holding bust of Holy Infant on breast. Rev : Isaac standing facing, holding cruciform sceptre and akakia; manus Dei to upper right. Sear 2003. Condition : The coin is in poor condition, with much of the detail obscured due to wear and corrosion. The patina is a reddish-brown with patches of green, indicating significant oxidation over time. The surface is rough, and the original designs are difficult to make out clearly, though some faint outlines remain visible. The heavy patina and wear give the coin a heavily aged and weathered appearance, reflecting its long exposure to environmental elements. Very fine. Material : Copper. Axis : 12h Weight : 2.43 gr Diameter : 27 mm Isaac II Angelus was a Byzantine emperor who reigned twice, first from 1185 to 1195 and then briefly from 1203 to 1204. His reign is marked by political instability, foreign invasions, and significant internal strife, all contributing to the eventual decline of the Byzantine Empire. He came to power during a period of weakening central authority and increasing threats from both external enemies and internal factions. Isaac II came to the throne in 1185 after a successful revolt against the previous emperor, Andronikos I Komnenos. Andronikos had ruled with a brutal hand, alienating much of the aristocracy and the populace, leading to his violent overthrow. Isaac, a member of the noble Angelos family, capitalized on the unrest to take power. His rise was seen as a return to stability after Andronikos' harsh rule, but Isaac's time as emperor soon revealed his own weaknesses as a ruler. Isaac's reign was characterized by military challenges from the Normans, Bulgarians, and Turks. Early in his rule, the Normans of Sicily launched an invasion of the Byzantine Empire, capturing Thessalonica in 1185. Isaac managed to repel the Norman forces with the help of military commanders like Alexios Branas, but the empire's defenses remained fragile. The most significant challenge to Isaac's rule came from the Bulgarians. In 1186, a major rebellion led by two brothers, Peter and Asen, erupted in the Balkan territories of the empire, leading to the establishment of the Second Bulgarian Empire. Isaac struggled to contain the revolt, and by the end of his reign, much of the empire's northern territory was lost to the Bulgarians. Another major issue during Isaac's reign was his handling of the Byzantine economy. His financial policies, which included heavy taxation and the confiscation of Church property, alienated both the aristocracy and the clergy. The Byzantine treasury was drained by the costs



253 ALEXIUS III ANGELUS-COMNENUS.(1195-1203). Trachy. Constantinople. Obv : ΚΕΡΟ Η ΘΕΙ / IC - XC. Bust of Christ Pantokrator facing. Rev : Alexius and St. Constantine standing facing, holding labara and a globus cruciger between them. Sear 2012. Condition : The coin is in worn condition, with visible but eroded details on both sides. The patina is a dark green with patches of light brown, indicating significant oxidation and wear over time. The surface is rough and uneven, with areas of corrosion, though some elements of the original design remain discernible. The heavy patina adds an ancient, rustic appearance, emphasizing the coin's long history despite the considerable wear. Very fine. Material : Copper. Axis : 6h Weight : 2.77 gr Diameter : 26 mm Alexius III Angelus-Comnenus was the Byzantine emperor from 1195 to 1203, ruling during a critical period of decline in the Byzantine Empire. His reign is often remembered for its corruption, incompetence, and the severe weakening of the empire, which contributed to the events leading up to the Fourth Crusade and the subsequent sack of Constantinople in 1204. Alexius III was a member of the Angelos dynasty and seized power by deposing and blinding his younger brother, Isaac II Angelus. Born into a noble family connected to the powerful Komnenos dynasty, Alexius III was not initially seen as a likely candidate for the throne. However, he took advantage of his brother Isaac's unpopularity and weak rule, orchestrating a coup in 1195 while Isaac was on a military campaign against the Bulgarians. Once Isaac was deposed and blinded, Alexius III proclaimed himself emperor. His rise to power was not marked by any significant reforms or new policies, and his reign quickly became notorious for its corruption and inefficiency. One of the central problems during Alexius III's reign was his inability to handle the external threats facing the Byzantine Empire. The Bulgarians, under their leaders Peter and Asen, had already established the Second Bulgarian Empire, taking large swathes of territory from the Byzantines. Alexius III failed to mount any effective military campaigns to recover these lands or stop the Bulgarian expansion. Similarly, incursions by the Seljuk Turks and other regional powers went largely unchecked, further eroding the empire's territories and weakening its defenses. Alexius III's governance was marked by heavy taxation, financial mismanagement, and favoritism toward court officials. Instead of focusing on the defense of the empire or its economy, Alexius III lavished wealth on his court and family. His reign was marked by bribery and selling of important government offices, which



254 ALEXIUS III ANGELUS-COMNENUS.(1195-1203). Trachy. Constantinople. Obv: Facing bust of Christ Emmanuel. Rev: Alexius and St. Constantine standing facing, each holding labarum and a globus cruciger between them. Sear 2012 Condition : The coin is in worn condition, with a dark green patina covering most of its surface. There are some patches of light corrosion, indicating age and exposure to the elements. The design details are still visible but somewhat faint due to the wear. The patina adds to its antiquity, creating an appealing, weathered look typical of ancient coins. Good very fine. Material : Copper. Axis : 6h Weight : 3.01 gr Diameter : 26 mm The Byzantine copper trachy was a type of debased, concave coin minted during the later period of the Byzantine Empire, particularly from the 11th to the 13th centuries. The term "trachy" comes from the Greek word meaning "rough" or "uneven," referring to the coin's characteristic concave shape, known as scyphate. This unusual design, with a domed obverse and concave reverse, was introduced during the reign of Emperor Alexios I Komnenos as part of his monetary reforms aimed at stabilizing the empire's currency after a period of economic crisis and inflation. The copper trachy was a lower denomination coin, primarily used for everyday transactions, as opposed to the more valuable silver and gold coins like the hyperpyron, which were used for larger trade and ceremonial purposes. The use of copper, a much less valuable metal than gold or silver, reflects its role as a coin for the common people and minor economic exchanges. However, over time, the coinage system became increasingly debased, and the copper trachy itself began to lose value, contributing to broader economic instability in the empire. Despite being a low-value coin, the copper trachy typically bore religious and imperial imagery, reflecting the deeply ingrained tradition of Byzantine coins as tools of both economic and political propaganda. One side of the trachy often depicted the image of Christ, the Virgin Mary, or a saint, emphasizing the connection between the emperor and divine authority. The reverse side commonly featured the reigning emperor in military garb, sometimes standing alongside a religious figure, or holding symbols of power such as a cross or globus cruciger (a symbol of authority and world domination). These depictions helped reinforce the emperor's role as both the secular ruler and the protector of the Christian faith. The minting of copper trachys continued until the early 13th century, particularly during the turbulent years of the Fourth Crusade and the subsequent fragmentation of the



255 BYZANTINE ANONYMOUS LEAD SEAL.(11th Century).Pb. Obv : St George standing, in military costume, holding a lance in his right hand and supporting a shield on the ground with his left, his mantle is elaborately draped over his right arm. Rev : St Theodore standing, in military costume, holding a lance in his right hand and supporting a shield on the ground with his left. Condition : The seal is in worn condition with a light green patina. The figures are visible but lack sharp detail due to surface wear, and the patina gives it an aged appearance.Very fine. Material : Lead. Axis : 12h Weight : 11.01 gr Diameter : 24 mm

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256 BYZANTINE LEAD SEAL.(Circa 7th-11th Century).Pb. Condition : Good very fine. Material : Lead. Axis : 12h Weight : 14.69 gr Diameter : 24 mm

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257 BYZANTINE LEAD SEAL.(Circa 7th-11th Century).Pb. Condition : Good very fine. Material : Lead. Axis : 12h Weight : 12.91 gr Diameter : 20 mm

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258 BYZANTINE LEAD SEAL.(Circa 7th-11th Century).Pb. Condition : Good very fine. Material : Lead. Axis : 12h Weight : 10.32 gr Diameter : 25 mm

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259 BYZANTINE LEAD SEAL.Michael Maurex, proedros and dux Antiocheias.(11th Century).Pb. Condition : Good very fine. Material : Lead. Axis : 12h Weight : 12.54 gr Diameter : 20 mm

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260 BYZANTINE LEAD SEAL.(Circa 7th-11th Century).Pb. Condition : Good very fine. Material : Lead. Axis : 12h Weight : 13.16 gr Diameter : 26 mm

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261 BYZANTINE LEAD SEAL.Sphragis Nkephorou Asekretis.(C11th Century).Pb. Condition : Good very fine. Material : Lead. Axis : 12h Weight : 7.74 gr Diameter : 25 mm

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262 BYZANTINE LEAD SEAL.Constantine Arsakides.(11th Century).Pb. Condition : Good very fine. Material : Lead. Axis : 12h Weight : 12.48 gr Diameter : 28 mm

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263 BYZANTINE LEAD SEAL of VARDAS MAGISTROS.(10th/11th Century).Pb. Obv : Facial bust of the Mother of God Nikopoios, sigla MP-ΘV (Mother of God), dotted border. Rev : Legend in 4 lines, following a decorative pattern, KE RΘ/ RAPΔA/ MAFIC/ TPΩ (Lord help Vardas magistros), dotted border. Unpublished in the standard references. Condition : Very Fine plus, as in photos. Very well centered example. Uncleaned with a charming natural tan patina. Material : Lead. Axis : 12h Weight : 6.10 gr Diameter : 21 mm Vardas Magistros was a prominent Byzantine statesman, general, and scholar who lived during the 10th and early 11th centuries. He was a member of the influential Phokas family, one of the most powerful aristocratic families in the Byzantine Empire during this period. His career spanned both military and intellectual realms, and he played a significant role in the politics of the empire during the reigns of emperors Basil II and Constantine VIII. Vardas held the title of *magistros*, which was a high-ranking court title often granted to prominent military leaders or administrators in the Byzantine Empire. His prominence within the empire was not only due to his family connections but also his personal achievements in both governance and intellectual pursuits. He was involved in military campaigns, particularly against the empire's enemies on its eastern frontier, including the Arabs and the newly emerging threat of the Seljuk Turks. Aside from his military and political roles, Vardas was also known for his contributions to the intellectual life of the empire. He was deeply engaged in the cultural revival that took place during the Macedonian dynasty, especially in the field of philosophy and classical learning. He was associated with the promotion of Greek learning, which was experiencing a renaissance during this period as the Byzantine elite sought to revive and preserve ancient Greek philosophical and literary traditions. Vardas Magistros was a key figure in the intellectual circles of Constantinople and maintained correspondence with various scholars and thinkers of the time. His interest in education and philosophy contributed to the preservation of classical knowledge, which played a crucial role in Byzantine culture. Through his efforts, he helped reinforce Byzantium's position as a center of learning in the medieval world. Although Vardas' exact military and political achievements are less documented compared to his contemporaries, his intellectual influence and his role within the Byzantine aristocracy highlight his importance during a period of both military challenge and cultural flourishing. His legacy reflects the complex



264 BYZANTINE LEAD SEAL of MOSES PATRIKIOS.(late 11th Century).Pb. Obv : O / ΠΡ/Φ - Μ/ΟC/Η (Moses prophet); Moses youthful, nimbate, in three-quarter profile to left, blessing with right in the fold of his garment and holding a scroll in his left hand. Rev : ΟΜΩΝ/ΜΟΝ C•/ΟΝ ΜUC/Η ΠΡΚ• (“Namesake, save your Moses, patrikios”) in four lines. Condition : About Very Fine. Uncleaned with a beautiful natural cream patina.Wassiliou-Seibt, Corpus 1628 corr. (Prokopios).With a very rare depiction of Moses on the obverse. The clear inscriptions in the obverse fields of this piece, combined with two other parallel examples (Leu 12, lot 1576 and Damaris 2, lot 1379) force a correction of the identification of the Saint in this type’s edition in Wassiliou Seibt’s Corpus of metrical seal legends. He can’t be Prokopios, but is rather “the prophet Moses”. Also proposed is a revised reading of the abbreviated reverse legend, as referring to the seal’s owner named Moses, who asks his namesake to ‘save’ him. The abbreviations for s(os)on and p(at)r(i)k(ion) are indicated by dots. Material : Lead. Axis : 12h Weight : 7.8 gr Diameter : 20 mm Moses Patrikios was a Byzantine official and nobleman who lived in the late 11th century, during a time of significant political and military challenges for the Byzantine Empire. The title *patrikios* was one of the highest honors in the Byzantine court, often given to distinguished military leaders, high-ranking officials, or members of the aristocracy. While the specific details of Moses Patrikios’ life are not widely documented, figures with this title played crucial roles in both governance and military affairs. During the late 11th century, the Byzantine Empire was facing multiple external threats, including the Normans in the west, the Seljuk Turks in the east, and internal political instability. Emperors of this period, such as Alexios I Komnenos, relied heavily on their court officials and generals to manage the empire’s affairs, defend its borders, and maintain internal control. Patrikioi like Moses would have been part of this elite class that contributed to the administration of the empire. The late 11th century was particularly marked by the aftermath of the disastrous Byzantine defeat at the Battle of Manzikert in 1071, where the Seljuk Turks captured Emperor Romanos IV Diogenes. This defeat led to significant territorial losses in Anatolia and a period of internal fragmentation. Moses Patrikios and others in the Byzantine aristocracy would have been involved in efforts to stabilize the empire and recover from these setbacks, whether through diplomacy, military campaigns, or administrative reforms. Though Moses Patrikios may not be widely known.



265 BYZANTINE LEAD SEAL of NATHANAEΛ PROTONOBELLISIMUS with SAINT NICHOLAOS DEPICTION.(12th Century).Pb. Historically important! Obv : Facial bust of saint Nicholaos nimbate, in prelate's garments, his right hand raised in blessing, holding the Book of Gospels in his left hand, sigla in the fields, [Θ/ΑΓ]Ι/Ο/Σ Ν[Ι]/Κ[Ο]/ΛΑ/Ο/Σ (Saint Nicholaos), dotted border. Rev : Legend in six lines, ΑΓΙΕ/[N]ΙΚΟΛΑΕ/[R]ΟΗΕΘΙ (N)Α/[Θ]ΑΝΑΗΛ Α' /ΝΟΡΕΛΙ/ΣΙΜΩ (Saint Nicholaos, help nathanael protonobellisimus), dotted border. Condition : Struck on a short flan, otherwise Very Fine, with an attractive natural dark grey patina.A seal with a rarest name of a high dignity person, possibly unpublished. Material : Lead. Axis : 12h Weight : 11.74 gr Diameter : 20 mm Nathanael Protonobellisimus was a high-ranking official in the Byzantine Empire, most likely serving during the later centuries of the empire, as the title *protonobellisimus* became more common during this period. The title itself, *protonobellisimus*, was an honorary court rank, one of the many prestigious titles within the complex hierarchy of Byzantine bureaucracy. It denoted a status of high nobility, often awarded to members of the imperial family or close associates of the emperor. In Byzantine court protocol, titles such as *protonobellisimus* signified proximity to the emperor and involvement in high-level administration, diplomacy, or military affairs. Nathanael, holding such a title, would have been part of the imperial court and likely involved in advising the emperor or managing important political or diplomatic matters. The exact details of his career are not widely recorded, but his title suggests he had significant influence within the Byzantine elite. The use of elaborate court titles in Byzantium reflects the importance of hierarchy and ceremonial in the empire, where one's rank and title often indicated their power, influence, and role within the state. Nathanael Protonobellisimus would have been part of this elite structure, contributing to the governance of the empire during a time when Byzantine politics were characterized by intrigue, diplomacy, and frequent shifts in power. Though little is specifically known about Nathanael's personal achievements, his rank as *protonobellisimus* highlights his importance within the Byzantine court, where he likely played a role in the administrative and political affairs of the empire, especially during a period when maintaining stability and managing external and internal threats were critical challenges for the Byzantine state.



266 BYZANTINE LEAD SEAL of GOUDELIOS PATRIKIOS AND KATEPANO OF GREECE (?) with SAINT NIKOLAOS.(1st half 11th Century).Pb. Obv : Nimbate facing bust of Saint Nicholas, raising his right hand in benediction and holding a book of Gospels in his left hand, sigla in the fields, [O/N/I]-K/O/Λ, (Saint Nikolaos) in right field; circular invocation to right: [KE RΘ TΩ CΩ] ΔΟVΛΩ (Lord help your servant), dotted border. Rev : Inscription in six lines, ΓΟΥΔΕΛ, ΠΑΤΡΙΚ, Κ|ΑΙ ΚΑΤΕΠ,/[Ε]ΛΛ[ΑΔΟC]/... (Goudelios, patrikios and katepano of Greece?...), dotted border. Condition : Flatness of strike, otherwise Very Fine. Uncleaned with a charming natural cream patina. Material : Lead. Axis : 12h Weight : 13.25 gr Diameter : 25 mm Goudelios was a Byzantine official who held the titles of *Patrikios* and *Katepano* of Greece during the Byzantine Empire, likely in the 11th century. The title *Patrikios* was one of the highest court ranks, often bestowed on distinguished individuals for their service to the state, typically in military or administrative capacities. The title *Katepano* referred to a regional governor or military commander responsible for overseeing a specific province or theme, and in Goudelios' case, this was the theme of Greece. As *Katepano* of Greece, Goudelios would have been responsible for the governance and defense of the Byzantine territories in southern Greece, which were part of the empire's broader administrative system. His duties would have included overseeing local military forces, collecting taxes, maintaining law and order, and implementing imperial policies. Greece at this time was a strategically important region for the Byzantines, serving as a key area for trade and military operations, particularly in relation to the Mediterranean and southern Italy. The 11th century was a turbulent time for the Byzantine Empire, with external threats from the Normans in the west and the Seljuk Turks in the east. As *Katepano*, Goudelios would have played a critical role in defending Byzantine interests in the region, ensuring the stability and security of Greece against both external invaders and internal unrest. Although specific details about Goudelios' life and career are scarce, his titles indicate that he was a figure of considerable importance within the Byzantine aristocracy, entrusted with significant military and administrative responsibilities. His role as both *Patrikios* and *Katepano* highlights his influence and the trust placed in him by the emperor to manage a crucial region of the Byzantine Empire.



267 BYZANTINE LEAD SEAL of MAXIMUS (THE CONFESSOR?) with THE DEPICTION of THE MOTHER of GOD NIKOPOIOS.(7th Century).Pb. Obv : Facial bust of the Mother of God Nikopoios in a early depiction of this type, flanked by two crosses in the fields, wreath border. Rev : +MA/ΞΙΜΟ/V+ (of Maximus), in 3 lines, wreath border. Condition : About Very Fine. Uncleaned with a beautiful natural brown patina. Material : Lead. Axis : 12h Weight : 11.90 gr Diameter : 25 mm The date of the seal as well as its theology coincides with the period that flourished saint Maximus the Confessor (ca 580-662), the great theologian, and strongly struggled against Monoenergetism and Monotheletism. He celebrates on 13 of August and 21 of January.

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268 BYZANTINE LEAD SEAL of THEODOROS PRIMIKERIOS IMPERIAL PROTOSPATHARIOS and KOITONITES.(10th Century).Pb. Obv : Cruciform monogram of ΘΕΟΔΩΡΩ (Theodoros) with decorations in the quadrants; around, traces of a circular invocational legend. Rev : +ΠΡΙΜΙ/[Κ]ΗΠΙ[Ρ],[Α,/C]ΠΑΘΑΡΙ[]/[Κ]ΑΙ ΚΟΙΤ[]/ΝΙΤΗ (primikerios, imperial protospatharios and koitonites) in five lines; above and below, decorations. Parallel: Cheynet, Kofopoulos 4.17. Condition : Areas of weakness, otherwise, fine/very fine. Material : Lead. Axis : 12h Weight : 11.61 gr Diameter : 29 mm The titles of Theodoros indicate that he was a eunuch. As koitonites, he served in the private quarters (koiton) in the imperial palace.

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269 SEAL of IOANNES GADIKES PROTOSILENTARIOS, KRITES PROTOSPATHARIOS, and IMPERIAL NOTARIOS.(10th Century).Pb. Obv : Large patriarchal cross in the center on three steps, the usual invocative circular inscription, +KE R[OH]ΘH TΩ CΩ ΔΟΥΛΩ (Lord help your servant), dotted border. Rev : Legend in 6 lines, +ΙΩΑΝΝΗ/Α΄ CHΛ, ΚΡ[IT,]/ [A]CΠΑΘΑΡΙ/Ω S R, ΝΟΤΑ/ΡΗΟ ΤΟΥ/ Γ,ΔΙΚ, (Ioannes Gadikes, protosilentarios, krites, protospatharios and imperial notarios), dotted border. Condition : Chipped on the perimeter, minor scuffs, earthen deposits, otherwise Very Fine, with a beautiful dark patina. Material : Lead. Axis : 12h Weight : 7.25 gr Diameter : 23 mm The present Ioannes concentrated in his person many high dignities, proving his close relation with the then emperor.

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270 IMPERIAL CONICAL SEAL of THEODOSIUS I, ARCADIUS, and HONORIUS.(Circa 384-395).Pb. Seemingly unpublished from this boulloterion! Obv : Three imperial facial busts draped and cuirassed, sigla over their heads, [D]DD NNN : Domini nostri (our lords). Rev : Conical and plain. Condition : Fine/Very Fine, exactly as in photos. Uncleaned with a nice natural brown/tan patina. Material : Lead. Axis : Weight : 3.4 gr Diameter : 15 mm

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271 BYZANTINE LEAD SEAL of THEOKRITOS APO EPARCHON with AN EAGLE.(7th Century).Pb. Obv : Eagle with open wings to right, cruciform monogram over its head, resolved most probably as ΘΕΟΚΡΙΤΟΥ (of Theokritos, the owner of the seal), wreath border. Rev : Π-monogram with cross above in the center, resolved with certainty as, +ΑΠΟ ΕΠΑΡΧΩΝ (honorary eparch), wreath border.. Condition : About Very Fine. Uncleaned with a beautiful natural cream patina. Material : Lead. Axis : 12h Weight : 14.84 gr Diameter : 29 mm

15



272 SEAL of CONSTANTINOS DISHYPATOS with THE MOTHER OF GOD.Pb. Obv : Facial nimbate bust of the Mother of God Nikopoios, sigla in the fields, MP-ΘV (Mother of God), dotted border. Rev : Inscription in 4 lines, +KE R,Θ,/ ΚΩΝ ΔΥ/ΣΥΠΙΑ/ ΤΩ (Lord, help Constantinos disypatos), dotted border. Condition : VF, with a nice natural brown patina. Material : Lead. Axis : 12h Weight : 3.49 gr Diameter : 13 mm

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273 AN INTRIGUING ANONYMOUS ICONOGRAPHIC OVERSTRUCK SEAL with ARCHANGEL MICHAEL and INSCRIPTION.(11th Century).Pb. Obv : Facial bust of archangel Michael, holding a globus and a cruciger scepter, traces of sigla and of the initial strike, dotted border. Rev : Inscription in 3 lines, +H ΘΕ/ΟΤΟΚ/ΟC (The Mother of God), dotted border, traces of the initial inscription. Condition : Minor scrapes, otherwise Very Fine plus. Uncleaned with a beautiful natural cream patina. What is hereby intriguing is the indefinite inscription on the reverse. A possible explanation is that it substitutes an iconography of the Mother of God. Most probably unpublished. Material : Lead. Axis : 12h Weight : 11.7 gr Diameter : 28 mm

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274 SEAL of JOHN NOTARIOS with A BEAUTIFUL DEPICTION of SAINT JOHN the FORERUNNER.(Prodromos).(mid of 11th Century).Pb. Rare and most probably unpublished! Obv : Facial bust of saint John the Forerunner (Prodromos) nimbate, wearing chiton, blessing by his right hand and holding a cruciger stick with his left hand, sigla in the fields, [O/IΩ/O] Π/ΡΟ/ΔΡ·/Μ, (Saint John the Forerunner), dotted border. Rev : Inscription in 4 lines following a decoration and a cross, +KE/ΡΟΗ[ΘΗ]/ ΙΩ ΝΟ[ΤΑ]/ΡΙΩ = Κύριε, βοήθει Ἰωάννη νοταρίῳ (Lord, help Ioannes notarios), dotted border. Condition : Scuffs on both sides, earthen deposits on reverse, otherwise Very Fine. Uncleaned with a charming natural dark patina. Material : Lead. Axis : 12h Weight : 9.2 gr Diameter : 27 mm

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275 BYZANTINE LEAD SEAL of STEFANOS OFFICER with THE MOTHER of GOD NIKOPOIOS.(7th Century).Pb. Obv : Facial bust of the Mother of God "Nikopoios" with Jesus Christ as a child in a medallion before her chest, flanked by two crosses, wreath border. Rev : CTEΦ/ANOV (of Stefan), in 2 lines, wreath border. Condition : With a thick reddish patina, otherwise about Very Fine. Material : Lead. Axis : 12h Weight : 10.14 gr Diameter : 26 mm

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276 BYZANTINE LEAD SEAL of THEODORE SON of TARASIOS.(6th Century).Pb. Rare and very interesting! Obv : Block-monogram, resolved as ΘΕΟΔΩΡΟV (of Theodoros), cross above, no visible border. Rev : Block-monogram, resolved as ΤΑΡΑΣΙΟV (son of Tarasios), cross above, no visible border. Condition : Very Fine plus, as in photos. Uncleaned, with a nice natural reddish patina. Material : Lead. Axis : Weight : 4.51 gr Diameter : 17 mm

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277 BYZANTINE CONICAL LEAD SEAL of AN EPISTATES.(6th Century).Pb. Rare and very interesting! Obv : Block-monogram, resolved as ΕΠΙΣΤΑΤΟV (of Epistates), cross above, the sun right and the moon left. Rev : Conical. Condition : Very Fine plus, as in photos. Uncleaned, with a nice natural cream patina. Material : Lead. Axis : Weight : 6.06 gr Diameter : 18 mm

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278 IMPERIAL LEAD SEAL of EMPEROR MAURICE TIBERIUS with VIRGIN MARY HOLDING CHRIST.(582-602).Pb. Obv : The Virgin standing facing, holding Christ as a child in a medallion before her chest; to left and right, small, thick cross with an elongated vertical shaft at shoulder level. Rev : [Dn TibER m-AUR]IC PP AVG. Draped facing bust of Maurice Tiberius, wearing crown with cross on top and pendilia. Ref: DO VI 9. 1. Seibt, BBÖ I, 9a. Zacos/Veglery 7a. Condition : Large openings at the ends of the channel, otherwise Very Fine, exactly as in photos. Uncleaned with a natural nice cream patina. Material : Lead. Axis : Weight : 7.61 gr Diameter : 21 mm Tiberios Constantine's successor in the post of Count of the Excubitors, then as caesar and emperor, Maurice attempted to adapt Justinian's empire to changing financial and strategic realities.

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279 BYZANTINE LEAD SEAL of BRACHAMIUS ILLOUSTRIUS with A RIDING HORSE.(6th/7th Centuries).Pb. Historically important! Obv : Horse riding to left, monogram above, resolved as ΙΛΛΟΥΚΤΡΙΟΥ (illoustrius), wreath border. Rev : Block N-monogram, resolved as ΒΡΑΧΑΜΙΟΥ (of Vrachamius), wreath border. Condition : A small piece missing above, otherwise about Very Fine, as in photos. Uncleaned with a nice natural cream patina. Material : Lead. Axis : 12h Weight : 10.7 gr Diameter : 25 mm

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280 IMPERIAL LEAD SEAL of EMPEROR MAURICE TIBERIUS with VIRGIN MARY HOLDING CHRIST.(AD 582-602).Pb. Obv : The Virgin standing facing, holding Christ as a child in a medallion before her chest; to left and right, small, thick cross with an elongated vertical shaft at shoulder level. Rev : Dn TibER m-[AURIC] PP AVG). Draped facing bust of Maurice Tiberius, wearing crown with cross on top and pendilia. Ref: DO VI 9. 1. Seibt, BBÖ I, 9a. Zacos/Veglery 7a. Condition : Corrosion and earthen deposits, otherwise Very Fine, exactly as in photos. Uncleaned with a natural grey patina. Material : Lead. Axis : Weight : 8.07 gr Diameter : 20 mm Tiberios Constantine's successor in the post of Count of the Excubitors, then as caesar and emperor, Maurice attempted to adapt Justinian's empire to changing financial and strategic realities.

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281 SEAL of N. PROTOSPATHARIOS and EPI TOU MAGLAVIOU.(11th Century).Pb. A very interesting seal with a rare depiction of a winged griffin! Obv : Griffin winged, walking to right, traces of circular inscription. Rev : Legend in 4 lines, [...]/ A' CΠAΘ, S/ [EΠ]I TOY MAΓ/[AA]RIOY (... protospatharios and epi tou maglaviou), dotted border. Condition : Struck on a short flan, some scrapes, otherwise about Very Fine, with a nice dark patina. Material : Lead. Axis : 12h Weight : 5.55 gr Diameter : 17 mm

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282 SEAL of NIKEPHOROS DIOIKETES with THE MOTHER of GOD.(11th Century).Pb. Obv : Facial bust of the Mother of God nimbate, wearing chiton and maphorion, sigla in the fields, MP-ΘV (Mother of God), dotted border. Rev : Legend in 4 lines between decorations and following a cross, +KE R,/Θ, NIKH/ΦOP, ΔI/HKHT, (Lord, help Nikephoros Dioiketes), dotted border. Condition : A minor scrape on reverse, otherwise Very Fine, with a nice dark patina. Material : Lead. Axis : 12h Weight : 7.15 gr Diameter : 24 mm

25



283 SEAL WITH THE MOTHER of GOD TURNED INTO A PENDANT.(11th Century).Pb. Obv : Facial bust of the Mother of God "episkepsis" nimbate, wearing chiton and maphorion, sigla in the fields, MP-ΘV (Mother of God), dotted border. Rev : Legend in 6 lines between decorations and following a cross, but trimmed, dotted border. Condition : The legend on reverse was trimmed on purpose to use the seal as a pendant, obviously put initially in a metal casing. Very Fine/Fine, with a nice dark patina. Material : Lead. Axis : 12h Weight : 6.58 gr Diameter : 17 mm

10



284 LATE ROMAN SEAL PROBABLY A POSTHUMOUS EDITION of CONSTANTINE THE GREAT.(early 4th Century).Pb. Rarest and of high historical importance! Obv : Sol, radiate, standing in galloping quadriga to right, holding whip in his right hand and reins in his left. Rev : Wood imprint (?). Cf. Dissard 573 (no photo) and Leukel N215 (spread quadriga). Condition : Very fine.Near identical to the reverse of the post-humus folles of saint Constantine the Great (see photos), symbolising the ascent of the emperor to heavens (according to the prototype of the ascent of prophet Elias in Old Testament) and his deification, and it's not impossible that this seal is a post-humus edition in honor of Constantine the Great. Material : Lead. Axis : Weight : 2.19 gr Diameter : 17 mm

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285 SEAL of NIKEPHOROS ANTHYPATOS PATRIKIOS EPI TOU CHRYSOTRIKLINOY and PROTOCHARTOULARIOS of THRACE.(mid of 11th Century).Pb. Obv : Facial bust of the Mother of God nimbate, wearing chiton and maphorion, sigla in the fields, MP-ΘV (Mother of God), dotted border. Rev : Legend in 6 lines, [N]IKHΦ,/ANΘYΠA[T,/ΠP]I, EΠI T[OY/XTN, A'[X/APT, T/[QN] ΘP, (Nikephoros anthypatos, patrikios, epi tou Chrysotriklinou, protochartoularios of the Thrakesioi), dotted border. Condition : A part missing, otherwise Very Fine, as in photos, with a nice natural patina. Material : Lead. Axis : 12h Weight : 8.03 gr Diameter : 30 mm

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286 SEAL of THEODOROS OFFICER WITH AN EAGLE.(7th Century).Pb. Obv : Eagle with open wings to right, star over its head, wreath border. Rev : Cruciform monogram, resolved as ΘΕΟΔΩΡΟΥ (of Theodoros, owner of the seal), wreath border. Condition : Bent, otherwise Very Fine, as in photos, with a nice natural cream patina. Material : Lead. Axis : 12h Weight : 15.27 gr Diameter : 22 mm

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287 SEAL of THEODOSIOS, SON of THEODOROS, OFFICER.(6th Century).Pb. Obv : Legend in 3 lines, ΘΕ[Ω]/ΔΟC/ΙΟV (of Theodosios, owner of the seal), wreath border. Rev : Legend in 3 lines, ΘΕΟ/ΔΩΡ/ΟV (son of Theodoros), wreath border. Condition : Slightly off-centre, otherwise Very Fine, as in photos, with a nice natural dark patina. Material : Lead. Axis : 12h Weight : 5.26 gr Diameter : 17 mm

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288 LATE ROMAN IMPERIAL SEAL PROBABLY of ARCADIUS and EUDOXIA.(395-404).Pb. Obv : Facial busts of an imperial couple, most probably of Arcadius and Eudoxia, draped, cross between their heads, wreath border. Rev : Winged Victory to left, holding a wreath, wreath border. Condition : Some roughness and scrapes, otherwise Good/Very Fine, as in photos, with a nice natural dark patina. Material : Lead. Axis : Weight : 9.37 gr Diameter : 23 mm

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289 EARLY BYZANTINE SEAL of VRAANIOS, with A HORSE.(6th Century).Pb. Obv : Horse galloping to left, an A above, wreath border. Rev : N-monogram, resolved probably as, ΒΡΑΑΝΙΟΥ (of Vraanios, owner of the seal), wreath border. Condition : Some roughness, otherwise Fine/Very Fine, as in photos, with a nice natural dark patina. Material : Lead. Axis : Weight : 3.13 gr Diameter : 15 mm

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290 EARLY BYZANTINE SEAL of BONOS with AN ARCHANGEL.(6th Century).Pb. Obv : Archangel nimbate and winged, moving to right, holding a long sceptre. Rev : N-monogram, resolved with certainty as, BONOY (of Bonos, owner of the seal), wreath border. Condition : Some roughness, otherwise Very Fine, as in photos, with a nice natural brown patina. Material : Lead. Axis : Weight : 7.23 gr Diameter : 21 mm

15



291 BYZANTINE SEAL of THEODOSIOS ILLOUSTRIOS with AN EAGLE .(7th Century).Pb. Obv : Eagle with open wings to right, cruciform monogram over its head, resolved as, ΘΕΟΔΟCΙΟΥC (of Theodosios, owner of the seal), wreath border. Rev : Cruciform monogram, resolved as IΛΛΟΥCΤΠΙΟΥC (illoustrios), wreath border. Condition : Very Fine, as in photos, with a nice natural greenish patina. Material : Lead. Axis : Weight : 8.31 gr Diameter : 25 mm

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292 BYZANTINE LEAD SEAL.Theophanes.(11th Century).Pb. Condition : Good very fine. Material : Lead. Axis : 12h Weight : 7.62 gr Diameter : 23 mm Byzantine lead seals were widely used from the early Byzantine period (roughly 6th century) until the fall of the empire in 1453. They served as a guarantee of authenticity for letters and documents. The person or institution sending the document would impress their seal onto the soft lead, which was then attached to the document. The seal had to be broken to access the document, ensuring that it had not been tampered with. The study of Byzantine seals, known as sigillography, provides valuable insights into the administrative and social structures of the Byzantine Empire. Seals help historians identify offices, titles, and names of officials, many of whom are otherwise unknown from other sources. They also reflect the central role of religion in Byzantine society, with many seals bearing religious motifs, symbols, or prayers. Byzantine seals, while utilitarian, often reflected the artistic trends of their time. The iconography and inscriptions were usually executed with skill and care, despite the small surface area. The religious and imperial symbols on seals also reflect the deeply intertwined nature of church and state in Byzantine culture. The presence of saints or religious figures on seals highlighted the spiritual legitimacy and divine sanction that Byzantine rulers and officials claimed for their authority. This Byzantine lead seals are a remarkable artifact from a sophisticated administrative system that relied heavily on such seals to maintain control over vast territories. It serves as a small yet powerful reminder of the bureaucratic, religious, and imperial structures of one of the longest-lasting empires in history. Seals like this one are invaluable to historians as they help piece together the identities of figures who played a role in Byzantine society, many of whom are otherwise lost to history.



293 SASANIAN KINGS. Pērōz (Fīrūz) II.(458-465).Uncertain Mint.Obol. Obv : Bust of Peroz right, wearing mural crown with frontal crescent, korymbos set on crescent, and rear merlon. Rev : Fire altar with ribbons, flanked by two attendants; pellet and crescent flanking flames. Sunrise 952. Condition : This coin has a dark gray to almost black patina, with some areas revealing lighter metallic surfaces due to wear. The details on the obverse and reverse are moderately worn, but some key elements remain visible. The surface shows signs of age and use, giving it a rugged, antique appearance. The overall condition indicates some corrosion or surface roughness, but the coin retains its historical and numismatic value.Very fine. Material : Silver. Axis : 3h Weight : 0.23 gr Diameter : 12 mm Pērōz II, also known as Fīrūz II, was a ruler from the Sasanian Empire, which was the dominant Persian dynasty from 224 to 651 AD. The Sasanian dynasty is known for its strong centralized government, vast territorial expansion, and significant cultural achievements, as well as for being a formidable rival to the Roman and later the Byzantine Empire. Pērōz II's reign, though less documented than some of his predecessors, occurred during a period of continued internal strife and external pressure on the Sasanian state. The exact dates and events of Pērōz II's reign are uncertain, as historical records from this period are incomplete, and much of the Sasanian royal lineage is clouded by political instability. However, Pērōz II is believed to have ruled at a time when the empire was grappling with a series of invasions, natural disasters, and internal power struggles. His name, "Pērōz," means "victorious" in Middle Persian, but the challenges of his reign suggest that his time in power was far from an uninterrupted success. Pērōz II is often associated with the broader legacy of the Sasanian kings named Pērōz, particularly the more famous Pērōz I, who reigned earlier in the 5th century. The Sasanian rulers named Pērōz are typically remembered for their struggles with nomadic invaders, particularly the Hephthalites, a Central Asian nomadic confederation that posed a serious threat to the Sasanian Empire during the 5th and 6th centuries. One of the key challenges during Pērōz II's reign, much like his predecessors, was the constant pressure from these nomadic forces. The Hephthalites had inflicted several defeats on the Sasanians, including a major defeat of Pērōz I. The ongoing conflict with the Hephthalites was a defining feature of the Sasanian Empire's military strategy during this period. The empire sought to defend its eastern frontiers against these incursions while simultaneously



294 CRUSADERS.Edessa. Baldwin II. (Second reign, 1108-1118).Follis. Obv : ΒΑΓΔΟΥΙΝΟC ΔΟ ΥΛΟ CΤΑΥ. Baldwin standing left, wearing Norman helmet and coat of mail, holding globus cruciger and hilt of sword. Rev : Cross fleuronée set on tendrils; pellets joined to each angle. Metcalf, Crusades 109-111; CCS 9a. Condition : The coin has a dark, weathered patina with earthy tones, likely caused by prolonged burial or exposure to elements. The surface shows a combination of smooth and rough areas, indicating some wear, but the design remains distinguishable. The patina adds an antique character to the coin, with areas of the raised relief being more oxidized, while recessed portions appear to have accumulated more deposits. Overall, the coin maintains a strong historical aesthetic, enhanced by the natural aging process.Good very fine. Material : Copper. Axis : 12h Weight : 3.65 gr Diameter : 23 mm Baldwin II of Edessa was a significant figure during the First Crusade and the early Crusader period. He was born around 1060 into a noble family in Europe and became one of the key leaders of the Crusader states established in the Levant. Baldwin's rise to prominence began when he participated in the First Crusade alongside his cousin, Baldwin I, who would later become the first King of Jerusalem. While Baldwin I took control of the Kingdom of Jerusalem, Baldwin II remained in Edessa, a region located in modern-day southeastern Turkey, which had been captured by the Crusaders. Baldwin II became the Count of Edessa in 1100, a position he held until 1118. Edessa was the first Crusader state to be established in the aftermath of the First Crusade, and it was also the most vulnerable, given its proximity to hostile Muslim territories. Baldwin II faced constant threats from neighboring Muslim rulers, including the Seljuk Turks, but he proved to be an able military leader and a tenacious ruler. During his reign in Edessa, he fortified the city and led numerous campaigns to defend the Crusader state from external threats. One of the most notable episodes during Baldwin's time as Count of Edessa was his capture by the Turks in 1104. Following the Battle of Harran, which ended disastrously for the Crusaders, Baldwin was taken prisoner and held for several years. During this period, Edessa was governed by his cousin, Tancred, who acted as regent. Baldwin was eventually ransomed and released in 1108, after which he returned to Edessa to reclaim his position as count. In 1118, after the death of his cousin Baldwin I, Baldwin II was elected King of Jerusalem. His experience as Count of Edessa had prepared him well for the challenges of ruling the Kingdom of



295 CRUSADERS.Antioch.Bohemund III.(1163-1201).BI Denier.

Obv : +BOAMVNDVS. Profile bust with crescent left and star right.

Rev : +ANTIOCHIA. Small cross with crescent in first angle.

Metcalf 378; CCS 67d. Condition : The coin is in very good

condition with sharp and distinct details. The patina has a light

silvery hue, giving the surface a clean and smooth appearance,

indicating well-preserved metal with minimal wear.Extremely

fine. Material : Billon. Axis : 3h Weight : 1.04 gr Diameter : 17 mm

The Crusaders' capture and control of Antioch was one of the

most significant and dramatic episodes during the First Crusade.

Antioch, located in modern-day Turkey, was a key city in the

Byzantine Empire and a major strategic point on the route to

Jerusalem. In the 11th century, it was under Muslim control and

considered one of the most important cities in the Levant due to

its size, wealth, and strong fortifications. When the Crusaders

embarked on their mission to reclaim the Holy Land, Antioch

became a primary target due to its geographical and symbolic

significance.The siege of Antioch began in October 1097 and

lasted until June 1098. This long and grueling campaign tested

the Crusaders' endurance and determination. Led by key figures

such as Bohemond of Taranto, Raymond of Toulouse, and

Godfrey of Bouillon, the Crusader forces surrounded the city, but

they faced several challenges. Antioch's massive walls and strong

defenses made it difficult for the Crusaders to mount a direct

assault, and the siege dragged on for months. During this time,

the Crusader army suffered from hunger, disease, and dwindling

morale, as their supply lines were stretched thin and

reinforcements were slow to arrive. Inside the city, the Muslim

garrison, commanded by Yaghi-Siyan, the Seljuk governor of

Antioch, resisted fiercely. However, after months of siege,

internal divisions and the prolonged blockade weakened the

defenders' resolve. One of the turning points in the siege was the

defection of an Armenian named Firouz, who controlled one of

the city's towers. Firouz secretly negotiated with Bohemond,

agreeing to open the gates in exchange for promises of safety

and rewards. In June 1098, the Crusaders successfully entered

the city with Firouz's help and captured Antioch after fierce

fighting.However, the Crusaders' victory was short-lived. Almost

immediately after taking the city, a large Muslim relief force led

by Kerbogha, the Atabeg of Mosul, arrived to retake Antioch. The

Crusaders found themselves besieged within the city's walls,

facing a reverse siege from the outside. Supplies were once again

scarce, and morale was low, with the Crusaders weakened by the



296 CRUSADERS.Antioch.Bohemund III.(1163-1201).BI Denier. Obv : +BOAMVNDVS. Profile bust with crescent left and star right. Rev : +ANTIOCHIA. Small cross with crescent in first angle. Metcalf 378; CCS 67d. Condition : The coin is in excellent condition with sharp and well-preserved details. The patina has a light silvery-gray color, providing a smooth and clean surface, indicating minimal wear and good preservation of the metal.Extremely fine. Material : Billon. Axis : 6h Weight : 0.93 gr Diameter : 16 mm Bohemond III of Antioch (c. 1148-1201), also known as Bohemond the Child, was the ruler of the Principality of Antioch, one of the most important Crusader states, from 1163 to 1201. His reign was marked by both internal strife and external challenges from the Byzantine Empire, Muslim states, and rival Crusader factions.The Principality of Antioch, established after the First Crusade in 1098, was one of the major Crusader states in the Levant, alongside the Kingdom of Jerusalem, the County of Tripoli, and the County of Edessa. It was located in the northeastern corner of the Mediterranean, in what is now southern Turkey and parts of northern Syria. Antioch was strategically important due to its location near key trade routes and its role as a military and political hub for the Crusader states. Bohemond III's coinage is a reflection of his rule over the Principality of Antioch during a time when Crusader states were under constant pressure from Muslim forces, particularly from Saladin, as well as from the Byzantine Empire and rival Crusader factions.The most common types of coins issued during Bohemond III's reign were deniers (small silver or billon coins) and follis (bronze coins). These coins served as the principal currency within the Principality of Antioch and were used for trade, taxation, and everyday transactions. The obverse of Bohemond III's coins typically features a cross or crusader cross, symbolizing the Christian identity of the Crusader states and their mission to defend and expand Christian territory in the Holy Land.Often, the cross is encircled by an inscription, which may include Bohemond's name, "BOAMVNDVS," in a Latinized form, along with references to Antioch, such as "ANTIOCHIA."The designs of Bohemond III's coins were influenced by both Western European and Byzantine numismatic traditions. The Crusader states were influenced by the feudal systems of Western Europe, where noble lords issued their own coinage.At the same time, Antioch's proximity to Byzantine and Islamic territories also left a mark on the style of the coins, making them distinct from purely European issues. The use of Byzantine-style crosses and Greek



297 CRUSADERS.Antioch.Bohemund III.(1162-1201).BI Denier. Obv : +BOAMVNDVS. Profile bust with crescent left and star right. Rev : +ANTIOCHIA. Small cross with crescent in first angle. Metcalf S.125ff. Condition : This coin is in good condition, with clear, well-preserved details on both the obverse and reverse. The patina exhibits a natural silver-gray tone with a smooth surface, showing a slight sheen. The raised elements, such as the portrait and cross, are still sharply defined, and the inscriptions are legible despite minor signs of wear. The overall appearance suggests that the coin has been well cared for, maintaining its historical character with minimal damage. Extrelemy fine. Material : Billon. Axis : 6h Weight : 0.73 gr Diameter : 17 mm Bohemond III, also known as Bohemond the Stammerer, was the ruler of the Principality of Antioch from 1163 until his death in 1201. He played a key role during the period of the Crusader states, a time when European powers had established several principalities and kingdoms in the Middle East following the First Crusade. Bohemond III is a fascinating figure not only for his military actions but also for his role in navigating the intricate political landscape of the Levant during a period of continuous conflict with both Muslim powers and neighboring Christian rulers. Bohemond III was born around 1144, the son of Constance of Antioch and Raymond of Poitiers. He inherited the principality from his mother, though his early rule was marked by challenges to his authority, including the ambitions of his cousin Reynald of Châtillon, who had married Constance and attempted to control Antioch. After Reynald's capture by Muslim forces in 1160, Bohemond was able to consolidate his control over the principality. As ruler, Bohemond III faced the continuous threat of Muslim powers, particularly the Zengids and later Saladin, who sought to drive the Crusaders out of the region. Antioch's strategic location in northern Syria made it a frequent target for Muslim forces. Bohemond, however, managed to retain control of the city, often through alliances with neighboring Crusader states like the Kingdom of Jerusalem and the County of Tripoli, as well as through occasional truces with Muslim leaders. One of the most significant events of Bohemond's reign was his participation in the Battle of Hattin in 1187. This battle was a disastrous defeat for the Crusaders, leading to the fall of Jerusalem and the weakening of Crusader power in the Holy Land. Although Antioch was not directly affected by this defeat, the loss of Jerusalem shifted the balance of power in the region, forcing Bohemond to adapt to a new political reality. Following Hattin, Saladin captured



298 CRUSADERS. Latin Kingdom of Jerusalem. Imitation Bezants. (11th-12th centuries). Gold bezant. Obv : Pseudo-Kufic legend. Rev : Pseudo-Kufic legend. Metcalf 119. Condition : The coin is in very good condition with a bright gold patina. The inscriptions and designs remain clear, with only slight wear visible around the edges, and the patina gives it a polished, radiant appearance. Good very fine. Material : Gold. Axis : 3h Weight : 3.32 gr Diameter : 22 mm During the time of the Crusades, the Crusaders in the Kingdom of Jerusalem minted coins using Arabic script for several practical and strategic reasons. This decision was rooted in the complex political, economic, and cultural landscape of the Levant in the 11th and 12th centuries, where the Crusaders ruled over a mixed population of Muslims, Christians, and Jews. Here are some of the key reasons why the Crusaders chose to use Arabic inscriptions on their coinage: The Crusaders needed to integrate their economy into the broader Mediterranean and Middle Eastern trade networks, where Islamic dinars and dirhams were widely accepted and trusted. By minting coins that resembled the Islamic dinar, particularly in form and language, the Crusaders ensured that their currency would be accepted in trade with the surrounding Muslim territories. The use of Arabic script, which was the dominant written language of commerce in the region, made their coins more recognizable and trustworthy to local merchants and traders. Although the Crusaders were Christian rulers, they ruled over a significant non-Christian population, including Muslims and Eastern Christians who were familiar with Arabic script. By adopting Arabic on their coins, the Crusaders were making a pragmatic decision to appeal to the local population. This helped maintain social order and facilitated economic transactions within their diverse kingdom. The Crusaders, particularly in the Kingdom of Jerusalem, imitated the design of Islamic gold dinars because these coins had long been trusted and widely circulated throughout the Islamic world. By mimicking these established coins, they hoped to ensure that their own currency would carry the same level of trust and value. This imitation extended to the use of Arabic script, which had become synonymous with stable and reliable currency in the region. The Latin Kingdom of Jerusalem and other Crusader states were heavily influenced by both Byzantine and Islamic cultures. Arabic script was common not only in Islamic territories but also in Byzantine coinage during certain periods. The Crusaders' decision to adopt Arabic writing reflects the broader cultural and artistic exchanges that were happening at



299 CILICIAN ARMENIA. Cilician Armenia. Baronial. Toros I. (1100-1123). Pogh. Obv : ԹՈՐՈՍ ՈՐԴԻ ('Toros son' in Armenian) Cross pattée. Rev : ՌԲ - ՂԹ (an acronym of 'of Roupen with prayers' in Armenian) Large cross pattée with supports at base. AC 246. Bedoukian 2a. Condition : The coin displays a dark, earthy patina with shades of brown and green, indicative of significant age and exposure to environmental conditions. The surface has patches of wear and oxidation, which obscure some of the finer details. Despite this, the overall design elements are still distinguishable. The patina gives the coin a rustic appearance, with areas of raised features showing less corrosion, while the lower, recessed areas have accumulated more oxidation. Very fine. Material : Bronze. Axis : 12h Weight : 2.20 gr Diameter : 18 mm Toros I, also known as Thoros I, was a prominent figure in the early history of the Kingdom of Cilician Armenia. He ruled as a baron or "lord" of the Armenian territories in Cilicia during the 12th century, from approximately 1100 to 1129, and is remembered for his efforts to establish and consolidate Armenian control over this region during a time of intense political and military upheaval. His leadership laid the foundations for what would eventually become the independent Kingdom of Cilician Armenia. Cilician Armenia, located in the mountainous region of southern Anatolia near the Mediterranean Sea, was established by Armenian nobles fleeing the Seljuk Turks after the Battle of Manzikert in 1071, when the Byzantine Empire lost control of much of Anatolia. Armenians, who had long been under Byzantine and Arab rule, migrated to Cilicia, a region known for its defensible terrain and fertile plains. Here, they formed a semi-independent state that would later rise to prominence as a kingdom in the Crusader and medieval periods. At the time of Toros I's rise to power, Cilician Armenia was not yet a fully unified kingdom. Instead, it was a collection of baronies and principalities ruled by local Armenian lords. The region was surrounded by powerful neighbors, including the Byzantine Empire, the Seljuk Turks, and later the Crusader states, which emerged in the early 12th century after the First Crusade. These surrounding powers often sought control over Cilicia, making the task of unifying and defending the region a difficult one. Toros I was a member of the Rubenid dynasty, a noble Armenian family that claimed descent from the ancient kings of Armenia. He succeeded his father, Ruben I, the founder of the Rubenid dynasty, as the leader of the Armenian barons in Cilicia. Under his rule, Toros worked to expand his territories and consolidate his power over the region.



300 CILICIAN ARMENIA.Cilician Armenia.Baronial. Toros II.(1144-1168).Pogh. Obv : ԹՈՐՈՍ ԶԱՍՏԻ. ('Toros by the grace of God' in Armenian). Cross pattée. Rev. Castle or castle gate, ԱԹ-ՈՒ on either side of the tower. AC 247; CCA 3. Condition : Reddish-brown patina with a smooth surface.Good very fine. Material : Copper. Axis : 12h Weight : 2.71 gr Diameter : 17 mm Toros II (also known as Thoros II) was an influential ruler of Cilician Armenia who reigned as Baron from 1144 to 1169. He was a key figure in the history of Cilician Armenia, contributing significantly to the consolidation of Armenian power in the region during a period of instability and external threats. Toros II was a member of the Rubenid dynasty, which ruled over the Armenian Kingdom of Cilicia, a mountainous region in modern-day southern Turkey that had become a refuge for Armenians fleeing the Seljuk invasions of their homeland. Toros II came to power during a tumultuous time. Cilicia had been contested by various powers, including the Byzantine Empire, the Crusader states, and Muslim forces, making the region a focal point of military and political conflicts. Before his reign, the Rubenid family, to which Toros belonged, had been engaged in a struggle for independence from the Byzantines, who sought to exert control over Cilicia. Toros' father, Leon I, had fought to protect Armenian interests in the region but was captured and imprisoned by Byzantine forces. After Leon's capture, Toros took refuge in the mountains, where he gathered forces and prepared to reclaim his family's lands. In 1144, Toros II emerged from his mountain stronghold to lead a successful revolt against Byzantine control. With the support of local Armenian nobles and the mountainous terrain providing a natural defense, he managed to expel the Byzantines from Cilicia and reassert Armenian independence. This victory marked the beginning of a more stable and autonomous period for Cilician Armenia. Toros established himself as the ruler of the Armenian barony, effectively becoming the undisputed leader of the region. One of Toros II's most notable achievements was his ability to maintain the independence of Cilician Armenia in the face of external pressures from powerful neighbors. The Byzantine Empire, the Crusader states, and the Seljuk Turks all had interests in controlling Cilicia due to its strategic location on the trade routes connecting Europe and the Middle East. Toros skillfully navigated these challenges through both military strength and diplomatic alliances. He often allied with the Crusader states, particularly the Principality of Antioch, when their interests aligned with those of Cilicia. At other times, he



301 CILICIAN ARMENIA. Baronial. Levon II. (1187-1198). Pogh. Obv : Knight on horseback to left, holding flying banner. Rev. Cross pattée, with ends terminating in annulets; crescents in quarters. AC 250; CCA 4. Condition : Reddish-brown patina with a smooth surface. Good very fine. Material : Copper. Axis : 10h Weight : 1.95 gr Diameter : 19 mm Levon II, also known as Leo II or Levon the Great, was one of the most significant rulers of Cilician Armenia, reigning as Baron and later as King from 1187 to 1219. He was a member of the Rubenid dynasty, which ruled over the Armenian Kingdom of Cilicia, a powerful Christian state in the Eastern Mediterranean that played a crucial role during the Crusades. Levon II's reign is remembered for his successful diplomacy, military achievements, and efforts to secure recognition for Cilician Armenia as a kingdom. Cilician Armenia was established in the 11th century after the Armenian nobility fled the Seljuk invasions in their homeland to settle in the rugged mountainous region of Cilicia, located on the southern coast of modern-day Turkey. The region offered natural defenses and strategic importance, as it lay on the trade routes connecting the East and West, and it bordered the Byzantine Empire and the Crusader states. Levon II became the ruler of Cilicia at a critical time, succeeding his uncle, Roupen III, as Baron. Early in his reign, he focused on consolidating his power and strengthening his territory. The region was of great interest to surrounding powers, including the Byzantine Empire, the Crusader states, and the Muslim powers to the east. Levon II demonstrated both military and diplomatic acumen in maintaining the independence of Cilician Armenia against these larger neighbors. One of Levon's greatest achievements was his diplomatic engagement with the European powers, particularly the Crusader states and the Papacy. He established close ties with the Holy Roman Empire and the Crusader kingdoms of Jerusalem and Antioch. Levon was keenly aware that securing external recognition and support from Western Europe was essential for his kingdom's survival and prestige. He negotiated with Holy Roman Emperor Henry VI and eventually secured a royal crown from the Papacy, which was a significant moment in the history of Cilician Armenia. In 1198, Levon II was officially crowned as the first king of Cilician Armenia by the Archbishop of Mainz, representing the Holy Roman Emperor, in the city of Tarsus. His coronation symbolized the elevation of Cilician Armenia from a barony to a kingdom, a development that greatly enhanced its status and influence in the region. The kingdom was now recognized by both the Papacy and



302 CILICIAN ARMENIA. Levon I. (1198-1219). Sis. Tram. Obv : Crowned figure of Levon seated on throne ornamented with lions, holding cross and fleur-de-lis, feet on footstool. Rev : Crowned lion standing left, holding patriarchal cross. Controls: in left field, flower; above lion, annulet. Condition : This coin displays a deep patina with dark areas, likely due to long-term oxidation. The design elements and inscriptions are well-preserved, though some portions of the surface exhibit wear, particularly around the edges. The patina's darker tone adds a layer of character, highlighting the raised elements of the coin. Despite the wear, the coin's overall condition is good, and the details remain discernible. Extrelemy fine. Material : Silver. Axis : 6h Weight : 6.51 gr Diameter : 27 mm Levon I, also known as Leo I, was the king of Armenian Cilicia, ruling from 1198 to 1219. He is considered one of the most significant monarchs of the Armenian Kingdom of Cilicia due to his successful efforts in expanding the kingdom and securing its independence. Born into the Rubenid dynasty, Levon ascended to power during a time of political instability, but his strong leadership helped establish Armenian Cilicia as a major political entity in the region. Under his reign, Levon consolidated his authority by forging alliances with both the Byzantine Empire and the Crusader states, which were critical for maintaining stability and defense against the surrounding Muslim states, including the Seljuks. His diplomatic skills earned him recognition from European powers, and in 1198, with the support of the Holy Roman Emperor and the Pope, he was crowned king, marking the formal elevation of Cilicia from a principality to a kingdom. Levon's reign was marked by efforts to strengthen the economy and military of Armenian Cilicia. He encouraged trade, particularly with Venice and Genoa, turning Cilicia into a commercial hub in the eastern Mediterranean. He also reformed the military, enhancing its ability to defend the kingdom from external threats, which were frequent during the Crusades. Culturally, Levon supported the Armenian Church and played a crucial role in maintaining the distinct identity of his people. His kingdom became a center of Armenian culture and scholarship, even as it integrated European influences due to his alliances with the Crusader states. Levon's reign left a lasting legacy, and he is often remembered as a model of Armenian kingship, blending strong leadership with diplomacy and cultural patronage. Despite facing invasions and challenges from neighboring powers, Levon I's reign is often viewed as a golden age for Armenian Cilicia. His successful efforts in securing the



303 CILICIAN ARMENIA. Levon I. (1198-1219). Sis. Half Double Tram. Obv : ☩ ԼԵՆՆՆ, Հայոց Թագաւոր. (Levon, king of the Armenians in Armenian script). Levon seated facing on throne decorated with lions, holding globus cruciger and lis-tipped sceptre. Rev : ☩ Աստուծո կամքով. (By the will of God in Armenian script). crowned lion advancing to right, head facing, holding patriarchal cross; monogram to left, pellet above. Condition : The coin exhibits a silver hue with slight tarnishing, which is common for its age. The surface shows some wear but retains enough detail for the design elements to be clearly visible. The patina has developed a soft, light-toned color, indicating it may have been kept in relatively stable conditions. There are minimal signs of corrosion, adding to its appeal as a well-preserved historical artifact. Good very fine. Material : Silver. Axis : 3h Weight : 2.58 gr Diameter : 22 mm The Armenian lion depicted on this coin is a significant symbol of strength and sovereignty in Armenian history, particularly during the reign of Levon I, who ruled the Kingdom of Armenian Cilicia. The lion, often shown alongside a cross, represents both the temporal power of the king and the divine approval of his rule, making it a potent icon of royal authority and Christian faith. In this specific coin, likely a tram, the lion is depicted standing and holding a long cross with its raised front paw. This imagery is a common feature in the coinage of the Armenian Kingdom of Cilicia during Levon I's reign. The lion symbolizes the courage and power of the king, while the cross serves as a reminder of his connection to Christianity, which played a vital role in legitimizing his rule. The Christian cross also reflects Armenia's role as one of the oldest Christian nations, highlighting its religious and cultural identity in a region surrounded by Muslim states. The iconography of the lion was not only a reflection of Levon's personal rule but also a broader statement about the Armenian state's resilience and independence. Surrounded by powerful neighbors such as the Seljuks and Byzantines, the Kingdom of Cilicia often had to assert its sovereignty through symbols like the lion, which conveyed both a defensive and aggressive posture—defending the faith and the kingdom from external threats while asserting dominance over its own territories. The choice of the lion as a royal emblem was deeply rooted in Armenian cultural and historical traditions. Lions have been prominent in Armenian art and heraldry since ancient times, symbolizing nobility, bravery, and the protection of the land. Under Levon I, these attributes were reinforced through their portrayal on coins, ensuring that each piece of currency



304 CILICIAN ARMENIA. Levon I (1198-1219). Sis. Tram. Obv : ԼԵՒՈՆ ԹԱԳ[ԱՌՐ Հ]ԱՅԻՈՅ.(Levon king of the Armenians). King seated on throne ornamented with lions, his feet resting on a footstool, wearing a crown and royal mantle on his shoulders. He holds a cross in his right hand and fleur-de-lis in his left hand. Rev : ԿԱՐՈՂՈՒԹՔՆ ԱՍՏՈՒԾՈՅ] (By the will of God). Long cross with two bars, between two lions regardant. Condition : This coin displays a well-preserved condition, with clear and detailed inscriptions and images on both sides. The patina is a light silver-gray, typical of coins of its age, which gives it a slightly aged appearance but does not obscure the details. The surface of the coin appears smooth with only minor wear, highlighting its overall good preservation. Extrelemy fine. Material : Silver. Axis : 3h Weight : 2.91 gr Diameter : 21 mm The silver trams minted in the city of Sis during the period of Cilician Armenia are some of the most iconic coins from the Armenian Kingdom of Cilicia. Sis, the capital city after the reign of Levon I, became an important center for minting coins, particularly during the height of Armenian influence in the region. These coins, especially the trams, played a significant role in the economic and political landscape of Cilician Armenia. The silver tram was first introduced under the reign of Levon I in the late 12th and early 13th centuries. This coin, often characterized by its fine silver content, became one of the most trusted currencies in the region. The decision to mint silver trams in Sis reflects the city's importance not just as a political capital but also as an economic hub where the kingdom could exert its influence over regional trade. The quality and consistency of these coins contributed to their acceptance beyond the borders of Cilicia, particularly in the Crusader states and other neighboring regions. On one side of the tram, the image of the seated king, Levon I, holding a cross and a globe, emphasizes the dual nature of his authority—both temporal and divine. The king's crown and royal regalia signify his sovereignty over the kingdom, while the cross reflects his role as a protector of Christianity. This religious symbolism was important, as the Armenian Kingdom of Cilicia had close ties to the Crusader states, positioning itself as a Christian stronghold amidst predominantly Muslim powers. On the reverse side of the tram, the lion is often depicted with a cross, a symbol that has both national and religious significance. The lion, representing strength, bravery, and royalty, was closely associated with the Rubenid dynasty, to which Levon I belonged. The cross that accompanies the lion is a clear statement of the kingdom's



305 CILICIAN ARMENIA. Levon I. (1198-1219). Sis. Tram. Obv : ԼԵՒՈՆ ԹԱԳ[ԱՌՐ Հ]ԱՅԻՈՅ. (Levon king of the Armenians). King seated on throne ornamented with lions, his feet resting on a footstool, wearing a crown and royal mantle on his shoulders. He holds a cross in his right hand and fleur-de-lis in his left hand. Rev : ԿԱՐՈՂՈՒԹԲՆ ԱՍՏՈՒԾՈՅ] (By the will of God). Long cross with two bars, between two lions regardant. Condition : The coin is in good condition, with clear and legible details on both sides. The patina is a light silver-gray, typical of aged silver coins, which gives it an even, slightly worn appearance. The surface is generally smooth with minor signs of wear, indicating careful preservation over time. Extrelemy fine. Material : Silver. Axis : 9h Weight : 2.89 gr Diameter : 21 mm Sis, the capital city of Cilician Armenia, was one of the most significant urban centers in the medieval Armenian kingdom. Located in what is now modern-day Turkey, Sis was strategically positioned at the crossroads of key trade routes, making it a vital economic and political hub during its time as the capital. The city served as the seat of the Armenian kings, especially during the reigns of the Rubenid and Hethumid dynasties, and was a center of Armenian culture, religion, and military power. Cilician Armenia emerged as an important Christian kingdom during the Crusades, and Sis played a crucial role in both its defense and its political diplomacy. The city became the capital in the 13th century, after the kingdom had expanded and consolidated its power. It was chosen for its strategic location, nestled in the Taurus Mountains, which provided natural defenses against invaders, particularly from the Seljuks and later the Mamluks. As the capital, Sis was home to the royal court, where kings ruled over a diverse population that included Armenians, Greeks, Franks, and other ethnic groups. The Armenian Church also played a major role in Sis, as the city became a religious center for the Armenian Apostolic Church. This religious influence is reflected in the architecture of the city, which included churches, monasteries, and palaces adorned with Christian iconography and Armenian design. The economic prosperity of Sis was largely driven by its location along the trade routes that connected the Mediterranean to the interior of Asia Minor and the Middle East. Merchants from Europe, particularly Venice and Genoa, engaged in trade with the Armenians of Cilicia, exchanging goods such as silk, spices, and textiles. Sis became a thriving center of commerce, and the wealth generated from trade contributed to the city's development and the kingdom's prosperity. The minting of coins in Sis, especially the



306 CILICIAN ARMENIA. Levon I (1198-1219). Sis. Tram. Obv : ԼԵՒՈՆ ԹԱԳ[ԱՌՐ Հ]ԱՅԻՈՅ.(Levon king of the Armenians). King seated on throne ornamented with lions, his feet resting on a footstool, wearing a crown and royal mantle on his shoulders. He holds a cross in his right hand and fleur-de-lis in his left hand. Rev : ԿԱՐՈՂՈՒԹԲՆ ԱՍՏՈՒԾՈՅ] (By the will of God). Long cross with two bars, between two lions regardant. Condition : The coin is in excellent condition, with sharp and well-preserved details on both sides. The patina is a clean silver tone, indicating that it has been well maintained over time. The surface has a smooth finish with minimal wear, giving the coin a bright and attractive appearance. The overall quality suggests it has been carefully stored and handled. Extrelemy fine. Material : Silver. Axis : 3h Weight : 2.99 gr Diameter : 22 mm Levon I, also known as Leo I, played a crucial role in shaping the relationship between the Armenian Kingdom of Cilicia and the Crusader states. His reign, from 1198 to 1219, was marked by diplomatic and military efforts that helped to strengthen the kingdom's position in the region while fostering close ties with the Crusaders, who were a dominant force in the eastern Mediterranean at the time. Levon I ascended to power during a period of great instability, as the region was fragmented by competing powers, including the Byzantine Empire, the Seljuks, and the Crusader states. Recognizing the strategic importance of aligning with the Crusaders, Levon I sought to establish strong alliances with them to secure the independence and prosperity of his kingdom. The Crusader states, such as the Kingdom of Jerusalem and the Principality of Antioch, were Christian enclaves in the predominantly Muslim Middle East, and they viewed Levon's Christian kingdom as a natural ally. One of Levon's most significant achievements in his relationship with the Crusaders came in 1198 when he was crowned king of Cilician Armenia. This coronation was a momentous event because it marked the formal recognition of Armenian Cilicia as a kingdom, an elevation from its previous status as a principality. Levon's coronation was backed by both the Holy Roman Emperor Henry VI and Pope Celestine III, showcasing his ability to garner support from the highest echelons of European Christian leadership. The papal blessing also underscored the kingdom's alignment with the broader Christian world, making Cilicia a valuable partner for the Crusaders in their campaigns against Muslim powers. Levon I's diplomatic success with the Crusaders was not solely based on religious ties: it was also rooted in shared strategic interests. The



307 CILICIAN ARMENIA. Levon I. (1198-1219). Sis. Tram. Obv : ԼԵՒՈՆ ԹԱԳ[ԱՌՐ Հ]ԱՅԻՈՅ. (Levon king of the Armenians). King seated on throne ornamented with lions, his feet resting on a footstool, wearing a crown and royal mantle on his shoulders. He holds a cross in his right hand and fleur-de-lis in his left hand. Rev : ԿԱՐՈՂՈՒԹԲՆ ԱՍՏՈՒԾՈՅ] (By the will of God). Long cross with two bars, between two lions regardant. Condition : The coin appears to be in good condition, with most of its details well preserved. The patina shows a natural silver tone with a few spots of oxidation, which adds character and authenticity. The surface is mostly smooth, but there are slight signs of wear, especially on the high points of the design. Overall, the coin's patina and condition suggest it has aged gracefully while retaining much of its original detail. Extrelemy fine. Material : Silver. Axis : 12h Weight : 2.93 gr Diameter : 22 mm



308 ARMENIA. Hetoum I.(1226-1270).Bilingual issue struck with Kayqubad I.Sis.Tram. Obv : King, with head facing and holding list-tipped sceptre, on horse prancing right; cross to left, star above, crescent below. Rev : ن ب داب ق ي ك / م ط ع م ل ا ن ا ط ل س ل ا و ر س خ ي ك (The Exalted Sultan / Kayqubad ison of Kaykhusraw.). Legend in three lines. CCA 779. EX BIGA. Condition : The coin is in a worn condition, with considerable surface erosion that has softened some of the details. However, key features such as the inscriptions and the figure on the obverse are still discernible. The patina is a light silver-gray, consistent with its age, giving it a weathered appearance that suggests natural oxidation over time. Despite the wear, it retains enough detail for historical and numismatic interest.Very fine. Material : Silver. Axis : 6h Weight : 2.59 gr Diameter : 23 mm Hetoum I, who reigned as the king of Armenian Cilicia from 1226 to 1270, is known for his complex relationships with neighboring powers, particularly the Seljuks. His reign was marked by a delicate balance of diplomacy and strategic alliances, which helped to secure the stability and survival of the Armenian Kingdom in the face of regional threats. One of the most notable aspects of Hetoum I's foreign policy was his interaction with the Seljuk Sultanate of Rum, ruled at the time by Sultan Kayqubad I (Alaeddin Kayqubad). The relationship between Hetoum I and the Seljuks was shaped by the political landscape of the region. The Armenian Kingdom of Cilicia, strategically located in the eastern Mediterranean, was surrounded by powerful neighbors, including the Seljuks, the Mongols, and the Mamluks. Hetoum I's strategy was to maintain a peaceful relationship with the Seljuks, recognizing that conflict with them could destabilize his kingdom. Sultan Kayqubad I was one of the most prominent Seljuk rulers during this period, known for his efforts to expand and consolidate Seljuk power in Anatolia. While the Seljuks were a significant military force, they were also involved in diplomatic engagements with their Christian neighbors, including the Armenian Kingdom of Cilicia. Hetoum I understood that cooperation with the Seljuks could help protect Cilicia from larger threats, such as the Mongols and Mamluks. One of the ways Hetoum I managed this relationship was by acknowledging Seljuk suzerainty during certain periods. In the context of medieval politics, such arrangements were not uncommon. They allowed smaller kingdoms like Cilicia to retain a degree of autonomy while avoiding direct confrontation with more powerful neighbors. This pragmatic approach enabled Hetoum I to secure his kingdom's interests while maintaining



309 ARMENIA. Hetoum I and Zabel (1226-1270).Sis.Half Tram.
Obv : Hetoum and Zabel standing facing one another, heads facing, holding between them a long cross. Rev : Crowned lion advancing right, head facing; long cross, with horizontal bar on shaft, behind. AC 346. Condition : Dark silver patina with no discoloration.Good very fine. Material : Axis : 6h Weight : 1.34 gr Diameter : 17 mm



310 CILICIAN ARMENIA.Hetoum I and Zabel.(1226-1270).Sis.Tram. Obv : Zabel and Hetoum standing facing one another, each crowned with head facing and holding long cross between. Rev : Crowned lion advancing right, head facing, holding long cross. AC 336; CCA 906 var. Condition : The coin is in very good condition with sharp and detailed features. The patina has a light grayish-silver tone, giving the coin a smooth and clean appearance, which enhances its overall legibility and detail.Extremely fine. Material : Silver. Axis : 6h Weight : 3.02 gr Diameter : 21 mm Hetoum I and Queen Zabel are two of the most significant figures in the history of Cilician Armenia, a medieval Armenian kingdom located in the southeastern region of modern-day Turkey. Their reign marked a period of both political intrigue and external pressures, but it also solidified Cilicia's position as a formidable state during the 13th century. Cilician Armenia, due to its strategic position along trade routes between Europe and the Middle East, became a focal point of interaction between the Crusader states, the Byzantine Empire, and the Mongol Empire. Hetoum and Zabel's marriage represented both political alliances and internal stability during a complex period of the kingdom's history. Zabel, also known as Isabella, was born into the ruling Rubenid dynasty. She became queen after the death of her father, King Levon I, in 1219, at a young age. Initially, she was placed under the guardianship of a regent, and due to her young age, the kingdom of Cilician Armenia was left vulnerable to various factions seeking control. The Armenian nobility was divided, and there were external threats from neighboring powers like the Seljuk Turks and the Byzantine Empire. To stabilize her position on the throne and strengthen political alliances, Zabel was married to Philip of Antioch in 1222. Philip, however, proved unpopular among the Armenian nobles due to his foreign origin and pro-Latin policies, which created friction in a predominantly Armenian and Eastern Christian kingdom. Philip's rule was short-lived; he was deposed and died in 1225, leaving Zabel once again as the sole monarch. Amid this turbulent period, Hetoum I entered the scene. Hetoum came from the influential Hetoumid dynasty, another powerful Armenian noble family with strong connections and military prowess. In 1226, Hetoum married Zabel, solidifying a political alliance that brought stability to the kingdom. This marriage effectively united two of the most powerful Armenian noble houses, the Rubenids and the Hetoumids, and ensured a unified front against both internal and external challenges. With Zabel as queen and Hetoum as king-



311 CILICIAN ARMENIA.Hetoum I.(1226-1270).Sis.Tank. Obv : King seated facing on lion's throne, with globus cruciger and sceptre. Armenian legend around. Rev : Cross with one wedge in each angle. Armenian legend around. Bedoukia 1341. Condition : The coin exhibits a dark green patina, typical of bronze or copper-based coins that have aged over time. This natural oxidation process has preserved much of the coin's surface detail, though some wear is visible, particularly around the edges. The patina provides a contrast that highlights the intricate design elements, while the overall condition of the coin suggests it has been well-preserved despite its age.Extremely fine. Material : Copper. Axis : 12h Weight : 7.00 gr Diameter : 28 mm The tank was an important tool of economic stability and political messaging for the Armenian kings. During the Middle Ages, the Kingdom of Cilician Armenia was positioned along vital trade routes that connected Europe with the Levant and the East, including the Silk Road. The kingdom became a key trading partner for the Crusader states and for European merchants, especially from Venice and Genoa. The tanks, with their high silver content and consistent weight, were trusted by traders and were accepted throughout the region. By minting their own coinage, the Armenian kings asserted their sovereignty and legitimacy as rulers of an independent Christian kingdom. The tanks often depicted the king in a manner similar to Western European coins of the time, highlighting the influence of Western Crusader culture on the Armenian court. At the same time, the use of Armenian script and religious symbols on the coins reinforced the kingdom's unique identity and its connection to the Armenian Church. The prosperity of Cilician Armenia and the prominence of its currency lasted until the 14th century, when the kingdom began to face increasing pressure from neighboring Muslim powers, particularly the Mamluks of Egypt. The decline of the Crusader states also weakened Cilician Armenia's strategic position as a key ally of the Latin West. The kingdom eventually fell to the Mamluks in 1375, marking the end of its independence. However, the coinage from the Cilician Armenian kingdom, especially the tanks, remains an important testament to the kingdom's political autonomy, cultural achievements, and economic vitality. The Cilician Armenian tank is a significant numismatic artifact from the medieval period, representing the power, prosperity, and cultural identity of the Armenian kingdom in Cilicia. These coins were not only a means of economic exchange but also a powerful symbol of the kingdom's



312 CILICIAN ARMENIA.Gosdantin IV.(1365-1373).Sis.Takvorin.
Obv : The king on horseback right, below a letter as field mark.
Rev : Lion walking Right, cross on his back, a letter below.
Condition : The coin displays a dark patina with shades of brown and reddish-orange patches, indicative of oxidation over time. The overall surface is slightly worn, yet the details of the design remain distinguishable. The patina gives the coin an aged, historical appearance while preserving much of its original artistry.Very fine. Material : Billon. Axis : 2h Weight : 1.47 gr Diameter : 19 mm Gosdantin IV, also known as Constantine IV, was one of the last kings of the Kingdom of Cilician Armenia, a Christian Armenian state that existed from the 11th to the 14th centuries in the region of Cilicia, located in modern-day southern Turkey. His reign took place during a period of significant decline for the kingdom, which was struggling to maintain its independence and identity amid increasing threats from surrounding Muslim powers and internal divisions. By the time Constantine IV ascended to the throne, the Kingdom of Cilician Armenia was facing overwhelming external pressure, particularly from the Mamluks of Egypt, who had become the dominant power in the eastern Mediterranean. The kingdom had also lost much of its strategic importance after the fall of the Crusader states, which had once been its allies. The Crusaders' presence in the Levant had been a crucial factor in the kingdom's early success, as it served as a buffer state between Christian Europe and the Muslim world. Internally, Cilician Armenia was suffering from political instability. The Armenian nobility had become increasingly divided, and there were frequent disputes over the succession to the throne. The once-strong kingdom had been reduced in size, and its economic and military resources were severely depleted. Constantine IV's reign began in 1362 and lasted until 1373, a period marked by attempts to stave off the decline of the kingdom. Like many of his predecessors, Constantine IV faced the daunting task of maintaining the kingdom's independence against the powerful and expansionist Mamluk Sultanate, which had already captured many of the key cities and territories of Cilicia. Constantine IV came to power during a time when Cilician Armenia's kings were increasingly reliant on outside support to defend the kingdom. European powers, particularly the Pope and the Kingdom of Cyprus, offered intermittent assistance, but these efforts were not enough to reverse the kingdom's fortunes. Constantine IV's reign was largely defined by efforts to negotiate with both Western



313 AUSTRIA. Carlo Arciduca. (1564-1590). Ducato 1587. Au. Obv : CAROLVS DEI G - ARCHIDVX. Archduke standing and holding scepter frontally. Rev : AVSTRIÆ ET CARINTHIÆ ZC 87. Crowned coat of arms. Fried. 54. Condition : Good condition with a nice patina and visible inscriptions. Good very fine. Material : Gold. Axis : 5h Weight : 3.46 gr Diameter : 21 mm Archduke Charles of Austria, who lived from 1564 to 1590, was a prominent member of the Habsburg dynasty, one of Europe's most powerful ruling families during the early modern period. Charles was born into a lineage that held significant political and territorial control, particularly within the Holy Roman Empire and Austria. He was the son of Emperor Ferdinand I and the younger brother of Emperor Maximilian II, placing him close to the center of European politics. Archduke Charles governed Inner Austria, which included Styria, Carinthia, and Carniola, after the division of Habsburg lands in 1564 following the death of his father. His rule in these territories marked a period of consolidation of Habsburg influence, and he focused on strengthening the region economically and militarily. Charles also played a crucial role in defending the empire's southeastern borders from Ottoman incursions, as the Habsburgs faced constant pressure from the expanding Ottoman Empire. One of the defining aspects of Charles' governance was his commitment to Catholicism and his efforts to promote the Counter-Reformation in his territories. Like other members of the Habsburg family, he was a staunch defender of the Catholic faith, and his policies reflected the broader effort to resist the spread of Protestantism, which was gaining momentum across Europe at the time. His support for the Catholic Church and the Jesuits was instrumental in revitalizing Catholic institutions in the regions he controlled. Charles was also involved in various military campaigns, particularly in the conflicts between the Habsburg Empire and the Ottoman Turks. His leadership in these efforts helped to bolster the defense of the Habsburg lands against the Ottoman threat, contributing to the broader security of the empire during a period of intense rivalry between Christian Europe and the Islamic Ottoman Empire. Archduke Charles married Maria of Bavaria in 1571, further strengthening the Habsburg family's ties with other powerful Catholic houses in Europe. They had a large family, and their descendants continued to play important roles in European dynastic politics. Charles' rule over Inner Austria laid the groundwork for the region's eventual integration into the larger Habsburg domains, and his efforts to fortify the Catholic faith and



314 FRANCE. Dombes. Anna Maria Luisa d'Orléans (1627-1693). Luigino or 1/12 Écu (1665-A). Trevoux. Obv : AN MA LOV PRINC SOVV DE DOM. Draped bust right. Rev : DNS ADIVTOR ET REDEM MEVS. Crowned coat-of-arms. Cammarano 45; KM 40. Condition : This coin is in relatively well-preserved condition, displaying clear and legible details on both the obverse and reverse. The patina is a light silver-gray color, consistent with natural aging, and adds a subtle contrast to the raised designs and inscriptions. While some minor wear is visible, especially on the high-relief areas like the portrait and crown, the overall condition suggests that the coin has retained much of its original detail. The surfaces appear smooth, and the lettering remains sharp and easily readable. Good very fine. Material : Silver. Axis : 6h Weight : 2.07 gr Diameter : 21 mm The Dombes was a semi-autonomous region in France, and its rulers often minted their own coins. Anna Maria Luisa d'Orléans, linked to this coin, was a prominent noblewoman and member of the House of Orléans. This specific type of coin, the Luigino, was commonly used in international trade at the time, especially in Italy, which had strong economic connections to France.



315 NETHERLANDS.Holland.Leeuwendaalder. Condition : Very fine. Material : Moderate wear but retains detail, nice patina.Very fine. Axis : 12h Weight : 13.39 gr Diameter : 32 mm The Holland Leeuwendaalder, also known as the Lion Daalder, is one of the most iconic and widely recognized coins in Dutch history, originating from the Netherlands during the 16th and 17th centuries. It was first minted in 1575 in the province of Holland, one of the most prominent and economically prosperous provinces of the Dutch Republic. The coin is notable for its widespread use in international trade and its influence on other currencies, particularly in the New World. The name Leeuwendaalder comes from the Dutch words "leeuw," meaning lion, and "daalder," a term used for large silver coins. The coin's name reflects its design, which prominently features a lion on its obverse. On this side of the coin, a standing lion is shown holding a shield, representing the coat of arms of the province of Holland. This design became a powerful symbol of Dutch independence and resilience, particularly during the Dutch Revolt against Spanish rule in the late 16th century. The reverse of the Leeuwendaalder typically depicts a knight in armor, a common symbol of strength and protection in European heraldry. The knight is often shown holding a sword and a shield, reinforcing the themes of power and defense. Around the knight, inscriptions in Latin are commonly found, usually referring to the issuing authority and the coin's value. One of the key reasons the Holland Leeuwendaalder became so influential is its role in international trade. The coin's relatively high silver content and consistent weight made it a reliable medium of exchange, especially in markets where local currencies were less stable or varied widely in quality. It was widely circulated not only in Europe but also in the Ottoman Empire, the Middle East, and the Americas. In fact, the Lion Daalder is considered one of the forerunners of the American dollar, as its widespread use in Dutch colonies in the New World, particularly New Amsterdam (now New York), helped establish the term "dollar" from "daalder." The success of the Holland Leeuwendaalder can be attributed to several factors. Firstly, it was produced by one of the leading economic powers of the time, the Dutch Republic, which dominated global trade during the 17th century. The Dutch merchant fleet was vast, and their control over key trading routes allowed Dutch currency to become one of the most trusted and recognized forms of payment worldwide. Secondly, the high quality and purity of the silver in the Leeuwendaalder contributed



316 NETHERLANDS.Holland.Leeuwendaalder. Condition : Fair condition, showing signs of oxidation and some corrosion.Very fine. Material : Silver. Axis : 12h Weight : 20.25 gr Diameter : 39 mm The Holland Leeuwendaalder, also known as the Lion Daalder, is one of the most iconic and widely recognized coins in Dutch history, originating from the Netherlands during the 16th and 17th centuries. It was first minted in 1575 in the province of Holland, one of the most prominent and economically prosperous provinces of the Dutch Republic. The coin is notable for its widespread use in international trade and its influence on other currencies, particularly in the New World. The name Leeuwendaalder comes from the Dutch words "leeuw," meaning lion, and "daalder," a term used for large silver coins. The coin's name reflects its design, which prominently features a lion on its obverse. On this side of the coin, a standing lion is shown holding a shield, representing the coat of arms of the province of Holland. This design became a powerful symbol of Dutch independence and resilience, particularly during the Dutch Revolt against Spanish rule in the late 16th century. The reverse of the Leeuwendaalder typically depicts a knight in armor, a common symbol of strength and protection in European heraldry. The knight is often shown holding a sword and a shield, reinforcing the themes of power and defense. Around the knight, inscriptions in Latin are commonly found, usually referring to the issuing authority and the coin's value. One of the key reasons the Holland Leeuwendaalder became so influential is its role in international trade. The coin's relatively high silver content and consistent weight made it a reliable medium of exchange, especially in markets where local currencies were less stable or varied widely in quality. It was widely circulated not only in Europe but also in the Ottoman Empire, the Middle East, and the Americas. In fact, the Lion Daalder is considered one of the forerunners of the American dollar, as its widespread use in Dutch colonies in the New World, particularly New Amsterdam (now New York), helped establish the term "dollar" from "daalder." The success of the Holland Leeuwendaalder can be attributed to several factors. Firstly, it was produced by one of the leading economic powers of the time, the Dutch Republic, which dominated global trade during the 17th century. The Dutch merchant fleet was vast, and their control over key trading routes allowed Dutch currency to become one of the most trusted and recognized forms of payment worldwide. Secondly, the high quality and purity of the silver in the Leeuwendaalder contributed



317 ITALY. Venice.Giovanni Dandolo.(1280-1289).Grosso. Obv : Christ seated facing on throne, wearing nimbus crown, pallium, and colobium; annulet to left of legs; barred IC XC across fields. Rev : IO DANDVL DVX S M VENETI. Doge and S. Marco standing facing, holding banner between them Mont 59. Condition : Good condition with a nice patina and visible inscriptions.Good very fine. Material : Silver. Axis : 6h Weight : 1.92 gr Diameter : 20 mm



318 POLAND. Sigismund III Vasa.(1587-1632). Ort. Obv : SIGIS III D G REX POL M D L R PR / 1-6. Crowned bust right, wearing ruffled collar. Rev : MONETA CIVIT GEDANENSIS / 24. Oval arms between two rampant lions. Kopicki 7505. Condition : Fine condition with visible wear, showing detailed designs.Good very fine. Material : Silver. Axis : 12h Weight : 7.02 gr Diameter : 29 mm Sigismund III Vasa (1566-1632) was a significant figure in European history, serving as both the King of Poland and Grand Duke of Lithuania (1587-1632) and the King of Sweden (1592-1599). His reign is remembered for its attempts to unite the Polish-Lithuanian Commonwealth and Sweden under a single monarch, his commitment to Catholicism in a largely Protestant Northern Europe, and his involvement in the religious and political conflicts that characterized the era. Born into the Vasa dynasty, Sigismund was the son of John III of Sweden and Catherine Jagiellon of Poland, which gave him claims to both the Swedish and Polish thrones. In 1587, after the death of the Polish King Stephen Báthory, Sigismund was elected King of Poland and Grand Duke of Lithuania, marking the beginning of his reign over the Polish-Lithuanian Commonwealth. He ascended the Swedish throne in 1592 upon the death of his father, aiming to unify the two kingdoms under his rule. However, Sigismund's attempts to rule both Poland and Sweden were fraught with difficulty, primarily due to religious divisions. Sigismund was a devout Catholic, while Sweden had become predominantly Lutheran. His strong Catholic beliefs led to tensions with the Protestant Swedish nobility, and in 1599, after a series of conflicts and a civil war, he was deposed from the Swedish throne by his uncle, Charles IX, who took power in Sweden. Despite his loss of the Swedish throne, Sigismund remained focused on his rule over the Polish-Lithuanian Commonwealth. His reign in Poland was marked by efforts to strengthen the monarchy's authority, although he faced significant opposition from the powerful Polish nobility. His commitment to Catholicism also made him a strong supporter of the Counter-Reformation, and he worked to bolster the influence of the Catholic Church in the Commonwealth, which had a large Protestant and Orthodox population. Sigismund's reign saw significant involvement in international conflicts, including wars with Sweden, Russia, and the Ottoman Empire. One of the most notable conflicts was the Polish-Muscovite War (1605-1618), in which Polish forces, under the command of Hetman Stanisław Żółkiewski, temporarily occupied Moscow and installed a Polish candidate, Władysław IV, on the Russian throne. Although this



319 Umayyad. Time of the Rashidun. Pseudo-Byzantine. (632-660). Fals. Obv : EN T[]TO NIK[]. Imperial figure standing facing, wearing crown surmounted by cross, holding long cross in his right hand and globus cruciger in his left; in left field, T[]T/O downwards; in right field, Λ/K/A. Rev. Large m in center; in left field, blundered legend; in right field blundered NEOS; above, ANA; in exergue, ΔΙΙ. Condition : Reddish-brown patina with some roughness. Good very fine. Material : Copper. Axis : 6h Weight : 4.49 gr Diameter : 25 mm

During the time of the Rashidun Caliphate, which lasted from 632 to 661 AD, the Islamic world underwent significant territorial expansion, bringing vast regions of the Byzantine and Sasanian Empires under Muslim control. As the new rulers established their administration, they inherited existing systems of trade, taxation, and currency. In the early period of the caliphate, there was no immediate overhaul of the coinage system, leading to the creation of what are now called "pseudo-Byzantine" coins, especially the copper **fals** (plural **fulus**). These pseudo-Byzantine **fals** coins were imitative of the Byzantine copper coinage that had been in circulation in the newly conquered territories, particularly in the Levant and Egypt. The use of these imitations was a pragmatic decision by the Muslim rulers, as it allowed for continuity in commerce and local economies. The Byzantine economy had long relied on the use of coins featuring the imagery of Byzantine emperors, Christian symbols, and Greek inscriptions, and the population was accustomed to their design and value. Rather than immediately introducing a new Islamic currency, the early Islamic rulers adapted existing designs to suit the needs of their growing empire. The pseudo-Byzantine **fals** coins often retained much of the original Byzantine style, including the image of the emperor, typically depicted standing or enthroned. However, certain modifications were made to distinguish them from the purely Byzantine coins. In many cases, these coins were overstruck with Arabic inscriptions, or some of the Christian symbols, such as the cross, were altered to reflect Islamic sensibilities. For example, on some coins, the cross might be replaced by a simple pole or line, removing its overtly Christian symbolism while retaining the familiar design layout. The decision to imitate Byzantine coinage rather than introduce entirely new types right away was influenced by several factors. First, the rapid pace of Islamic expansion meant that large areas with diverse populations needed to be integrated into the Islamic economic system. Keeping familiar coinage in circulation helped ease this transition.



320 ARAB BYZANTINE.Uncertain.(647-670).Fals. Obv : $\text{C}\omega\text{T}\text{I}\text{T}\text{O}$ NIKA. Standing Imperial figure holding long cross and globus cruciger. Rev : Large M; star above, ANO to left, NEOC to right, all in exergue. Pottier, Schulze, & Schulze Class III.1a. Condition : Reddish-brown patina with some roughness.Good very fine. Material : Copper. Axis : 6h Weight : 3.87 gr Diameter : 24 mm

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321 ARAB BYZANTINE.imitating the types of Constans II.Uncertain.(640-650).Fals. Obv : $\text{E}\text{N}\text{T}\text{I}\text{T}\text{O}$ NIKA. Standing Imperial figure holding long cross and globus cruciger. Rev : Large M; cross above, ANA to left, NEÇ to right, ÇIIF in exergue. Cf. DOCAB 9-10; cf. SICA I 508-516; Pottier, Schulze & Schulze Class IV.b. Condition : Reddish-brown patina with some roughness.Good very fine. Material : Copper. Axis : 6h Weight : 3.70 gr Diameter : 25 mm

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322 ARAB BYZANTINE.Dimashq (Damascus). Standing Caliph.(692-697).Fals. Obv : Byzantine style standing emperor, holding long cross and globus cruciger; in left field, bird on T-shaped standard; in right field, $\Lambda \epsilon \text{O}$. Rev : Large M; starogram above; across field, A N O X 8 II; below, crescent above -; ΔAM in exergue. Walker 7; SICA 560; DOC 46-51. Condition : Reddish-brown patina with some roughness.Good very fine. Material : Copper. Axis : 6h Weight : 2.56 gr Diameter : 16 mm

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323 Umayyad al-Walid I ibn 'Abd al-Malik. (705-715). Dimashq (دمشق) 89 AH. Dirham. Obv : *ه د ح و ه ل ل ا / ا ل ا ه ل ا ال* / *هل كي رش ال*. (There is no god but / Allah alone / He has no partner.). Arabic legend. Rev : *مل / و د ل ي مل دم ص ل ا / ه ل ل ا د ح ا ه ل ل ا* / *الله اوفك هل / ن ك ي مل و د ل و ي*. (Allah is One, Allah / the Eternal Refuge / He neither begets nor / is born, and there is none / equal to Him.). Arabic legend. Condition : Very good condition with sharp features and nice patina. Extrelemy fine. Material : Silver. Axis : 12h Weight : 2.34 gr Diameter : 26 mm Al-Walid I ibn 'Abd al-Malik, who ruled from 705 to 715, was one of the most notable caliphs of the Umayyad Caliphate. His reign is remembered for its significant territorial expansion, architectural achievements, and the strengthening of the central government. As the son of the powerful caliph 'Abd al-Malik, Al-Walid inherited an empire that was already on a solid foundation, and during his rule, he expanded and consolidated Umayyad power further. One of the defining characteristics of Al-Walid I's reign was the continuation and acceleration of the territorial expansion that had begun under his predecessors. Under his leadership, the Umayyad armies carried out successful military campaigns on multiple fronts. In the east, his generals expanded into Central Asia and the Indian subcontinent, pushing into regions like Transoxiana and Sindh. These conquests not only extended the borders of the Islamic empire but also brought new peoples and cultures under Umayyad control. To the west, Al-Walid's forces were equally successful. The Umayyads, under the command of the general Musa ibn Nusayr and the Berber leader Tariq ibn Ziyad, completed the conquest of North Africa and launched the historic invasion of the Iberian Peninsula (modern-day Spain and Portugal). This marked the beginning of centuries of Muslim rule in Al-Andalus, a region that would become one of the most significant centers of Islamic culture and learning in the medieval world. Al-Walid I's reign was not just about military conquest; he also focused on internal development and administration. One of his most significant accomplishments was the promotion of public works and infrastructure. He commissioned the construction of roads, bridges, and canals across the empire to facilitate trade and communication. These improvements helped to integrate the vast territories of the Umayyad Caliphate and ensured the smooth operation of both the economy and the military. Perhaps Al-Walid I's most enduring legacy is his contribution to Islamic architecture. He is best known for the construction of the Great Mosque of Damascus, also known as the Umayyad Mosque, one



324 Umayyad.Hisham.(724-743).Wasit (طساو) 121 AH.Dirham. Obv : لا اله الا الله / الله اعلى / لا اله الا الله / الله اعلى (There is no god but / Allah alone / He has no partner.). Arabic legend. Rev : الله واحد / لا يلد ولا يموت / الله واحد / لا يلد ولا يموت (Allah is One, Allah / the Eternal Refuge / He neither begets nor / is born, and there is none / equal to Him.). Arabic legend. Album 137. Condition : Very good condition with sharp features and nice patina.Extrelemy fine. Material : Silver. Axis : 9h Weight : 2.82 gr Diameter : 25 mm Wasit, a historic city located in present-day Iraq, played a significant role during the Umayyad Caliphate. Founded by Al-Hajjaj ibn Yusuf, a prominent governor under the Umayyads, Wasit was established around 702 CE as an administrative and military center. Its strategic position on the Tigris River made it a key location for governing the eastern provinces of the caliphate, particularly Iraq and Persia. The location of Wasit, midway between Basra and Kufa, was selected for its proximity to major trade routes and its defensible position. Al-Hajjaj intended the city to serve as a military garrison for loyal troops, helping to control the often rebellious populations of Iraq. Wasit became a fortified city, featuring strong walls, a citadel, and barracks for soldiers, serving both as a military base and a place for administration. Wasit was planned as a purpose-built city, reflecting the urban architectural styles of the Umayyad period. The city was laid out with precision, including wide streets and large public buildings. Its most notable structures included the central mosque, which is said to have been among the earliest examples of Umayyad mosque architecture, as well as a palace for the governor and homes for the city's elite. The city's design was symbolic of the caliphate's power and reflected the centralized control that the Umayyads sought to exert over their territories. Economically, Wasit flourished due to its position on the Tigris River, which allowed it to become a hub for trade and commerce. Goods from across the caliphate and beyond passed through Wasit, including luxury items like silks, spices, and precious metals. The city also benefited from its agricultural surroundings, with fertile lands irrigated by the river contributing to the local economy. Wasit's coin mint, established to produce Umayyad dinars and dirhams, played a vital role in the region's economy. The coins minted in Wasit were circulated widely across the Islamic world, symbolizing the city's economic importance. Many of these coins have been discovered by archaeologists, providing valuable insights into the city's role in the monetary system of the Umayyad caliphate. Under the



325 ABBASID.137 AH.Fals. Condition : Dark green patina with intricate details.Good very fine. Material : Copper. Axis : 6h Weight : 4.07 gr Diameter : 20 mm The Abbasid copper fals was an essential component of the currency system during the Abbasid Caliphate, which ruled from 750 to 1258. While the Abbasids are perhaps best known for their gold dinars and silver dirhams, the copper fals was a widely circulated and important coin for everyday transactions, particularly among the lower classes. Its use reflected the economic, cultural, and social dynamics of the vast Abbasid empire, which spanned from the Iberian Peninsula to Central Asia at its height. The term "fals" originates from the Roman *follis*, a copper coin that was introduced in the late Roman Empire. The Abbasids continued the use of copper coinage for small denominations, as it was practical for daily use in local markets and trade. The fals played a crucial role in transactions involving smaller goods and services, such as food, clothing, and household items, serving as a means of exchange for the vast majority of the population who did not deal in large sums of money. The Abbasid copper fals was typically smaller and less valuable than the gold dinar or silver dirham. Unlike the higher denomination coins, which were minted with a high level of precision and detail to reflect the wealth and power of the caliphate, the fals was often more crudely produced. However, it still carried important symbols and inscriptions that indicated its origin and legitimacy within the Abbasid monetary system. The design of the fals usually featured Arabic inscriptions, which highlighted the Islamic faith and the authority of the caliphate. On many Abbasid copper fals coins, the name of the ruling caliph was inscribed, along with religious phrases such as *Bismillah* (In the name of God) or the *Shahada* (There is no god but God, and Muhammad is His messenger). This use of religious language not only reinforced the legitimacy of the coinage but also reflected the centrality of Islam in the Abbasid state. On the reverse of many fals coins, there might also be references to the minting location. The Abbasid empire had multiple mints across its vast territories, including in cities like Baghdad, Kufa, Samarra, and Damascus. Indicating the minting location was important for economic and administrative purposes, as it helped to control the distribution and authenticity of the coins across different regions. The geographic diversity of the mint marks on fals coins reflects the wide reach of the Abbasid administration and its control over a complex economy. The copper fals also played an important role in local economies.



326 ABBASID.al-Mansur.(754-775).No Mint.155 AH.Dinar. Obv : **لا اله الا الله / لا اله الا الله / لا اله الا الله**(There is no god but / Allah alone / He has no partner.). Arabic inscription in field. Rev : **محمد / رسول الله / محمد / رسول الله** (Muhammad / is the Messenger / of Allah). Arabic inscription in field. Album 212. Condition : The coin is in excellent condition with a bright gold patina. The inscriptions are sharp and well-defined, showing minimal wear, and the patina gives it a radiant appearance.Extremely fine. Material : Gold. Axis : 9h Weight : 4.17 gr Diameter : 18 mm The Abbasid dinar was a gold coin used by the Abbasid Caliphate, one of the most significant and long-lasting Islamic empires, which ruled from 750 to 1258 AD. The Abbasid dinar not only served as a medium of exchange in the vast and prosperous empire but also as a symbol of the caliphate's political and religious authority.The Abbasid dinar continued the tradition of gold coinage in the Islamic world, initially established by the Umayyad Caliphate, which preceded the Abbasids. The first Islamic gold dinars were minted under the Umayyad Caliph Abd al-Malik in the late 7th century. The Abbasids inherited this system but made modifications to reflect their own religious and political ideology.The word dinar is derived from the Roman denarius aureus, which was a gold coin used in the late Roman Empire. In the Islamic world, the dinar became the standard gold coin, while the silver coin was called the dirham. The gold used in dinars was of high purity, often between 22-24 carats. Abbasid dinars, like other Islamic coins of the period, featured no images of rulers or human figures, in keeping with Islamic traditions that discouraged the depiction of living beings. Instead, Abbasid dinars were characterized by their calligraphic inscriptions in Arabic, usually arranged in concentric circles or straight lines.The Islamic creed (Shahada): "There is no god but Allah, and Muhammad is His Prophet." This statement was central to Islamic belief and was often prominently featured on the obverse of the coin. The Caliph's name or the ruling caliph's title, reflecting the political authority behind the coin.Coins often featured verses from the Quran that emphasized divine sovereignty and justice, reminding those who used the currency of the religious foundation of the state.The year of minting (based on the Islamic lunar calendar) and the location of the mint were often included on the reverse side, providing a historical record of where and when the coin was struck. The central inscription contains the Islamic declaration of faith: "La ilaha illallah, wahdahu la sharika lahu" ("There is no god but Allah. alone. without partner").The reverse typically includes a



327 AYYUBID.al-Nasir Salah al-Din Yusuf I..(1169-1193).Dimashq.Half Dirham. Obv : *ح ا ل ص ر ص / ا ن ل ا ك ل م ل ا* / *الملك الناصر / صلاح الدين* (Al-Malik Al-Nasir / Salah / al-Din; The Victorious King / Salah / al-Din). Arabic legend. Rev : *ه ل ل ا ر م ا ب / ي ض ت س م ل ا / م ا م ا ل ا* (Al-Imam / Al-Mustadi' / Bi-Amr Allah; The Imam / The Seeker of God's Command). Arabic legend. Nicol 106a. Condition : The coin exhibits a silver-gray patina with light aging effects. The surface is relatively smooth, with some subtle wear on the raised inscriptions and edges. The patina adds to the coin's antique appeal, giving it an authentic historical look while maintaining the legibility of its intricate details.Very fine. Material : Silver. Axis : 10h Weight : 1.40 gr Diameter : 14 mm Al-Imam Al-Mustadi' Bi-Amr Allah, known as Al-Mustadi, was an Abbasid caliph who ruled from 1170 to 1180. His full name was Al-Mustadi' Bi-Amr Allah Abu Muhammad al-Hasan ibn Yusuf al-Mustanjid. He was the son of the previous caliph, Al-Mustanjid, and succeeded him after his death. Al-Mustadi's reign, although relatively short, was a significant period in the history of the Abbasid Caliphate, marked by internal reforms and the continued struggle against external forces, particularly the Crusaders. Al-Mustadi came to power during a time when the Abbasid Caliphate had lost much of its political and military power. The caliphs of Baghdad had become largely symbolic rulers, with real authority resting in the hands of powerful military leaders and regional rulers, such as the Seljuks, who dominated much of the Islamic world. Despite this, the caliphate retained considerable religious and symbolic influence, and Al-Mustadi worked to strengthen the moral and religious authority of the Abbasid state. One of the most important aspects of Al-Mustadi's reign was his focus on internal reform. He is credited with taking steps to improve the administration of the caliphate, promoting justice, and ensuring the well-being of his subjects. He was particularly noted for his efforts to combat corruption within the government and to provide aid to the poor and needy. His reign is remembered as a time when the caliphate sought to align itself more closely with Islamic values and principles, despite the political challenges of the time. Al-Mustadi's relationship with external powers was shaped by the ongoing conflicts between Muslim states and the Crusader states established in the Levant. During his reign, the famous Muslim general Salah al-Din (Saladin) rose to prominence, particularly in his efforts to recapture Jerusalem and other territories from the Crusaders. Although Al-Mustadi had limited political and military power, he supported Salah al-Din's campaigns and legitimized his



328 AYYUBID.al-Nasir Yusuf I.(Saladin).(1169-1193).Halab 581AH.Dirham. Obv : ن ب فسوي نيدلا / حالص رصانللا / كللملا / بوي (Al-Malik / Al-Nasir Salah / al-Din Yusuf son of / Ayyub; The King, the Victorious Salah al-Din Yusuf, son of Ayyub). Arabic inscription in field, enclosed by beaded six pointed star. Rev : امامالا / نيدل رصانللا / ريملا هلالا / نينم (Al-Imam / Al-Nasir Li-Din / Allah Amir al-Mu'minin; The Imam, the Defender of the Faith of God, Commander of the Faithful). Arabic inscription in field, enclosed by beaded six pointed star. Album 788. Condition : The coin is in excellent condition with clear and sharp inscriptions. The patina is a bright, silvery tone, indicating minimal tarnishing, and the surface retains a smooth and well-preserved texture.Good very fine. Material : Silver. Axis : 6h Weight : 2.89 gr Diameter : 19 mm Al-Nasir Yusuf I, more famously known as Saladin, was a prominent Muslim leader and military commander during the 12th century, best remembered for his role in the Crusades and his efforts to recapture Jerusalem from the Crusader states. Born in 1137 in Tikrit, modern-day Iraq, Saladin was of Kurdish descent and rose to power in a time of significant conflict between Christian and Muslim forces in the Holy Land.Saladin began his career in the service of the Zengid dynasty under Nur ad-Din, a powerful ruler in Syria. Initially working as a military officer, he gained recognition for his leadership skills and loyalty. Saladin's early military campaigns, particularly in Egypt, marked the beginning of his rise to power. In 1169, he was appointed vizier of Egypt under the Fatimid Caliphate, a Sunni leader in a Shi'a-dominated territory. Saladin consolidated his authority over Egypt and, by 1171, had effectively dismantled the Fatimid Caliphate, restoring the region to Sunni control. This set the stage for his future campaigns and helped solidify his power base. Saladin is most celebrated for his involvement in the Crusades, particularly the Third Crusade, and his ability to unite much of the Muslim world under his leadership. He was instrumental in organizing and leading a coalition of Muslim forces against the Crusader states in the Levant. In 1187, Saladin achieved one of his greatest victories at the Battle of Hattin, where his forces decisively defeated the Crusaders. This battle led directly to the Muslim reconquest of Jerusalem, a turning point in the Crusades. Saladin's capture of the city was remarkable not only for its military significance but also for the mercy he showed to the defeated Christian population. Unlike the brutality that marked earlier Crusader conquests, Saladin allowed the Christian inhabitants to leave the city peacefully after paying



329 AYYUBID. al-'Aziz 'Uthman.(1193-1198).al-Iskandariya 590 AH.Dinar. Obv : فسوي نب نامث. Arabic inscription in field Rev : دمحا / مامل. Arabic inscription in field. Condition : The coin is in excellent condition with a bright gold patina. The inscriptions and designs are clear and sharp, with minimal signs of wear, and the patina enhances its vibrant appearance.Extremely fine. Material : Gold. Axis : 6h Weight : 5.65 gr Diameter : 19 mm Al-'Aziz 'Uthman (1171-1198 AD) was a prominent figure in the Ayyubid dynasty a Muslim dynasty founded by the famous military leader Salah al-Din (Saladin). The Ayyubids played a central role in the defense of Islamic territories during the Crusades and were key players in the political and military history of the medieval Middle East.The Ayyubid dynasty was established by Saladin in the late 12th century after he rose to power following the dissolution of the Fatimid Caliphate in Egypt. Saladin is best known for his leadership during the Crusades, especially for his victory at the Battle of Hattin (1187), which led to the Muslim recapture of Jerusalem from the Crusaders. Under Saladin's leadership, the Ayyubid dynasty expanded its control over large portions of the Middle East, including Egypt, Syria, Yemen, and parts of Mesopotamia.After Saladin's death in 1193, the Ayyubid dynasty was divided among his heirs. His sons and nephews ruled various Ayyubid territories, often independently, but they maintained loose connections as a family-based empire. Al-'Aziz 'Uthman ibn Salah al-Din was one of Saladin's sons, and he became the second Ayyubid sultan of Egypt following his father's death. Al-'Aziz 'Uthman ruled Egypt from 1193 to 1198 AD inheriting a critical region that had become the economic and political center of the Ayyubid empire. His rule marks a transitional period in Ayyubid history, where the powerful and unified empire of Saladin began to fragment as different branches of the family ruled separate territories.Al-'Aziz 'Uthman's rule in Egypt was relatively stable, and he is often credited with continuing his father's policies of maintaining a strong military defense against the Crusaders, while also strengthening the internal administration of Egypt. Though he did not lead large military campaigns like his father, Al-'Aziz 'Uthman played a key role in consolidating Ayyubid power in Egypt and stabilizing the region.One of his notable military undertakings was an unsuccessful attempt to demolish the pyramids of Giza. According to historical accounts, Al-'Aziz 'Uthman sought to dismantle the pyramids, possibly as a demonstration of his power or a rejection of the pre-Islamic past. However, the scale of the task proved too great, and he



330 AYYUBID: Anonymous, ca. 1180-1260, glass jeton/weight. Condition : Very good condition with sharp features and nice patina. Extrelemy fine. Material : Glass. Axis : Weight : 7.97 gr Diameter : 24 mm The Ayyubid dynasty, founded by the famous Muslim leader Salah al-Din (Saladin), left a rich cultural and historical legacy across the Middle East. Among the more unusual and fascinating artifacts associated with this period are Ayyubid anonymous glass weights, small objects that served practical and symbolic purposes within the Ayyubid economy and administration. The Ayyubid dynasty ruled large portions of the Islamic world from 1171 to 1260, primarily focusing on Egypt, Syria, and parts of the Arabian Peninsula. Salah al-Din's reconquest of Jerusalem in 1187 marked the high point of the dynasty's political power. The Ayyubid rulers, while celebrated for their military successes, also contributed significantly to the cultural, architectural, and administrative developments of the period. Within this context, the use of glass weights became important in both trade and daily transactions. These artifacts represent an innovative approach to regulating commerce and ensuring standardized measurements in the marketplaces and administrative centers of the Ayyubid state. Glass weights were primarily used for weighing goods and calculating values during trade. Unlike metal coinage, which was often in circulation as currency, jetons acted more as tools for accounting or verification in commercial transactions. They would be placed on scales to ensure accurate measurements when buying or selling goods like grains, spices, textiles, and other commodities essential to the Ayyubid economy. The jetons were often anonymous, meaning they did not bear the name of any specific ruler or caliph, but they frequently carried symbols or inscriptions that signified their official use or guaranteed their authenticity. These symbols could include Islamic calligraphy, geometric patterns, or Quranic phrases that added a religious and cultural dimension to their functional use. Production and Material of Ayyubid Glass Jetons The production of these glass jetons required a high degree of craftsmanship. Glassmaking was a well-developed art in the Islamic world, especially in regions like Egypt and Syria, which were key centers of the Ayyubid realm. The glass used for these jetons was typically thick, durable, and opaque, often colored in shades of green, blue, or brown, although transparent examples also exist. The exact techniques used to produce them involved casting, pressing, and occasionally engraving, depending on the intended use of the jeton. Some glass jetons were meticulously



331 BURJI MAMLUK.Barquq.(1st reign, 1382-1389). al-Qahira 789 AH.Dirham. Obv : قوقرب ره اظلا ك ل م ل ا ن ا ط ل س ل ا (Al-Sultan Al-Malik Al-Zahir Barquq). Arabic legend. Rev : ه ل ل ا ا ل ا ه ل ا ا ل / ه ل ل ا ل و س ر د م ح م (La ilaha illallah / Muhammad rasul Allah). Arabic legend. Album 973. Condition : The coin has a natural silver patina with light wear, especially on the raised areas. The surface shows signs of aging, giving it a slightly textured appearance. Despite the wear, the inscriptions remain clearly visible, with a mix of smooth and rough areas that enhance the overall antique look of the coin.Good very fine. Material : Silver. Axis : 12h Weight : 3.41 gr Diameter : 18 mm Barquq was a prominent figure in the Burji Mamluk dynasty and ruled as Sultan of Egypt and Syria during two separate reigns, the first from 1382 to 1389 and the second from 1390 until his death in 1399. His rise to power marked the beginning of the Burji dynasty, which replaced the earlier Bahri Mamluks, and his rule brought significant political and military changes to the Mamluk Sultanate, one of the most powerful states in the Islamic world during the medieval period. The Mamluk Sultanate was a powerful regime in the medieval Islamic world, controlling Egypt, Syria, and parts of Arabia. The Mamluks were originally slave soldiers, primarily of Turkic and Circassian origin, who served as elite military units for the Ayyubid sultans. Over time, they gained significant political power and established their own sultanate in Egypt in 1250 after overthrowing the Ayyubid dynasty. The Mamluk Sultanate was divided into two major dynastic periods: the Bahri Mamluks, who were primarily of Turkic origin and ruled from 1250 to 1382, and the Burji Mamluks, primarily of Circassian origin, who came to power with Barquq's rise in 1382. The term Burji refers to the Citadel of Cairo (Burj al-Qahira), where many of the Circassian Mamluks were garrisoned. Barquq's ascension to power marked a significant shift in the power structure of the Mamluk Sultanate, as the Circassian faction came to dominate the political landscape. Barquq was born in Circassia and was brought to Egypt as a slave, where he became a Mamluk soldier. He quickly rose through the ranks due to his military prowess and political acumen, gaining the trust of Sultan al-Mansur Ali, the last of the Bahri Mamluk sultans. By the 1380s, the Bahri Mamluk dynasty was in decline, weakened by internal factionalism and economic instability. In 1382, Barquq, who had become one of the most powerful amirs (commanders) in the Mamluk army, led a coup against al-Mansur Ali and declared himself Sultan of Egypt and Syria, marking the beginning of his first reign. This was a crucial



332 ARTUQID of MARDIN. Husam al-Din Timurtash. 1122-1152 AD. No Mint & No Date. AE dirhem. Obv : Diademed Seleucid style bust right. Rev : نبيدلما / اسح لداعلما / ملعلا كملما / نيشاترمت / نبيزاغ ليا / قترانبا (Al-Malik al-'Alim / al-'Adil Hisam / al-Din / Tamertash son of / Ilghazi / ibn Artuq). S&S 26; Album 1826.3. Condition : Brown patina with a nice gloss. Good very fine. Material : Copper. Axis : 12h Weight : 11.77 gr Diameter : 27 mm Husam al-Din Timurtash was a prominent ruler of the Artuqid dynasty, which governed various regions in northern Mesopotamia, including Mardin, during the medieval period. The Artuqids, a Turkmen dynasty, were founded by Artuq ibn Ekseb, and his descendants ruled in different branches, including the line based in Mardin. Husam al-Din Timurtash, the son of Ilghazi, played a significant role in the continuation of Artuqid influence in this region during the 12th century. The Artuqids were known for their military prowess and strategic importance, especially in the context of the Crusades and their interactions with the Byzantine Empire and other Muslim dynasties. Timurtash inherited the governance of Mardin and its surrounding areas from his father, Ilghazi, who was one of the most successful Artuqid rulers. Ilghazi had expanded the Artuqid territories significantly, and under his leadership, the Artuqids became a powerful regional force. Husam al-Din Timurtash built upon this legacy. Timurtash's reign is notable for the Artuqid defense of their territories against both Crusader and neighboring Muslim states. While the Artuqids often had to navigate complex alliances and enmities, including relations with the Zengids and the Ayyubids, Timurtash managed to maintain the autonomy of Mardin. He continued to assert Artuqid authority in northern Mesopotamia, making Mardin a stronghold of Artuqid rule. His reign saw the construction and fortification of key cities and fortresses, which helped ensure the security of his lands. Culturally, the Artuqids, including Husam al-Din Timurtash, were patrons of architecture and the arts. During his reign, Mardin developed into a center of Islamic culture and learning. The Artuqid rulers, influenced by both Islamic and local traditions, commissioned various architectural projects, including mosques, madrasas, and palaces. The architectural style of the Artuqids was a blend of Seljuk, Byzantine, and indigenous Mesopotamian influences, reflecting the diversity of their realm. One of the most remarkable features of Husam al-Din Timurtash's rule was the coinage minted under his name. Like many rulers of the time, the Artuqids issued their own coins, which were both a practical tool



333 ARTUQID of MARDIN. Najm al-Din Alpi. (1152-1176). No mint & No Date. AE Dirhem. ركب رايد كالم. Ruler of Diyarbakir Obv : هللا ال ريم / هللاب رصننتمل / هللا لوسر دمحم / هللا ال نينمؤمل (There is no god but Allah / Muhammad is the Messenger of Allah / Al-Mustansir Billah / Commander of the Faithful). Two facing heads turned slightly to left and right, Arabic inscription in four segments, in order top, bottom, right and left, all enclosed by beaded circle. Rev : - ركب رايد كالم - نيندلماحن : (Najm al-Din, King of Diyarbakr, / Alpi son of Ilghazi / son of Artuq). Facing female head with hair in curls in partial beaded circle, Arabic inscription anti-clockwise around in segments, all enclosed by beaded circle. S&S Type 30.2; Album 1827.5. Condition : The coin is in good condition with a dark greenish patina. The inscriptions and designs are clear, with minimal wear, and the patina gives it an aged, well-preserved appearance. Extremely fine. Material : Copper. Axis : 3h Weight : 10.59 gr Diameter : 29 mm This coin is indeed from the Artuqid dynasty, specifically minted during the reign of Najm al-Din Alpi, a ruler of the Artuqid branch in Hisn Kayfa (modern-day Hasankeyf in Turkey), who reigned between 1152-1176 AD. The Artuqids were a Turkmen dynasty that ruled parts of northern Mesopotamia and southeastern Anatolia after the decline of the Great Seljuks. Their rule was particularly prominent in the regions of Mardin, Diyarbakir, and Hisn Kayfa. The Artuqids are famous for their distinct style of coinage, blending local artistic influences with traditional Islamic elements. The coin depicts two facing busts, which is characteristic of Artuqid coinage under Najm al-Din Alpi. These busts, while stylized, might represent figures like Byzantine emperors or possibly older Persian imagery, which the Artuqids adopted and adapted to their own style. Around the busts, the Arabic inscription would typically include religious phrases like "There is no god but Allah" or references to the Abbasid Caliphate, under which the Artuqids nominally ruled. The reverse often shows a single bust surrounded by inscriptions. This figure a continuation of the Byzantine tradition of imperial portraits, though in an Islamic context, detailed human representations were generally avoided in religious contexts but used in more secular settings like coinage. The Arabic script the ruler's name, Najm al-Din Alpi, and also mention his title or the city of Hisn Kayfa. The Artuqid coins, especially from Hisn Kayfa, are noted for their artistic quality and unique imagery. These coins are highly collectible due to their blend of Byzantine, Islamic, and Persian iconography. The use of imperial busts, while



334 ISLAMIC. Anatolia & al-Jazira (Post-Seljuk). Artuqids (Mardin). Qutb al-Din II-Ghazi II (AH 572-580 / 1176-1184 AD). Ae Dirhem. Unlisted (Mardin[?]) mint. Dated AH 577 (1181/2 AD). Obv : و نيعبس و / سمخ و / ةئام . Two facing draped and cuirassed Byzantine-style busts. Rev : ريم / نيدلا رصانلا نب نيدلا بطق : (Qutb al-Din, son of al-Nasir al-Din / Commander of the Faithful / This dirham / Cursed be the one who debases it). Legend. S&S Type 32.1; Album 1828.2. Condition : This coin exhibits a greenish-yellow patina, indicative of oxidation, possibly from prolonged burial or exposure to natural elements. The patina is well-distributed across the surface, with the darker green deposits concentrated in the recessed areas, highlighting the raised details. The wear is moderate, and while the details on the figures and text are softened, the overall imagery and inscriptions remain legible. The patina adds a sense of age and historical depth to the piece. Good very fine. Material : Copper. Axis : 9h Weight : 14.69 gr Diameter : 35 mm Qutb al-Din II-Ghazi II, a ruler of the Artuqid dynasty, is a figure of particular interest in the numismatic history of medieval Anatolia and northern Mesopotamia. The Artuqids, a Turkish dynasty of Oghuz origin, governed various regions including Mardin, Hisn Kayfa, and Amid (modern Diyarbakir), and their coinage provides fascinating insights into their rule, their artistic preferences, and the political environment of their time. One of the unique aspects of Artuqid coinage under rulers like II-Ghazi II is the incorporation of human portraits, a practice that sets their coins apart from other Islamic dynasties of the same period. The coinage of the Artuqids, particularly those minted under II-Ghazi II, displays a blend of Islamic and Byzantine influences, reflecting the multicultural environment in which they ruled. This is evident from the human figures or faces depicted on their coins, which was a significant departure from the prevailing Islamic tradition, where aniconism—the avoidance of figural representation, especially in religious contexts—was the norm. The human portrait on the coin attributed to II-Ghazi II is particularly striking, as it resembles the stylized figures often found in Byzantine coinage or even pre-Islamic traditions. The presence of such imagery in Artuqid coinage demonstrates the dynasty's unique position at the crossroads of multiple cultural influences. The Artuqids ruled over a region that had been deeply influenced by Byzantine culture, and their coins reflected this intercultural exchange. They controlled a diverse population of Muslims, Christians, and others, and their coinage likely catered to this



335 ARTUQID of MARDIN. Husam al-Din Yuluq Arslan. (1184-1200). AH 582. Dirhem. Obv : **يَزَاغ لِيَا نَبِ قُل - وَي نِي دَلَا مَاسِح**. Husam al-Din Yulq, son of Ilghazi. Diademed and draped facing bust, with hand across chest; legend around. Rev : **كَلَمَلَا / بَوِيَا**. Ayyub / The Victorious King / Righteousness of the world / and the faith, Yusuf. Legend in five lines within hexagram; legend in margins. S & S Type 33.3; Album 1829.1. Condition : This coin has a dark brown patina with a hint of reddish undertones, suggesting its bronze or copper alloy composition. The wear is moderate, especially around the raised features such as the portrait and inscriptions, though the main design remains visible. There are small areas where the underlying metal is exposed, giving the coin a rustic appearance. The patina adds depth and highlights to the design elements, emphasizing its age and historical character. Very fine. Material : Copper. Axis : 2h Weight : 11.16 gr Diameter : 33 mm Husam al-Din Yuluq Arslan was a ruler of the Artuqid dynasty, specifically the branch that governed Mardin, a city in southeastern Anatolia, during the 12th and 13th centuries. The Artuqids, a Turkish dynasty of Oghuz origin, were established in the aftermath of the Seljuq conquest of Anatolia and became influential in the region through their control of key cities like Mardin, Hisn Kayfa, and Amid. Yuluq Arslan was one of the prominent figures in the Mardin branch of the Artuqids, and his reign is notable for both his consolidation of power in the region and his efforts to navigate the complex political environment of the time. The Artuqid dynasty, including the Mardin branch, was initially founded by the descendants of Artuq, a general who served under the Seljuq sultan Malik-Shah I. Over time, the Artuqids established themselves as semi-independent rulers, balancing their autonomy with strategic alliances and vassal relationships with more powerful entities such as the Seljuq Sultanate and, later, the Ayyubid dynasty. Like other Artuqid rulers, Husam al-Din Yuluq Arslan operated within a delicate framework of regional politics, where diplomacy and military strength were essential for maintaining control over Mardin and the surrounding territories. Yuluq Arslan's reign took place during a time of considerable political upheaval in the Middle East. The Crusades were ongoing, and the region saw constant shifts in power between the Crusader states, the Ayyubids under the leadership of Saladin, and various Turkic and Kurdish dynasties. The Artuqids of Mardin, like their counterparts in other parts of Anatolia and northern Mesopotamia, had to carefully manage



336 ARTUQID of MARDIN. Husam al Din Yuluq Arslan. (1184-1201). No mint & No Date. AE Dirhem. Obv : كلالم نيدلا ماسح / ركب رايد. Husam al-Din, King of Diyarbakir. Small draped bust, wearing Sasanian-style crown, facing slightly right, and large diademed Roman-style male head left; name and title of Husam al-Din above. Rev : ةلود ييحم / رصانلا كلالم / بوي نب / فسوي / نين مؤملا ريم. The Victorious King / Salah al-Din / Reviver of the state / Commander of the Faithful / Yusuf / son of Ayyub. Four line legend citing Saladin as overlord S&S type 34; Album 1829.2. Condition : This coin exhibits a dark green patina with a mix of earthy brown tones, likely due to the oxidation of its bronze or copper composition. There is a notable contrast between the raised details and the lower fields of the coin, where the patina has settled more heavily. The wear is moderate, with some smoothing visible on the figures and text, yet the design remains relatively clear. The patina adds to its aged appearance, enhancing its historical feel while protecting the underlying metal. Extrelemy fine. Material : Copper. Axis : 9h Weight : 12.34 gr Diameter : 31 mm Husam al-Din Yuluq Arslan, a ruler of the Artuqid dynasty of Mardin, navigated a complex political landscape during his reign in the late 12th and early 13th centuries. The Artuqids, a Turkish dynasty of Oghuz origin, had carved out semi-independent principalities in southeastern Anatolia and northern Mesopotamia, with Mardin being one of their key centers. However, by Yuluq Arslan's time, the Artuqids were increasingly influenced by larger regional powers, especially the Ayyubid dynasty under the leadership of the famous Saladin (Salah al-Din). Yuluq Arslan's relationship with Saladin and his acknowledgment of Ayyubid suzerainty is a defining aspect of his reign. Saladin's rise to power in the late 12th century, particularly his victories over the Crusader states and his recapture of Jerusalem in 1187, significantly altered the political balance of the region. The Ayyubid dynasty, which Saladin founded, became a dominant force in the Levant, Egypt, and parts of Mesopotamia, displacing other regional powers like the Zengids and asserting its influence over semi-autonomous rulers such as the Artuqids. For Yuluq Arslan, aligning with Saladin was both a political necessity and a pragmatic choice. The Artuqids were surrounded by powerful neighbors, and aligning with the Ayyubids provided protection and stability for their rule in Mardin, while allowing them to maintain a degree of autonomy. One of the clearest expressions of Yuluq Arslan's allegiance to Saladin was through the practice of coinage. Minting coins was a symbol of



337 ARTUQID of MARDIN.Husam al-Din Yuluq Arslan.(1184-1200).AH 582.Dirhem. Obv : وي نيدلا ماسح - قل - ن ب ليا ن ب قل - وي نيدلا ماسح. Diademed and draped facing bust, with hand across chest; legend around. Rev : و / اي ن دلا حالص / و / اي ن دلا حالص / و / اي ن دلا حالص / و / اي ن دلا حالص. Legend in five lines within hexagram; legend in margins. S & S Type 33.3; Album 1829.1. Condition : Brown patina with a nice gloss.Good very fine. Material : Copper. Axis : 12h Weight : 12.47 gr Diameter : 33 mm

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338 ARTUQID of MARDIN.Nasir al-Din Artuq Arslan.(1200-1239).No Mint.611 AH.AE Dirhem. Obv : وي نيدلا و اي ن دلا رصان (The Protector of the World and Religion, Artuq Arslan, King of Diyarbakir). Facing draped bust with long hair, Arabic inscription curved around from right, all enclosed by plain circle. Rev : و با / د م ح ا س ا ب ع ل ا و با / د م ح ا س ا ب ع ل ا و با / د م ح ا س ا ب ع ل ا و با / د م ح ا س ا ب ع ل ا و با (Abu al-Abbas Ahmad / Al-Nasir Li-Din Allah / Commander of the Faithful / The Just King Abu / Bakr son of Ayyub). Arabic inscription in field with tamgha above, Arabic inscription to left and right, all enclosed by plain circle. S&S Type 40; Album 1830.4. Condition : Brown patina with a nice gloss.Good very fine. Material : Copper. Axis : 6h Weight : 4.33 gr Diameter : 23 mm

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339 ARTUQIDS of HISN KAYFA and AMID. Nasir al-Din Mahmud. (1200-1222). Amid 619 AH. AE Drachm. Obv : دما ب بر ٦١٩. Two-headed eagle standing on ornamented pedestal with wings spread in the shape of two male and bearded heads facing outward; to left and right, name of the mint and date in Kufic; in outer margin, 'al-Malik al-Salih Nasir al-Dunya wa al-Din Mahmud ibn Muhammad ibn Artuq' in Kufic. Rev : ان لا مامالا / نب ورسخ يكي نب سواكي / نيدلا و اي نذلا زع / بلاغلا ناطلسلا / نين مؤملا / ريمارص / نالسررا جلق. The Imam al-Nasir / The Victorious Sultan / Glory of the world and religion / Kaykaus, son of Kaykhusraw / Son of Qilij Arslan / Commander of the Faithful. Spengler & Sayles 16. Condition : The coin displays a brownish patina with spots of green oxidation, indicating its bronze or copper composition. The surface shows signs of wear, especially in the raised areas, but the designs and inscriptions remain fairly visible. The patina adds a layer of historical character to the piece, giving it an aged appearance. There are also small patches where the metal has been exposed, providing contrast against the natural patina. Good very fine. Material : Copper. Axis : 3h Weight : 12.45 gr Diameter : 28 mm The Artuqids of Hisn Kayfa and Amid, a dynasty that ruled parts of southeastern Anatolia and northern Mesopotamia, played a significant role in the complex political landscape of the region during the 12th and 13th centuries. Nasir al-Din Mahmud, one of the prominent rulers of this dynasty, reigned from 1200 to 1222. His reign coincided with the rise of the Seljuq Sultanate of Rum under the leadership of Sultan Kaykhusraw I, also known as Ghiyath al-Din Kaykhusraw I, who ruled from 1192 to 1196 and again from 1205 to 1211. The relationship between Nasir al-Din Mahmud and Kaykhusraw I was one of political alliance and mutual benefit, reflecting the broader dynamics of the period, in which smaller states often sought protection or patronage from larger powers. The Artuqids were a Turkish dynasty of the Oghuz Turkic origin, and like many other local rulers in the region, they were often caught between larger empires such as the Seljuqs, the Ayyubids, and later the Mongols. Hisn Kayfa and Amid (modern-day Hasankeyf and Diyarbakir) were important strategic locations in Upper Mesopotamia, and Nasir al-Din Mahmud ruled these areas with considerable autonomy. Despite this independence, Nasir al-Din Mahmud recognized the rising power of the Seljuq Sultanate of Rum under Kaykhusraw I and sought to align himself with the sultan, thereby gaining the support of a powerful neighbor. Kaykhusraw I's second reign as the Seljuq sultan was marked by efforts to



340 ISLAMIC. Anatolia & al-Jazira (Post-Seljuk). Danishmendids. Amir Ghazi (AH 497-528 / 1104-1134). Ae Dirham. Obv : Contemporary imitation of Basil II & Constantine VIII. Rev : Blundered legend. Condition : The coin is in worn condition, with the details of the portrait and inscriptions somewhat faded but still discernible. The patina is a brownish tone with patches of green oxidation, indicating significant aging and exposure to environmental elements. The surface is rough, with areas of corrosion, yet the main design remains identifiable. The patina gives the coin a rustic and aged appearance, emphasizing its historical nature. Good very fine. Material : Copper. Axis : 3h Weight : 4.29 gr Diameter : 25 mm The Danishmendids were a prominent Turkmen dynasty that ruled parts of Anatolia, particularly in the region of central and northeastern Anatolia, during the 11th and 12th centuries. Founded by Danishmend Gazi, the dynasty rose to power in the aftermath of the Battle of Manzikert in 1071, which severely weakened Byzantine control over much of Anatolia. Amir Ghazi, one of the most notable rulers of the Danishmendids, played a critical role in expanding the influence of the dynasty during the early 12th century. His reign is marked by both military successes and his strategic use of coinage, including the imitation of Byzantine follis coins. The decision to mint coins imitating Byzantine currency, particularly the follis, was a deliberate and pragmatic one by Amir Ghazi. The Byzantine Empire, despite its declining influence in Anatolia, remained a powerful economic and cultural force, and its coins were widely used in the region. The follis, a large bronze coin, was one of the most common coins in circulation in the Byzantine Empire. By the time of Amir Ghazi's rule, Byzantine coins had been used in Anatolia for centuries, and their familiarity and trustworthiness made them a popular medium of exchange, even among non-Byzantine populations. Amir Ghazi's decision to mint coins in the style of Byzantine follis coins was likely motivated by several factors. First and foremost, it was an effective way to integrate the Danishmendid economy into the broader commercial networks of Anatolia and the eastern Mediterranean. By imitating Byzantine currency, Amir Ghazi ensured that his coins would be widely accepted not only within his own territory but also in neighboring regions, facilitating trade and commerce. The imitation of Byzantine coins also served a political purpose. By copying the designs of Byzantine currency, Amir Ghazi subtly asserted his own legitimacy and authority in a region that had historically been under Byzantine control. It was a way of



341 DANISHMENDID.Malik Muhammad.(1134-1142).Ae Dirham. Obv : KAIAN / ATOAC / MAXAM / ATIC(Great King of the Land of the Romans). Greek inscription. Rev : OMM / ΛHKICP / ACBCPw /MANIAC(nd Anatolia, Muhammad). Greek inscription. Album 1238. Condition : Dark green patina with visible features. Material : Copper. Axis : 12h Weight : 5.94 gr Diameter : 26 mm Malik Muhammad was a ruler of the Danishmendid dynasty, which controlled a significant portion of Anatolia in the 11th and 12th centuries. The Danishmendid dynasty emerged after the Battle of Manzikert in 1071, when the Seljuk Turks defeated the Byzantine Empire, allowing several Turkish principalities to establish control over parts of Anatolia. The Danishmendids, named after their founder Danishmend Gazi, were one of the most powerful of these principalities, centered around the regions of Sivas, Tokat, and Amasya. Malik Muhammad was a prominent figure within this dynasty, succeeding his father in the early 12th century. His rule is noted for its continued conflict with both the Byzantine Empire and the Seljuk Sultanate of Rum, as the Danishmendids vied for control of territories in central and northern Anatolia. Under his leadership, the Danishmendid realm remained a significant force in the region, maintaining a degree of independence and power during a period of shifting allegiances and constant warfare between rival Turkish principalities, the Crusader states, and the Byzantine Empire. One of Malik Muhammad's notable achievements was his involvement in the ongoing struggle against the Byzantine Empire. Like his predecessors, he capitalized on the weakened state of Byzantium to expand Danishmendid influence. At the same time, he had to navigate the complex political landscape of Anatolia, which included dealing with the Seljuk Sultanate of Rum, a rival Turkish state that sought to dominate the entire region. The Danishmendids under Malik Muhammad also continued to support efforts against the Crusaders, aligning themselves with other Muslim forces in the region to resist the expansion of Christian Crusader states in the eastern Mediterranean. His rule contributed to the Danishmendid dynasty's reputation as a powerful and independent Turkish state, even as the larger Seljuk Sultanate of Rum continued to grow in strength. Malik Muhammad's reign, however, also marked the beginning of the decline of the Danishmendid dynasty. The Seljuk Sultanate of Rum gradually absorbed much of the Danishmendid territory by the mid-12th century, following Muhammad's death. Despite this, the Danishmendids left a lasting legacy in Anatolian history.



342 DANISHMENDID.Imad al-Din Dhu'l-Nun.(1142-1175).Ae Dirham. Obv : OME AMHPAC ΔANOYNHC. Central text in Arabic, marginal text in Greek. Rev : OYICTY MEΛHK MAXA[MATIC. Central text in Arabic, marginal text in Greek. Album 1244.1. Condition : Light green patina with slight wear.Good very fine. Material : Copper. Axis : 6h Weight : 4.17 gr Diameter : 30 mm Imad al-Din Dhu'l-Nun was a ruler of the Danishmendid dynasty, a Turkish principality that rose to prominence in Anatolia following the Battle of Manzikert in 1071. The Danishmendids established control over parts of central and northern Anatolia, including the regions around Sivas, Tokat, Amasya, and Niksar. Imad al-Din Dhu'l-Nun is one of the later leaders of the dynasty, known for his rule during a period of rivalry and political complexity in the region. The Danishmendid dynasty was initially founded by Danishmend Gazi, and it became a significant power in Anatolia, often rivaling the Seljuk Sultanate of Rum. Imad al-Din Dhu'l-Nun inherited this legacy and continued to rule over Danishmendid territories during the 12th century. His title, *Dhu'l-Nun*, means "the one with the fish," which was an honorific used by some rulers in the Islamic world, possibly indicating a connection to religious or legendary figures. During Imad al-Din Dhu'l-Nun's time, the Danishmendids were frequently involved in conflicts with the Seljuks, the Byzantines, and Crusader forces. This period saw a continuous struggle for control over the important strategic and economic centers in Anatolia. The Danishmendids, under rulers like Imad al-Din Dhu'l-Nun, played a significant role in resisting Byzantine attempts to regain lost territories and in combating Crusader incursions into Muslim-controlled lands. One of the key challenges for rulers like Imad al-Din Dhu'l-Nun was navigating the political landscape of competing Turkish principalities and the larger powers in the region. The Seljuk Sultanate of Rum was expanding and gradually exerting influence over other Turkish states, including the Danishmendids. Imad al-Din Dhu'l-Nun's reign was marked by efforts to maintain Danishmendid independence and authority in the face of these growing pressures. Ultimately, the Danishmendid dynasty began to decline as the Seljuk Sultanate of Rum consolidated more power in Anatolia. By the mid-12th century, many of the Danishmendid territories were absorbed by the Seljuks, signaling the end of the dynasty as a dominant force in the region. Despite this decline, rulers like Imad al-Din Dhu'l-Nun are remembered for their contributions to the early Turkish presence in Anatolia and their resistance against both Byzantine and Crusader expansion.



343 DANISHMENDID.Siwas.Nisam al-Din Yaghi Basan.(1142-1164).Ae Dirham. Obv : ريم ره [ا]ظ دنمشناد كل م نب / نينمؤم ل (Ibn Malik Danishmand appeared as the Commander of the Faithful). Diademed and draped bust right. Rev : لداعل كل م ل / يزاغ كل م نب / ناسب يغاي ني دل ا م اطن / (The Just King / Nizam al-Din Yaghi Bassan / son of Malik Ghazi). Legend. Album 1245. Condition : Dark green patina with clear surface details.Good very fine. Material : Copper.. Axis : 6h Weight : 9.98 gr Diameter : 31 mm Nisam al-Din Yaghi Basan was a prominent ruler of the Danishmendid dynasty, specifically in the region of Sivas during the 12th century. The Danishmendids were a Turkish dynasty that controlled significant parts of Anatolia following the Battle of Manzikert in 1071, which led to the decline of Byzantine influence in the region. The Danishmendids, including Yaghi Basan, played a crucial role in shaping the political landscape of central and northern Anatolia during a time of rivalry among various Turkish principalities and external threats from Crusaders and the Byzantine Empire. Nisam al-Din Yaghi Basan was a key figure in the Danishmendid principality and ruled over the city of Sivas, one of the major centers of the dynasty. His reign was marked by efforts to maintain independence from the rising power of the Seljuk Sultanate of Rum, which sought to consolidate control over all of Anatolia. Yaghi Basan, like other Danishmendid rulers, faced continuous pressure from the Seljuks, who were expanding their influence in the region. Yaghi Basan's rule is also remembered for his contributions to the cultural and military strength of the Danishmendid realm. He engaged in both diplomacy and military campaigns to protect Danishmendid interests against external threats. The region of Sivas, under his leadership, remained a stronghold for the dynasty, and Yaghi Basan worked to defend it against rivals. In addition to his political and military activities, Yaghi Basan likely supported the cultural and religious development of his domain. The Danishmendids were known for their patronage of Islamic scholars and their contributions to the spread of Turkish-Islamic culture in Anatolia. Sivas, during his reign, would have been an important center for both administration and culture, reflecting the broader role of the Danishmendids in establishing Turkish rule in Anatolia. However, despite his efforts, the Danishmendids, including Yaghi Basan, struggled to resist the growing power of the Seljuk Sultanate of Rum. By the mid-12th century, the Seljuks were able to absorb many Danishmendid territories, including Sivas, into their realm. This marked the gradual decline of Danishmendid influence in the



345 SELJUQ of RUM.Kaykhusraw I.(2nd Reign 1192-1196).Malatya(مطالما) 603 AH.Dirham. Obv : مطعم الما ناطل س ل ا / نال س ر ا ج ل ق / ن ب و ر س خ ي ك ح ت ف و ب ا / ن ي د ل ا و ا ي ن د ل ا ث ا ي غ . The Exalted Sultan Ghiyath al-Dunya wa al-Din Abu'l-Fath Kaykhusraw son Kilij Arslan. Arabic legend. Rev : ر ص ا ن ل ل ا م ا م ا ل ا / ه ل ل ل ة ن م ل ا / ر ي م ا ه ل ل ل ا ن ي د ل . All praise is to Allah Al-Imam Al-Nasir Li-Din Allah, Commander of the Faithful. Arabic legend. Condition : Shiny silver patina with no discoloration.Good very fine. Material : Silver. Axis : 4h Weight : 2.68 gr Diameter : 21 mm Kaykhusraw I, also known as Ghiyath al-Din Kaykhusraw I, was a notable sultan of the Seljuk Sultanate of Rum who ruled during two separate periods, first from 1192 to 1196 and then from 1205 to 1211. His reign was marked by efforts to restore stability and strengthen the Sultanate of Rum, which was facing internal divisions and external threats. Kaykhusraw I was the son of Sultan Kilij Arslan II, who ruled the Sultanate of Rum during a period of fragmentation. Kilij Arslan II divided the realm among his many sons, leading to a weakened and unstable state. Kaykhusraw I initially came to power in 1192 after his father's death, but his reign was short-lived. In 1196, he was overthrown by his brother, Suleiman II, and forced into exile. He spent the next several years under the protection of the Byzantine court in Constantinople, forging diplomatic ties that would later serve him well. In 1205, after the death of his brother Suleiman II, Kaykhusraw I returned from exile and reclaimed the throne of the Seljuk Sultanate of Rum. His second reign was far more successful than the first, as he focused on consolidating his rule, reuniting the fragmented Seljuk territories, and restoring stability to the region. He also worked to improve relations with neighboring powers, particularly the Byzantine Empire, which had played a key role in his return to power. Kaykhusraw I's reign was marked by efforts to strengthen the Seljuk state both militarily and economically. He reasserted Seljuk control over key cities and territories in Anatolia, while also forging alliances with various regional rulers. His diplomatic efforts helped secure the Seljuk Sultanate's position in a politically fragmented Anatolia, which was contested by the Byzantines, Crusaders, and other Turkish principalities. The end of Kaykhusraw I's reign came in 1211, during a conflict with the Empire of Nicaea, a Byzantine successor state that had risen after the Fourth Crusade. At the Battle of Antioch on the Meander, Kaykhusraw I sought to expand his influence in western Anatolia, clashing with the forces of the Nicaean emperor, Theodore I Laskaris. Despite his efforts,



346 SELJUQ of RUM.Malikshah II.(1197-1198).Fals. Obv : Horseman right, with small winged human figure, presumably an angel. Rev : نالسررا جلق / نب هاشكلم / حتفلا وبأ (Father of Victory Malikshah son of Qilij Arslan). Legend in arabic. Album 1195; Izmirlier-44. Condition : The coin shows a dark patina, with areas of green oxidation, particularly around the edges, likely indicating the presence of copper in the alloy. The surface is worn, but the designs remain visible, suggesting moderate circulation. The patina gives the coin an aged, earthy appearance, with subtle variations in texture across its surface. Overall, the coin has a well-preserved historical look despite the wear and oxidation marks.Very fine. Material : Copper. Axis : 9h Weight : 1.95 gr Diameter : 17 mm Malikshāh II b. Qilij Arslān II was a Seljuq prince and ruler who governed the cities of Sivas and Aksaray during the late 12th century. He was one of the many sons of the powerful Sultan Qilij Arslān II, who ruled the Sultanate of Rum from 1156 to 1192. Qilij Arslān II's decision to divide his kingdom among his many sons after his death in 1192 created a period of intense internal conflict and instability, with each son ruling over different regions of Anatolia, including key cities like Sivas and Aksaray.During the reign of Qilij Arslān II, the Sultanate of Rum had become one of the most powerful states in Anatolia. Located at the crossroads between the Byzantine Empire, the Crusader states, and the Islamic world, the sultanate controlled important trade routes and had a strategically significant position. However, Qilij Arslān II's decision to divide the sultanate among his sons after his death led to a period of internal strife, as the princes vied for control over the entire sultanate.Malikshāh II, as one of Qilij Arslān II's sons, was given control over the cities of Sivas and Aksaray, both of which were crucial centers in the central Anatolian region. Sivas was a major city in central Anatolia and held strategic and economic importance due to its location on key trade routes, including those connected to the Silk Road. It was a center of commerce and military defense and played a critical role in maintaining control over the region. Under Malikshāh II's rule, Sivas continued to serve as a key regional hub for the Seljuq administration, with its fortifications and infrastructure supporting both trade and military operations. Aksaray, another important city in the central region of Anatolia, was located near critical caravan routes that connected the Seljuq Sultanate to the wider Islamic world. It was known for its agricultural productivity and served as a staging ground for military campaigns and an important trade center. The



347 SELJUQ of RUM.Kaykhusraw II.(1211-1220).Siwas (سوايس).AH 640.Dirham. Obv : رما ه ل ل ا ب ر ص ن ت س م ل ا م ا ل ا (سوايس). AH 640. Dirham. Obv : Lion advancing right, three stars around, above, personification of sun above. Rev : ث ا ي ع / م ط ع ا ل ا ن ا ط ل س ل ا . د ا ب ق ي ك ن ب و ر س خ ي ك / ن ي د ل ا و ا ي ن د ل ا . Arabic legend. Condition : The coin has a well-preserved surface with a predominantly silver tone, showing signs of natural aging. The patina is light and evenly spread, enhancing the details without obscuring the inscriptions or designs. Some areas show slight tarnishing, giving it a historical charm while maintaining good clarity in its key features. Extrelemy fine. Material : Silver. Axis : 9h Weight : 2.90 gr Diameter : 22 mm Kaykhusraw II was a sultan of the Seljuk Sultanate of Rum, reigning from 1237 to 1246. His rule is often remembered for the significant challenges he faced, particularly the Mongol invasion and the subsequent decline of the Seljuk state in Anatolia. Despite early successes, his reign marked the beginning of a period of instability and fragmentation for the Seljuk Sultanate. Kaykhusraw II was the son of Kayqubad I, one of the most successful rulers of the Seljuk Sultanate of Rum. Kayqubad I had expanded and consolidated Seljuk power in Anatolia, leaving a strong and prosperous state. However, after his death in 1237, Kaykhusraw II inherited a kingdom that would soon face serious challenges. Kaykhusraw II's rise to power was complicated by internal strife and rival claimants to the throne. His succession was not universally accepted, and he had to assert his authority against competing factions within the Seljuk court. Once in power, he sought to continue his father's policies of maintaining the strength of the Sultanate, but external pressures soon tested his rule. Kaykhusraw II's early reign was marked by attempts to maintain control over the territories his father had secured. However, the Seljuk Sultanate was increasingly surrounded by external threats, particularly from the Mongols, who had been expanding westward across Central Asia. The Mongol threat loomed large over Anatolia during this time, as the Seljuks and other local powers were unprepared for the scale and intensity of the Mongol invasions. One of the key events of Kaykhusraw II's reign was the Battle of Köseadağ in 1243, where the Seljuk forces faced the Mongols. The battle ended in a devastating defeat for the Seljuks, and Kaykhusraw II was forced to flee the battlefield. Following the defeat, the Seljuk Sultanate became a vassal state to the Mongol Empire, losing much of its autonomy. Kaykhusraw II was required to pay tribute to the Mongols, and his power was significantly reduced. The aftermath



348 SELJUQ of RUM.Kaykaus I.(1211-1220).Konya 610 AH.Dirhem. Obv : سواك يني / دل و اي ندلا زع / بلاغل اناطل سللا / رسخ يني نب / رص / انلا امامالا / ريما هلالا / ني نيمؤملا . Al-Imam Al-Nasir Li-Din Allah Commander of the Faithful. Arabic legend. Condition : Dark silver patina with no discoloration.Good very fine. Material : Silver. Axis : 12h Weight : 2.98 gr Diameter : 24 mm Kaykaus I, also known as Izz al-Din Kaykaus I, was a Seljuk Sultan of Rum who ruled from 1211 to 1220 AD. His reign was marked by significant military and political achievements, as well as efforts to consolidate and strengthen the Seljuk Sultanate of Rum during a period of intense regional competition and shifting alliances. Kaykaus I is best remembered for stabilizing the sultanate and securing its territories after a period of internal strife and external threats. Kaykaus I ascended the throne following the death of his father, Sultan Rukn al-Din Suleiman Shah, in a period when the Seljuk Sultanate of Rum was recovering from the losses it had suffered during the reign of his predecessor. His early years were marked by a struggle for power with his brothers, particularly Keykubad, who had strong claims to the throne. Eventually, Kaykaus emerged victorious, solidifying his position as the sole ruler of the Seljuk territories in Anatolia. One of the most notable military successes of Kaykaus I was his conquest of the city of Sinop on the Black Sea coast in 1214. This conquest was significant as Sinop had been an important Byzantine port and a stronghold of regional influence. The capture of Sinop allowed Kaykaus to secure a key strategic point along the northern frontier of the sultanate, ensuring control of important maritime routes and access to the Black Sea. Following the conquest, Kaykaus reinforced the city's defenses, turning it into a vital naval base for the Seljuk fleet and boosting trade through the Black Sea region. Another important event during Kaykaus's reign was his confrontation with the Latin Empire. The Latin Empire, established after the Fourth Crusade, was a new political entity centered in Constantinople. In 1214, Kaykaus faced a Latin army in a decisive conflict near Antalya. Despite initial setbacks, Kaykaus managed to successfully negotiate a settlement that maintained Seljuk control over key territories, thus ensuring peace with the Latins and allowing his reign to focus on internal stability. Domestically, Kaykaus I worked to consolidate the administrative and economic structures of the Seljuk state. He continued the policy of building caravanserais (roadside inns).



349 SELJUQ of RUM.Kaykaus I.(1211-1290).Konya 608 AH.Dirhem. Obv : نيدلا و ايندلا زع / ةببلعأل ناطلسلا / و نامث / هنس ينوقب / مهاردلا / زه برض ورسخيك نب سواكيك هئامتس. Sultan Aghlabid / Glory of the world and religion / Kaykaus bin Kaykhusraw struck a blow / Dirhams / in the year / six hundred and eight. Arabic legend. Rev : رص / حصانل امامإلا / نامث هنس ينوقب .٠٠مهردلا / برضي نينمؤملا ريمأ / هللا / نيدل ميئتس و. The sincere Imam / loyal / to the religion of God / the Commander of the Faithful strikes / dirhams in the year sixty-eight. Arabic legend. Condition : Dark silver patina with no discoloration.Good very fine. Material : Axis : 3h Weight : 2.99 gr Diameter : 23 mm



350 SELJUQ of RUM. Ala al-din Kaykubad I. (1220-1237). Dunaysir (ريسيانود) 625 AH. Dirhem. Obv : نااطلسلا / ورسخيكي نب دابقكي / مظعملا (The Magnificent Sultan / Kayqubad, son of Kaykhusraw). Arabic legend. Rev : امامالا / قتراروصنملا كمللا / رصنتسملا (The Imam Al-Mustansir / The Victorious King Artuq). Arabic legend. Condition : Good condition, minor surface wear, clear details. Material : Silver. Axis : 6h Weight : 3.19 gr Diameter : 23 mm Dunaysir, known historically as a city under the control of the Artuqid dynasty, is located in what is today the southeastern part of Turkey. Its strategic position along key trade routes made it a significant center of commerce and culture during the medieval period. The city, also referred to as Kharput by some historians, flourished under the Artuqids, a Turkmen dynasty that ruled parts of Anatolia and Northern Mesopotamia from the 11th to the 15th century. The Artuqids were known for their sophisticated administration, architecture, and patronage of the arts, and Dunaysir was no exception. The city was home to grand mosques, palaces, and public works that reflected the wealth and power of the ruling dynasty. One of the most important contributions of the Artuqids to Islamic architecture was the development of advanced engineering techniques, particularly in bridge construction, water management, and fortifications. Dunaysir, with its location near the Tigris River, benefited from these innovations, which helped it grow as a regional power. Dunaysir's cultural significance was also notable. The city became a hub for scholars, poets, and scientists, who were often supported by the Artuqid rulers. These scholars played a key role in the transmission of knowledge from the Islamic world to Europe, particularly in fields such as astronomy, medicine, and mathematics. The rulers of Dunaysir, like other Artuqid leaders, were known for their openness to various intellectual traditions and encouraged the exchange of ideas between different religious and cultural groups. Over time, Dunaysir's prominence declined due to changing political dynamics, including the rise of larger powers in the region, such as the Seljuks and later the Mongols. Despite this, the city left a lasting legacy in terms of its contributions to medieval Islamic civilization. Many of its architectural and cultural achievements remain studied by historians and archaeologists to this day. Today, although the city does not hold the same political or economic influence it once did, its historical importance continues to be recognized. Ruins and remnants of its glorious past can still be found in the region, serving as a testament to the Artuqid



351 SELJUQ of RUM. Ala al-din Kaykubad I. (1220-1237). 623 AH. Dirhem. Obv : **و ب ا / ن ي د ل ا و ا ي ن د ل ا ا ل ع / م ط ع م ل ا ن ا ط ل س ل ا** (The Magnificent Sultan / Exalted of the World and Religion / Abu al-Fath Kayqubad / son of Kaykhusraw). Arabic legend. Rev : **ر م ا ب / ر ه ا ط ا م ا م ا ل ا / ن ي ن م ؤ م ل ا** (For the Believers / The Imam Al-Zahir / Bi-Amr Allah, Commander). Arabic legend. Condition : Shiny greenish silver patina with no discoloration. Good very fine. Material : Silver. Axis : 12h Weight : 3.01 gr Diameter : 23 mm Alaaddin Keykubad I, one of the most prominent sultans of the Anatolian Seljuks, ruled from 1220 to 1237 AD and is remembered for his military successes, administrative reforms, and architectural achievements. His reign marked the height of the Anatolian Seljuk power, with significant territorial expansion and the strengthening of the empire's economy and infrastructure. Among his many contributions was his issuance of coinage, which served not only an economic function but also as a symbol of his authority and legitimacy. One of the interesting aspects of Alaaddin Keykubad's coinage is the mention of the Abbasid Caliph al-Zahir, who ruled from 1225 to 1226 AD. During this time, the Abbasid Caliphate, although politically weakened and limited to Baghdad and its surrounding areas, retained immense symbolic religious authority as the spiritual leader of the Sunni Muslim world. By invoking the name of the caliph on his coins, Alaaddin Keykubad was emphasizing his connection to the broader Islamic world and affirming the religious legitimacy of his rule. The inclusion of the caliph's name on the coins served multiple purposes. First, it acknowledged the spiritual authority of the Abbasid caliphate, which was a common practice among many Muslim rulers, even if the caliphs held little real political power. This association with the caliphate allowed rulers like Alaaddin Keykubad to project themselves as legitimate Islamic rulers, with their sovereignty being divinely sanctioned. It also positioned the Seljuk sultan as a protector and promoter of Islam in Anatolia, an important message to both his subjects and neighboring powers. The coinage of Alaaddin Keykubad, like other coins of the Seljuk period, was typically inscribed in Arabic, the language of administration, religion, and scholarship in the Islamic world. The coins often bore the sultan's title, with epithets that celebrated his military and leadership qualities, alongside references to the caliph. By including the name of the caliph al-Zahir, Alaaddin Keykubad linked his own authority to that of the caliph, reinforcing the idea that his rule was part of the broader Islamic



352 SELJUQ of RUM: Kaykhusraw II.1236-1245 AD.Konya Mint.643 AH. AR dirham. Obv : مطع الال ناطل س ل ا / ف هل ل ل ل ط / ر ي م ا م س ق / د ا ب ق ي ك ن ب و ر س خ ي ك / ن ي د ل ا و ا ي ن د ل ا ث ا ي غ / م ل ل ا ع ل ل ا .(The Great Sultan / The Shadow of God in the World / The Help of the World and Religion / Kaykhusraw bin Kayqubad / The Oath of the Commander of the Faithful). Arabic legend; Darb haza al dirhem bi Mahsurad konya. Rev : م ي ح ر ل ل ن م ح ر ل ل ا ه ل ل ل ا / ر ي م ا ه ل ل ل ا ب / م ص ع ت س م ل ا م ا م ا ل ا / ه ل ل ل ا ل و س ر د م ح م / ه ل ل ا ا ب .(God, the Most Gracious, the Most Merciful / By God / Muhammad is the Messenger of God / Imam Al-Musta'sim / By God, the Commander of the Faithful). Arabic legend. Izmirlier 419. Condition : The coin is in well-preserved condition with clear inscriptions on both sides. The patina shows a light silver tone, with a natural aged appearance. Minimal wear can be observed, and the surface appears to have been relatively well-protected over time, with a smooth texture and slight signs of tarnish typical of silver coins of this age. Extrelemy fine. Material : Silver. Axis : 6h Weight : 2.92 gr Diameter : 24 mm Kaykhusraw II was the Sultan of the Seljuq Sultanate of Rum from 1236 to 1245, a period marked by both internal consolidation and external pressures. His reign is significant in the history of the Seljuqs for several reasons, including military campaigns, economic developments, and administrative reforms. One of the important aspects of his rule was the reform of the coinage system, which played a key role in stabilizing the economy of the Sultanate. The coinage reform initiated by Kaykhusraw II was a response to the changing political and economic conditions in Anatolia during his reign. The Sultanate of Rum had become a prominent power in the region by the early 13th century, controlling important trade routes that linked the East and the West. However, like many medieval states, the Seljuqs faced issues related to the debasement of currency, fluctuating values of silver, and the need for a stable monetary system that could support trade and taxation. Under Kaykhusraw II, the reforms aimed to standardize the coinage to ensure consistency in weight, silver content, and design. This reform was essential for maintaining trust in the currency, particularly among the merchants and traders who relied on stable money for commercial activities. The Seljuqs controlled key cities like Konya, Sivas, and Kayseri, which were major hubs of trade along the Silk Road, and a reliable coinage system was crucial for facilitating both domestic and international trade. Kaykhusraw II's coinage reform involved issuing new silver coins, known as dirhams, which became the standard currency



353 SELJUQ of RUM.Kaykhusraw II.(1237-1246).Konya 639 AH.Dirham. Obv : نين مؤملا رما ه ل ل اب رص ن ت س م ل ا م ا م ا ل ا / ب ر ص / ة ي ن و ق ب م ه ر د ل ا ذ ه . Imam Al-Mustansir Billah, Commander of the Faithful / This dirham was minted in Konya. Rev : ا ط ل س ل ا / د ا ب ق ي ك ن ب و ر س خ ي ك / ن ي د ل ا و ا ي ن د ل ا ث ا ي غ / م ط ع ا ل ا . The Great Sultan / Helper of the World and Religion / Kaykhusraw son of Kayqubad. Condition : This coin shows a moderately worn condition with clearly visible details. The patina appears to be a mix of silver tones and light tarnish, giving the coin an authentic aged appearance. The slight yellowish patina in the crevices adds character, contrasting with the lighter silver tones on the raised areas, enhancing the visibility of the intricate design. Good very fine. Material : Silver. Axis : 2h Weight : 2.88 gr Diameter : 22 mm

The Abbasid caliphs, who held religious and symbolic authority over the Muslim world from the mid-8th century until the Mongol conquest of Baghdad in 1258, were regarded as the spiritual leaders of the Islamic community, even though their political power waned over time. As the caliphate's political control fragmented, other dynasties, such as the Seljuqs, arose to become the dominant military and political forces within the Islamic world. Despite this shift in political power, the Seljuq rulers, particularly those in Anatolia who established the Sultanate of Rum, continued to recognize the spiritual authority of the Abbasid caliphs. This recognition was often reflected in the official discourse, political alliances, and, significantly, in the design and inscriptions on the coins minted by the Seljuq sultans. The relationship between the Seljuqs and the Abbasid caliphs was rooted in a complex interplay of power, religious legitimacy, and mutual benefit. The Seljuqs, originally of Turkic origin, gained prominence in the 11th century when they expanded their dominions across Persia, Iraq, and into Anatolia. One of their greatest achievements was restoring the Abbasid caliphate's position as a symbolic authority after a long period of domination by other powers, such as the Buyids. In 1055, the Seljuq leader Tughril Beg entered Baghdad and established the Seljuq Empire as the protector of the Abbasid caliphate, allowing the caliphs to regain a degree of autonomy under Seljuq military protection. This relationship was one of mutual interest: the Abbasids provided the Seljuqs with religious legitimacy, while the Seljuqs offered military protection and political support to the caliphs. As the Seljuqs expanded into Anatolia and founded the Sultanate of Rum, their rulers maintained this symbolic relationship with the Abbasids. Even though the Seljuqs of Rum operated with



354 SELJUQ OF RUM. The three brothers. (1249-1259). Konya 648 AH. Dirham. Obv : نېدل او اي ن دل ا د ج م / ءام ط ع ل ا ن ي ط ا ل س ل ا " / س و ا ك ي ك ن ي د ل ا و ا ي ن د ل ا ع ف ر و / ن ا ل س ر ا ا ل ق ن ي د ل ا و ا ي ن د ل ا د و م ع و / س و ا ك ي ك ن ي د ل ا و ا ي ن د ل ا ع ف ر و . The Great Sultans / The Glory of the World and the Religion Kaykaus / And the Pillar of the World and the Religion Qilij Arslan / And the Exaltation of the World and the Religion Kayqubad / The Sons of Kaykhusraw, the Proofs of the Commander of the Faithful Arabic legend. Rev : ر ي م ا ه ل ل ا ب م ص ع ت س م ل ا / م ا م ا ل ا ، ه ل ل ا ل و س ر د م ح م / ه ل ل ا ا ل ا ه ل ا ل ا . There is no god but God / Muhammad is the Messenger of God, the Imam / Al-Musta'sim Billah, Commander of the Faithful, struck in the year eight forty six hundred (648) in Konya Album 1227. Condition : Very good condition with a shiny surface and minimal wear. Extrelemy fine. Material : Silver. Axis : 9h Weight : 2.99 gr Diameter : 21 mm The period known as "The Three Brothers" refers to the division of the Seljuk Sultanate of Rum between the three sons of Sultan Kaykhusraw II after his death in 1246. These brothers—Kaykaus II, Kilij Arslan IV, and Kayqubad II—each claimed part of the Sultanate, leading to a fragmented and unstable political situation that contributed to the decline of Seljuk power in Anatolia. After the defeat of Kaykhusraw II by the Mongols at the Battle of Köseadağ in 1243, the Seljuk Sultanate of Rum became a vassal state of the Mongol Empire. The sultanate's independence was severely limited, and its rulers were forced to pay tribute to the Mongols and follow their directives. When Kaykhusraw II died in 1246, his three sons inherited a weakened state, and the Mongols used the division between the brothers to further assert control over Anatolia. Initially, Kaykaus II, the eldest brother, took control of the western part of the sultanate, including important cities like Konya and Nicaea. Kilij Arslan IV, the second brother, ruled the central regions, while Kayqubad II, the youngest, was given a smaller portion in the eastern part of the sultanate. This division of power created rivalries between the brothers and weakened the overall authority of the Seljuk state. The brothers were frequently in conflict, both with each other and with the Mongols, who exploited their divisions to maintain dominance over the region. The Mongols played a decisive role in manipulating the internal struggles of the Seljuk rulers, often backing one brother against another to ensure that no single ruler could gain enough power to challenge their authority. During this period, the Seljuk Sultanate of Rum continued to lose autonomy, as the brothers were unable to resist Mongol pressure.



355 SELJUQ of RUM.Kaykhusraw III.(1266-1284).Konya 670 AH.Dirham. Obv : نېدل و اي ندل ثا ي غ / مظع ال ا ناطل سل ل ا / ج ل ق ن ب و ر س خ ي ك / ن ا ل س ر ا . Rev : ه ل ل ك ل م ل ا . Condition : This coin is in good condition with well-defined inscriptions. The patina is a bright silver, showing minimal wear and a slight shine, indicating careful preservation. There are minor tarnish spots on the surface, which is common for silver coins of this age, giving it an authentic aged appearance. Extrelemy fine. Material : Silver. Axis : 12h Weight : 2.81 gr Diameter : 23 mm Kaykhusraw III, who reigned as the Sultan of the Seljuq Sultanate of Rum from 1265 to 1284, is remembered as a figurehead ruler during a period of significant decline in the Seljuq state. By the time of his reign, the Sultanate of Rum had already faced considerable setbacks due to internal strife, external invasions, and growing Mongol influence. The weakening of central authority during his rule was emblematic of the challenges faced by the Seljuq sultans in the later 13th century. Kaykhusraw III ascended to the throne during a period when the Sultanate had become a vassal of the Mongol Empire, specifically the Ilkhanate, following the defeat of his predecessors by the Mongols. The Battle of Köse Dağ in 1243 had dealt a major blow to the Seljuq Sultanate of Rum, leaving it severely weakened and under Mongol suzerainty. By the time Kaykhusraw III came to power, the sultans of Rum had very little autonomy, and they largely functioned as puppet rulers under the direct control of Mongol administrators and governors. The political reality of Kaykhusraw III's reign was one of limited authority. The real power in the region was held by the Mongol overlords, who not only controlled military affairs but also influenced the internal administration of the Sultanate. Kaykhusraw III had to navigate the delicate balance between maintaining the semblance of Seljuq sovereignty and satisfying the demands of his Mongol masters. This situation limited his ability to enact independent policies, and much of his reign was characterized by passivity and submission to Mongol authority. During his reign, Anatolia was marked by increasing instability. The Mongol presence in the region was heavy-handed, and their taxation policies placed significant burdens on the local population. The heavy taxes, coupled with the decline of central authority, led to widespread discontent among both the peasantry and the urban elite. Various local factions and warlords began to assert more control over different parts of Anatolia, further fragmenting the once powerful Sultanate of Rum. At the same time. Kaykhusraw III faced internal challenges from rival



356 OTTOMAN EMPIRE. Orhan Gazi.(1324-1362).Akçe. Obv : ل ل ل د ل خ / ن ا م ث ع [ن ب ن] ا خ ر و ا / ل د ا ع ل ا ن ا ط ل س ل ا . The Just Sultan / Orhan bin Osman / May God make his reign eternal. Arabic legend. Rev : ه ل ل ا ل ا ه ل ا ال / د م ح م / ه ل ل ا ل و س ر ر . There is no god but Allah / Muhammad / is the Messenger of Allah. Arabic legend. Srećković 37; Sultan type 1, 1; Album 1288.1. Condition : Very good condition with sharp features and nice patina.Extremely fine. Material : Silver. Axis : 4h Weight : 1.06 gr Diameter : 17 mm In the early years of the Ottoman Empire, Orhan Gazi, the second ruler of the dynasty, made a significant mark in the history of Ottoman numismatics by issuing the first Ottoman coin. This step not only reflected the growing autonomy and authority of the nascent empire but also marked an important stage in its development as a sovereign political entity. Orhan, who ruled from 1324 to 1362, was instrumental in consolidating the territories inherited from his father, Osman I, and expanding Ottoman influence across western Anatolia and into the Balkans. The coinage issued by Orhan Gazi was a clear symbol of the Ottoman state's assertion of independence from the declining Seljuk and Byzantine authorities. Prior to this, local rulers in the region often used coins minted by larger, neighboring empires or issued imitations. By creating his own currency, Orhan Gazi effectively announced that the Ottoman state was no longer a small principality but a rising power with the authority to mint its own money, a crucial sign of sovereignty in medieval Islamic and European traditions. The first Ottoman coin was a silver akçe, a term that would become synonymous with Ottoman currency for centuries. The akçe was relatively small and lightweight, typically minted in silver, which was the common standard for currency across the Islamic world at the time. Orhan's coins were likely inspired by the Seljuk and Ilkhanid coinage models, but they featured distinctive Ottoman elements, including inscriptions bearing Orhan's name and titles, affirming his position as a ruler in his own right. The decision to mint coins had both practical and symbolic implications. Economically, it allowed the Ottomans to facilitate trade and taxation within their expanding territories, unifying the empire under a standardized monetary system. Politically, it helped strengthen Orhan's legitimacy as a ruler, projecting his image and name across the realm. The act of minting coins was traditionally seen as a ruler's prerogative, and by doing so, Orhan demonstrated the Ottomans' emergence as a powerful state that was no longer reliant on outside forces for its currency. This moment also reflected the growing sophistication



357 OTTOMAN EMPIRE.Murad II.(1st reign 1421-1444).Brusa 825 AH.Akce. Obv : ٨٢٥ م ح م ن ب دارم . Murad bin Muhammad 825. Rev : ه س ر ب ب ر ض / ه ك ل م د ل خ . May his reign be eternal / Struck in Brusa. Condition : Shiny silver patina with no discoloration.Extremely fine. Material : Silver. Axis : 11h Weight : 1.11 gr Diameter : 12 mm

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358 OTTOMAN EMPIRE.Murad II.(1st reign 1421-1444).Brusa 834 AH.Akce. Obv : ٨٣٤ ن ا ح د م ح م دارم . Murad son of Muhammad Khan 834. Rev : ه س ر ب ب ر ض / ه ك ل م د ل خ . May his reign be everlasting, struck in Brusa. Condition : Shiny silver patina with no discoloration.Extremely fine. Material : Silver. Axis : 1h Weight : 1.18 gr Diameter : 10 mm

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359 OTTOMAN EMPIRE.Murad II.(1st reign 1421-1444).Edirne 834 AH.Akce. Obv : ٨٣٤ ن ا ح د م ح م دارم . Murad son of Muhammad Khan 834. Rev : ه ن ر د ا ب ر ض / ه ك ل م د ل خ . May his reign be everlasting, struck in Edirne. Condition : Shiny silver patina with no discoloration.Extremely fine. Material : Silver. Axis : 6h Weight : 1.16 gr Diameter : 13 mm

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360 OTTOMAN EMPIRE. Mehmed II. (2nd reign 1451-1481). Amasya (اماسيا) 865 AH. Akçe. Obv : ن ب دمحم / دارم (Mohammed son of / Murad 865). Arabic legend. Rev : دلخ / اماسيا (May his reign be everlasting, struck in Amasya). Arabic legend. Condition : This coin has a silver patina, showing signs of age and wear. The surface has a natural, weathered look, with areas of darker toning in the recessed parts of the design. Despite some surface wear, the inscriptions remain clear and the coin retains its historical charm, with a well-preserved structure and details. Good very fine. Material : Silver. Axis : 6h Weight : 0.92 gr Diameter : 12 mm Amasya, located in northern Turkey along the banks of the Yeşilırmak River, is one of the most historically significant cities of the Ottoman Empire. Known as the “City of Princes” (Şehzadeler Şehri in Turkish), Amasya served as a crucial training ground for Ottoman princes (şehzades) who were groomed to rule the empire. This historical role, combined with its stunning geography and cultural heritage, makes Amasya a unique place in the Ottoman legacy. The history of Amasya dates back thousands of years, with evidence of its existence during the Hittite, Phrygian, and Pontic Kingdom periods. However, its prominence rose significantly during the Ottoman period, particularly in the 14th and 15th centuries, when it became the city where young Ottoman princes were sent to learn the art of governance. Known for its educated populace and strategic location, Amasya played a key role in shaping the future rulers of the empire. During the early years of the Ottoman Empire, it was a common practice for sultans to send their sons to provincial cities like Amasya to serve as governors. This practice, known as “Şehzade training”, was a way to prepare future rulers in administration, military leadership, diplomacy, and governance. Amasya, with its deep-rooted tradition in education and culture, was considered one of the most prestigious cities for this purpose. The princes were often accompanied by their advisors, scholars, and military leaders, ensuring that they received a comprehensive education in the responsibilities they would eventually bear as future sultans. Amasya’s distance from the Ottoman capital of Istanbul also made it a safe environment for these princes to develop their leadership skills away from the political intrigues of the court. Some of the most prominent Ottoman sultans who were trained in Amasya include: Sultan Mehmed the Conqueror (Mehmed II): Perhaps the most famous of the Ottoman princes to have served as governor in Amasya. Mehmed II spent part of his youth in the



361 OTTOMAN EMPIRE. Mehmed II. (2nd reign 1451-1481). Ayasluq (غولوسايا) 855 AH. Akce. Obv : دارم / نب دمحم (Muhammed son of / Murad 855). Arabic legend. Rev : هكلم دلخ / غولوسايا برض (May his reign be everlasting, struck in Ayasluq). Arabic legend. Condition : This coin is in good condition, with a light gray patina that emphasizes its details. The raised designs and inscriptions remain sharp, and the surface appears to be relatively smooth with minimal signs of wear. The light patina suggests that the coin has been well-preserved, and it adds a subtle contrast to the intricate design elements. Very fine. Material : Silver. Axis : 6h Weight : 0.93 gr Diameter : 9 mm

Ayasluk, today known as Selçuk, is a town located near the ancient city of Ephesus in western Turkey. During the Ottoman period, Ayasluk held significant importance due to its historical, strategic, and religious value. The name Ayasluk has a fascinating origin, which ties back to both the Byzantine and Turkish eras, reflecting the city's layered history and its significance throughout various periods of Anatolian history. The name Ayasluk is believed to have derived from the Byzantine Greek name "Hagios Theologos" (Ἅγιος Θεολόγος), which translates to "Holy Theologian" in English. This name was used in reference to St. John the Apostle, who was venerated in the area, particularly due to the tradition that St. John had spent his last years in Ephesus and was buried there. The Basilica of St. John, constructed in the 6th century during the reign of the Byzantine Emperor Justinian I, became a key religious site in Ayasluk, attracting Christian pilgrims. Over time, the Greek name "Hagios Theologos" evolved in pronunciation among the Turkish-speaking population into "Ayasluk." This linguistic transformation reflects how the city's identity was shaped by the mixture of Byzantine Christian and Turkish Islamic cultures. Even after the region fell under Turkish control in the 14th century, the name Ayasluk was retained, underscoring the continuity of the city's sacred and historical significance. Long before the Ottoman period, Ayasluk (Selçuk) and its surrounding region played a central role in the ancient world. It was closely associated with the ancient city of Ephesus, one of the largest and most important cities of the Roman Empire. Ephesus was home to the Temple of Artemis, one of the Seven Wonders of the Ancient World, and was an important center of early Christianity. After the decline of Ephesus due to silt accumulation in the harbor, Ayasluk became the more prominent settlement in the region. During the Byzantine period, it served as a key city in western Anatolia. However, it wasn't



362 OTTOMAN EMPIRE: Ibrahim, 1640-1648, AR onluk (2.97g), Kostantiniye 1049 AH. Dirham. Obv : دمحا نب ميهارب اناطلسلا (Sultan Ibrahim, son of Ahmed Khan, Constantinople). Arabic legend. Rev : اناطلسلا / نيربلا اناطلس / نيرحبلا اناطلسلا / نب اناطلسلا / سلطان (Sultan of the Lands / and Khan of the Seas / Sultan, son of / Sultan). Arabic legend. Album 1378. Condition : Holed, fine condition with some corrosion, inscriptions clear. Good very fine. Material : Axis : 6h Weight : 3.09 gr Diameter : 22 mm Sultan Ibrahim I, often referred to as "Ibrahim the Mad", was the 18th Sultan of the Ottoman Empire. He reigned from 1640 to 1648, a period fraught with internal strife, political instability, and personal tragedy. His rule has been remembered for his erratic behavior and controversial decisions, earning him a notorious reputation in Ottoman history. Despite the turbulence of his reign, Sultan Ibrahim's life offers a compelling glimpse into the pressures of Ottoman royalty, the fragility of mental health in positions of absolute power, and the complexities of governance in a vast and diverse empire. Sultan Ibrahim was born on November 5, 1615, in the Topkapi Palace, the imperial residence in Constantinople (modern-day Istanbul). He was the son of Sultan Ahmed I and Kösem Sultan, one of the most influential women in Ottoman history. His early life was shaped by the politics of the harem and the court, as well as by the succession struggles that characterized the Ottoman dynasty. Ibrahim's childhood and adolescence were marked by isolation and fear. Following the death of his father in 1617, Ibrahim's older brother, Sultan Murad IV, ascended the throne. Murad IV was a strict and often ruthless ruler who took drastic measures to stabilize the empire, including the execution of several of his brothers to eliminate potential threats to his reign. Ibrahim narrowly escaped this fate, spending much of his youth in the Kafes, a secluded section of the palace reserved for potential heirs to the throne. The constant fear of execution, combined with the isolation, had a profound impact on Ibrahim's mental health. When Murad IV died in 1640 without a surviving heir, Ibrahim was reluctantly brought to the throne. Initially, he refused to leave the Kafes, fearing that his ascension was a trap set by his enemies. It took significant persuasion from his mother, Kösem Sultan, and other palace officials to convince Ibrahim that he had indeed been chosen as the next sultan. Ibrahim's reign began under a cloud of uncertainty. The empire was dealing with economic problems, military challenges, and internal unrest. While Murad IV had restored a degree of stability through strict



363 OTTOMAN EMPIRE. Ahmed III (1703-1730). Tabriz. Dated AH 1115 AH. Onluk. Obv : *ي ف برض / زي ربت / ن س ١١١٥* (Minted in / Tabriz / in the year 1115). Tughra. Rev : *ناقاخ و / نيربل ااطلس / نيرحبل ا / ن ااطلس ل / ن ااطلس ل* (Sultan of the Lands / and Khan of the Seas / Sultan, son of / Sultan). Arabic legend. Condition : Holed, fair condition with some corrosion and wear on the edges. Fine. Material : Silver. Axis : 6h Weight : 5.37 gr Diameter : 23 mm Tabriz, one of the most important cities in the historical region of Azerbaijan, located in modern-day Iran, was a strategic and valuable city in the eyes of several empires, including the Ottoman Empire. Tabriz's rich history, dating back to antiquity, made it a major center of trade, culture, and politics in the region. During the Ottoman-Safavid conflicts, Tabriz became a key point of contention. The city changed hands multiple times between the Ottomans and the Safavids, with its conquest and control representing a significant achievement for any power that held it. Tabriz came under Ottoman control during the reign of Sultan Selim I (Selim the Grim) as a result of the Battle of Chaldiran in 1514. This pivotal battle was fought between the Ottomans and the Safavid Empire, led by Shah Ismail I. The victory at Chaldiran allowed the Ottomans to temporarily seize Tabriz, marking the first Ottoman occupation of the city. However, the Ottomans did not remain in the city for long during this initial conquest due to logistical issues and the desire to avoid overstressing their forces so far from the Ottoman heartland. Selim I's victory at Chaldiran was significant in weakening the Safavid military, as it demonstrated the superiority of the Ottoman army, particularly their use of gunpowder and firearms. However, the Safavids retained control of most of Persia, and Tabriz reverted to Safavid control shortly after the Ottomans withdrew. It wasn't until the reign of Suleiman the Magnificent that the Ottomans were able to make more lasting inroads into Safavid territory. In 1534, during his campaign to conquer Iraq and gain more control over the Persian Gulf, Sultan Suleiman once again captured Tabriz, along with Baghdad and other strategic cities. Although Ottoman control over Tabriz fluctuated, these military campaigns demonstrated the city's importance as a gateway to Persia and Central Asia, making it a valuable prize for the Ottomans. During periods of Ottoman control, Tabriz was governed as a provincial capital within the empire. The city held both military and economic significance due to its location along major trade routes connecting Anatolia, the Caucasus, Persia, and Central Asia. As a



364 OTTOMAN EMPIRE. Abdul Hamid I. (1774-1789 AH). Tunisia (Tunus.) AH 1198. 8 Kharub. Obv : و / نيربل اناطلس / ناخ (Sultan of the lands / and Khagan of the seas / Sultan Abdul Hamid / Khan). Arabic legend. Rev : س ١١٩٨ / نون / برص (Struck in / Tunis 1198). Arabic legend. KM64. Condition : The coin is in fairly good condition, with clear and legible inscriptions. The surface shows minimal wear, indicating limited circulation. The patina appears as a light silver-gray tone, consistent with natural aging, while some small spots of tarnish or discoloration are visible, adding to its antique appearance. Good very fine. Material : Silver. Axis : 12h Weight : 6.82 gr Diameter : 27 mm Abdul Hamid I was the Sultan of the Ottoman Empire from 1774 to 1789, a period marked by significant challenges and pressures on the empire. His reign was notable for various reforms and military confrontations, particularly with Russia, as well as internal political struggles. Although Abdul Hamid I is more often associated with events in the eastern regions of the Ottoman Empire, his reign also had significant implications for the western provinces, including Tunisia, which was a vital part of the Ottoman Empire's North African territories. Tunisia, though an Ottoman province, was governed with a significant degree of autonomy. The Husainid dynasty, which ruled Tunisia, maintained allegiance to the Sultan but operated largely independently in local governance, military affairs, and economic policy. The relationship between Tunisia and the Ottoman central government was one of a delicate balance. The Beys of Tunisia, who were the local rulers, acknowledged Ottoman suzerainty but often acted independently, especially in dealing with European powers, trade agreements, and internal administration. During Abdul Hamid I's reign, Tunisia faced challenges from European encroachment, particularly from France and Spain. European powers were increasingly interested in North Africa due to its strategic location and the desire to expand their colonial empires. Although the Ottoman Empire maintained nominal control over Tunisia, European influence was growing in the region, particularly through trade and diplomacy. The Beys of Tunisia navigated these pressures by striking deals with European powers, often without direct approval from the Ottoman court in Istanbul. Abdul Hamid I's reign coincided with growing tensions between the central Ottoman government and its distant provinces, which were becoming more difficult to govern as European powers expanded their influence. The Sultan sought to



365 OTTOMAN EMPIRE. Mahmud II (1223-1255h). Tunus (سنوت). 1241 AH. Obv : ناطلسلا نېرحبلا ناخو نېرېبلا ناطلسلا. The Sultan of the Continents and Khan of the Seas, Sultan Mahmud Khan. Rev : سنوت برض ١٢٤١. Minted in Tunis 1241. Condition : Very good condition with sharp features and nice patina. Extrelemy fine. Material : Silver. Axis : 12h Weight : 11.35 gr Diameter : 33 mm During the Ottoman period, the province of Tunis was an important hub for both commerce and culture, operating under the semi-autonomous rule of the Husainid dynasty while maintaining ties to the central Ottoman administration in Istanbul. One of the most intriguing aspects of this relationship was the minting of coins in Tunis, which not only facilitated local trade but also symbolized the connection between the Ottoman Empire and its North African provinces. Among the coins minted in Tunis, the Kharub stands out as a distinctive denomination that played a significant role in the local economy. The Husainid beys of Tunis, who ruled from 1705 until the French protectorate was established in 1881, enjoyed a high degree of autonomy under the Ottoman Empire. Despite this autonomy, Tunis continued to mint coins in the name of the Ottoman sultans, and the local mint became a crucial part of the region's economic infrastructure. The coins minted in Tunis, including the Kharub, were essential for maintaining trade within the province and with the rest of the Ottoman Empire, as well as for transactions with European traders. The production of local coins such as the Kharub also reflected the province's need to adapt to both local economic conditions and broader imperial policies. As a copper-based coin, the Kharub played a vital role in the everyday economy of Tunis, where it was used primarily for small-scale transactions. The Kharub was a low-value copper coin, making it a practical currency for day-to-day commerce in Tunis. It was widely used in local markets for the purchase of goods and services, particularly by the lower and middle classes. The Kharub's value made it accessible to a broad section of the population, and its wide circulation highlights the importance of copper coinage in sustaining local economic activity. The Kharub was minted from copper, a material commonly used for low-denomination coins in the Ottoman Empire. Copper was chosen because of its abundance and relatively low cost, making it ideal for producing coins that could be widely distributed for everyday use. Unlike silver or gold coins, which were reserved for larger transactions or savings, copper coins like the Kharub were used primarily in local markets and by ordinary citizens. Like other



366 OTTOMAN EMPIRE. Mahmud II (1223-1255h). Tunus (سنوت). 1248 AH. Obv : نااطلسلا نېرحبلا ناخو نېربلا نااطلسلا. The Sultan of the Continents and Khan of the Seas, Sultan Mahmud Khan. Rev : سنوت برض ١٢٤٨. Minted in Tunis 1248. Condition : Very good condition with sharp features and nice patina. Extrelemy fine. Material : Silver. Axis : 12h Weight : 11.28 gr Diameter : 32 mm During the Ottoman period, the province of Tunis was an important hub for both commerce and culture, operating under the semi-autonomous rule of the Husainid dynasty while maintaining ties to the central Ottoman administration in Istanbul. One of the most intriguing aspects of this relationship was the minting of coins in Tunis, which not only facilitated local trade but also symbolized the connection between the Ottoman Empire and its North African provinces. Among the coins minted in Tunis, the Kharub stands out as a distinctive denomination that played a significant role in the local economy. The Husainid beys of Tunis, who ruled from 1705 until the French protectorate was established in 1881, enjoyed a high degree of autonomy under the Ottoman Empire. Despite this autonomy, Tunis continued to mint coins in the name of the Ottoman sultans, and the local mint became a crucial part of the region's economic infrastructure. The coins minted in Tunis, including the Kharub, were essential for maintaining trade within the province and with the rest of the Ottoman Empire, as well as for transactions with European traders. The production of local coins such as the Kharub also reflected the province's need to adapt to both local economic conditions and broader imperial policies. As a copper-based coin, the Kharub played a vital role in the everyday economy of Tunis, where it was used primarily for small-scale transactions. The Kharub was a low-value copper coin, making it a practical currency for day-to-day commerce in Tunis. It was widely used in local markets for the purchase of goods and services, particularly by the lower and middle classes. The Kharub's value made it accessible to a broad section of the population, and its wide circulation highlights the importance of copper coinage in sustaining local economic activity. The Kharub was minted from copper, a material commonly used for low-denomination coins in the Ottoman Empire. Copper was chosen because of its abundance and relatively low cost, making it ideal for producing coins that could be widely distributed for everyday use. Unlike silver or gold coins, which were reserved for larger transactions or savings, copper coins like the Kharub were used primarily in local markets and by ordinary citizens. Like other



367 OTTOMAN EMPIRE. Mahmud II (1808-1839 AH). Trablus Gharb 1223 AH. Obv : Rev : ن ي ر ب ل ا ن ا ط ل س و / ن ي ر ب ل ا ن ا ط ل س و / ن ب ن ا ط ل س ل ا / ن ا ط ل س ل ا / ١٨. Condition : Very good condition with sharp features and nice patina. Extrelemy fine. Material : Billon. Axis : 12h Weight : 9.66 gr Diameter : 33 mm During the reign of Sultan Mahmud II (1808-1839), the Ottoman Empire underwent significant changes as the sultan sought to modernize and centralize power within the empire. The provinces, including the distant and semi-autonomous region of Tripolitania (modern-day Libya), remained under nominal Ottoman control during this transformative period. One of the most interesting aspects of Ottoman rule in Tripolitania was the minting of coins in the name of the reigning sultan, including those produced during the reign of Mahmud II. Tripoli, or Trablus Gharb as it was known in Ottoman times, played a crucial role in Ottoman North Africa, serving as a strategically important province that bridged the Mediterranean with Saharan Africa. The local mint in Tripoli was an essential institution, producing coins that not only facilitated commerce within the province but also symbolized Ottoman sovereignty in this distant territory. This article will explore the historical context, the economic importance, and the characteristics of the coins minted in Tripoli in the name of Sultan Mahmud II. Tripolitania came under Ottoman control in the 16th century, following the empire's successful campaigns in North Africa. Although Tripoli remained an Ottoman province, its governors—known as pashas—enjoyed significant autonomy, especially after the establishment of the Karamanli dynasty in 1711. The Karamanli family ruled Tripolitania as de facto hereditary rulers, paying tribute to the Ottoman sultan but exercising considerable independence in the province's internal affairs. Given the economic significance of Tripoli, the local mint played an important role in supporting commerce by producing currency for use in local markets and trade. The coins minted in Tripoli during the reign of Sultan Mahmud II were critical for facilitating transactions both within the province and in its dealings with the broader Ottoman world and Europe. During the reign of Sultan Mahmud II, coins minted in Tripoli bore his name and were circulated throughout the province. These coins served not only as a medium of exchange but also as a symbol of the Ottoman Empire's enduring authority over Tripolitania, despite the relative autonomy that the region had enjoyed under Karamanli rule. Coins minted in Tripoli in the name of Mahmud II typically featured the *tughra*, or imperial monogram, of the



368 Medieval lead seal with Arabic inscriptions (ca 13th-15th Centuries).Pb. Condition : About Very Fine. Uncleaned with a nice natural grey patina. Material : Lead. Axis : Weight : 14.59 gr Diameter : 21 mm

20



369 ERETNIDS.Ala al-Din Eretna.(1335-1352).Konya (هينوق) 746 AH.Dirham. Obv : هكلم هللا دلخ رض لداع ناطلسلا (The Just Sultan, struck in Konya, may God perpetuate his reign). Arabic legend. Haluk Perk&Husnu Ozturk Istanbul 2008, page 222, 55. Rev : هللا لوسر / دمحم / هلا ال. There is no god but Allah / Muhammad is the Messenger of Allah. Arabic legend. Condition : The coin displays a soft, natural patina with light surface wear that enhances its aged character. The overall silver tone is preserved, although there are subtle areas of discoloration from oxidation. Despite its wear, the inscriptions and details remain legible, with a well-maintained surface that shows a mix of smooth and textured areas.Very fine. Material : Silver. Axis : 12h Weight : 1.64 gr Diameter : 20 mm The Eretna Beylik and the Karamanid Beylik were two prominent Turkish principalities that emerged during the 14th century in Anatolia after the collapse of the Seljuq Sultanate of Rum. The power vacuum left by the disintegration of the Seljuq Empire allowed various local rulers, known as beys, to carve out their own territories and assert their independence. Among these were the Eretna Beylik, which controlled central and eastern Anatolia, and the Karamanid Beylik, which became one of the most powerful states in southern Anatolia. The two beyliks frequently came into conflict due to territorial ambitions and political rivalries, with the city of Konya becoming a focal point of their competition. The Eretna Beylik was founded by Eretna Bey, a commander of Uyghur origin who initially served under the Ilkhanate, the Mongol state that ruled over much of the Near East and Central Asia in the 13th and 14th centuries. After the decline of the Ilkhanate, Eretna Bey established an independent state in central Anatolia, with its capital in Kayseri. The beylik encompassed much of central and eastern Anatolia, including cities such as Sivas, Tokat, and Amasya, and played a key role in the region's political dynamics during the 14th century. Eretna Bey was able to solidify his rule by allying with local power structures and leveraging the weakened state of the neighboring Turkish principalities. The Eretna Beylik became a center of trade, culture, and political power in Anatolia, and its rulers were known for fostering a sophisticated administrative system. The Beylik also minted its own coinage, symbolizing its independence and sovereignty. The Karamanid Beylik, centered in Karaman (ancient Laranda), was one of the most formidable powers in southern Anatolia. The Karamanids frequently clashed with neighboring beyliks and the Byzantine Empire, and they sought to expand their influence by



370 KARAMANID. Ala al-Din Ali Bey. (1402-1419). Konya No Date. Dirham. Citing Mamluk al-Ashraf Nasir al-Din Sha'ban II. Obv : *هـ ل ل ك ل م ل ا*. The King belongs to God, the Sultan, King Ashraf struck Konya.. Rev : *هـ ل ل ا ل* *هـ ل ل ا ل* *ل و س ر* / *د م ح م* / *هـ ل ل ا ل*. There is no god but Allah / Muhammad is the Messenger of Allah. Condition : The coin is in very good condition, showing sharp and clear inscriptions on both sides. The surface appears to be mostly free of corrosion, with a smooth silver patina that gives it a well-preserved, clean appearance. There are minor signs of wear along the edges, but the overall details, including the intricate calligraphy, remain intact and easily readable. The patina is a light silver hue, indicating minimal oxidation and good storage conditions over time. Good very fine. Material : Silver. Axis : 3h Weight : 1.92 gr Diameter : 21 mm Ala al-Din Ali Bey was a local ruler in Konya during the 14th century, a period when Anatolia was fragmented into various Turkish beyliks, or principalities, following the decline of the Seljuk Sultanate of Rum. His rule took place in a politically complex time when many regional rulers sought legitimacy and power by aligning themselves with larger, more powerful entities. One of the ways Ala al-Din Ali Bey sought to assert his legitimacy was by minting coins (sikkas) in the name of the Mamluk Sultan al-Ashraf Nasir al-Din Sha'ban II, who ruled Egypt and parts of the Levant between 1363 and 1377. By minting coins in the name of the Mamluk sultan, Ala al-Din Ali Bey was recognizing the suzerainty of the Mamluks over his territory in Konya. This practice of issuing coins with the name of a powerful regional leader or ruler was common among smaller rulers in medieval Islamic states, as it signified political allegiance or a tribute relationship. It was also a way to affirm their position within the broader Islamic world, showing that they were not isolated powers but were connected to the larger Islamic political order. The mention of Sultan al-Ashraf Nasir al-Din Sha'ban II on these coins highlights the influence that the Mamluks had over Anatolian beyliks during this period. The Mamluks, who ruled Egypt and Syria, were a dominant force in the eastern Mediterranean and had significant cultural, military, and political influence over neighboring regions, including Anatolia. Many of the Anatolian beyliks sought Mamluk protection or patronage as a way of securing their rule against both internal rivals and external threats, such as the Mongols or other Turkish dynasties. The minting of coins in Konya during Ala al-Din Ali Bey's rule also reflects the city's continued importance as a center of trade and



371 MENTESHEOGOLLARI. Leys bin Ilyas (823-825). NM and 825 AH. Akce. Obv : ن ا خ س ا ي ل ا ن ب س ي و ا (Owais son of Ilyas Khan). Arabic legend. Rev : ة ك ل م ٨٢٥ د ل خ . May his reign be everlasting 825. Arabic legend. Celil Ender; Karesi, Saruhan, Aydin ve Mentese Beylikleri Paralari. Istanbul 2000. Page 207, 07A-MNT-404. Condition : The coin exhibits a clean silver surface with a light patina that gives it a soft, muted appearance. The details of the inscriptions are well-preserved, with minimal wear evident along the edges. The patina is relatively even, indicating that the coin has likely been well-cared for, while some minor surface marks suggest natural aging over time. Overall, the coin retains much of its original clarity. Good very fine. Material : Silver. Axis : 6h Weight : 0.67 gr Diameter : 14 mm Leys bin Ilyas was one of the notable beys of the Menteşe Beylik, an important principality that emerged in southwestern Anatolia during the 13th century, following the fragmentation of the Seljuk Sultanate of Rum. The Menteşe Beylik, named after its founder Menteşe Bey, controlled a strategically vital region along the Aegean coast, encompassing areas such as Muğla, Milas, and parts of the Mediterranean coastline. This region became a hub for maritime activities, trade, and military operations due to its proximity to important sea routes and islands in the Aegean. Leys bin Ilyas, as a Menteşe bey, played a key role in the governance and military campaigns of the beylik. The Menteşe Beys were known for their naval prowess, frequently launching raids against the Byzantine Empire and later, the Knights Hospitaller who controlled the island of Rhodes. Under leaders like Leys bin Ilyas, the Menteşe Beylik developed a powerful navy that exerted considerable influence over the Aegean and Mediterranean, challenging both Byzantine and Latin forces. During his reign, Leys bin Ilyas would have focused on consolidating the internal power of the beylik while also expanding its influence through military campaigns. The Menteşe Beys were also engaged in trade, particularly in maritime commerce, as their control of coastal regions allowed them to establish commercial ties with other parts of the Mediterranean world. This economic activity further strengthened the position of the beylik, making it a prominent player in the region. The Menteşe Beys, including Leys bin Ilyas, also engaged in building and patronizing infrastructure and cultural institutions. Several mosques, caravanserais, and other public works were constructed during their rule, reflecting the cultural and religious development of the region. These structures were often influenced by both Seljuk and local architectural traditions.



372 AQ QOYUNLU. Anonymous.Amid AH 873.Fals. Obv : Lion to right; behind, sun-face. Rev : Tamgha of the Aq Qoyunlu within circle; around, legend in Kufic. Album 2563A. Condition : The coin is in heavily worn condition, with much of the design and details obscured by wear and corrosion. The patina is a mix of dark brown and yellowish tones, with patches of greenish oxidation, indicating significant age and environmental exposure. Despite the wear, some outlines of the figures and symbols remain visible, and the patina adds a distinct aged character to the coin.Good very fine. Material : Copper. Axis : 12h Weight : 2.80 gr Diameter : 23 mm The Tamgha of the Aq Qoyunlu, a powerful Turkmen tribal confederation that ruled parts of the Middle East and Anatolia during the 14th and 15th centuries, serves as a significant symbol of the dynasty's identity and authority. The word "tamgha" refers to a mark or emblem that was traditionally used by Turkic and Mongol tribes as a form of identification, akin to a family crest or a tribal symbol. It was often stamped on documents, coins, and other official items to indicate ownership, legitimacy, or authority. The Aq Qoyunlu, meaning "White Sheep" in Turkic, derived their name from the tribal symbol of a white sheep, which represented their clan's identity. The Tamgha of the Aq Qoyunlu was a highly stylized and abstract emblem, usually consisting of geometric or symbolic forms that were easily recognizable by the people of their time. While the exact shape and design of the tamgha could vary slightly over time or between rulers, its purpose remained consistent: it was a visual representation of the ruling authority of the Aq Qoyunlu dynasty. Under the leadership of rulers such as Uzun Hasan, who reigned from 1453 to 1478, the Aq Qoyunlu expanded their territories to include large parts of Iran, Iraq, and eastern Anatolia. The tamgha played an essential role in solidifying the power and unity of the Aq Qoyunlu realm, as it was used to assert dominance over conquered lands and to establish a sense of continuity and stability within the expanding empire. The tamgha was often seen on coins minted by the Aq Qoyunlu, reflecting the state's control over economic and monetary systems. It was also used on official seals, marking royal decrees, letters, and treaties. By embedding their symbol on important documents and items, the Aq Qoyunlu rulers communicated their sovereignty and legitimacy not only to their own subjects but also to neighboring states and rival powers. The design of the tamgha carried symbolic meanings, which could relate to the tribe's origins, its values, and its connection to Turco-Mongol traditions. For



373 QAJARS.Nasir al-Din Shah (1848-1896).Tehran 1272 AH.1/2 Qiran. Condition : Dark silver patina with no discoloration.Extrelemy fine. Material : Silver. Axis : 10h Weight : 2.45 gr Diameter : 16 mm

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374 ANCIENT GREEK GOLD EARRINGS.(4TH-1ST CENTURY BC.)Au. Condition : Good very fine. Material : Bronze. Weight : 10.59gr Diameter : 12=12 mm

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375 ANCIENT BYZANTINE EMPIRE.GOLD CROSS.(8th-10th century).Au. Condition : Extrelemy fine. Material : Gold. Weight : 9.37 gr Diameter : 35X22 mm The gold cross from the Byzantine Empire an exquisite artifact that reflects both the religious devotion and the fine craftsmanship of the period. The Byzantine Empire, known for its rich Christian heritage, often produced such crosses, which were significant not only as religious symbols but also as items of personal devotion and status. This particular gold cross showcases the classic Byzantine style, which is characterized by its simple yet elegant design. The cross has smooth, rounded arms with slightly flared ends, giving it a balanced and symmetrical appearance. At the center of the cross, there is a setting, possibly holding a gemstone or glass piece, which would have added both visual and spiritual significance to the piece. Gemstones in Byzantine crosses were often seen as protective talismans, symbolizing divine light or offering spiritual protection to the wearer. The loop at the top of the cross indicates that this piece was likely worn as a pendant, perhaps by a wealthy individual or a member of the clergy. Gold, being a precious metal, would have been reserved for important religious figures or the elite, emphasizing the value placed on this object not only as a symbol of faith but also as a representation of wealth and social standing. Crosses like this one would have been worn as a public declaration of Christian faith, especially in a time when the Byzantine Empire was deeply intertwined with Christianity. The cross itself represents the central symbol of Christianity—the crucifixion and resurrection of Jesus Christ—making it one of the most powerful religious symbols in the empire. This gold cross is a fine example of Byzantine artistry, where simplicity meets profound spiritual symbolism. The craftsmanship, use of gold, and possibly the incorporation of a gemstone all highlight the importance of such objects in both personal devotion and as a representation of faith and identity within the Byzantine world.



376 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 84.91 gr
Diameter : 96X51 mm

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377 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 50.97 gr
Diameter : 88X50 mm

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378 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 28.86 gr
Diameter : 86X44 mm

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379 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae. Condition : Good very fine Material : Bronze. Weight : 59.95 gr Diameter : 103X60 mm This ancient cross pendant bears an inscription, "MHΘOY," a Greek abbreviation meaning "Mother of God." The phrase is a venerated title of the Virgin Mary in Orthodox Christianity, reflecting her role as the Theotokos, or God-bearer. The front of the cross features an engraved figure in Byzantine style, likely representing Mary herself, with her hands raised in a gesture of blessing or prayer. The figure is robed in detailed attire, reminiscent of the sacred depictions common in Eastern Orthodox iconography. Such pieces were often used as personal items of faith, carried or worn to invoke protection, blessing, and divine presence. The inscription "MHΘOY" adds a significant religious layer to this cross, making it not just an artifact but a symbol of spiritual connection, representing Mary's intercession and guidance in the believer's life. The patina and wear on the object suggest it has a long history, perhaps handled by generations of faithful individuals seeking the Virgin Mary's maternal protection and divine grace.



380 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae. Condition : Good very fine Material : Bronze. Weight : 41.42 gr Diameter : 87X49 mm This intricately crafted cross pendant features the sacred inscription "MHTHPΘCO," a Greek abbreviation for "Μήτηρ Θεοῦ" or "Mother of God." This title, deeply revered in the Christian Orthodox tradition, refers to the Virgin Mary as the Theotokos, or the one who gave birth to God. The Virgin is central to this artifact, shown in the engraving with a stately presence, emphasizing her divine role as both protector and intercessor for humanity. The front side of the cross is adorned with detailed engravings: Mary stands in the center, arms raised in a gesture of prayer or blessing. Flanking her are two figures, likely saints or angels, symbolizing the spiritual protection and accompaniment offered by the divine. The craftsmanship demonstrates an adherence to the iconographic traditions of the Byzantine Christian world, where every element carries theological meaning. The Crosses such as these were often worn by believers as tokens of faith, carried in times of need, or kept close as reminders of divine love and protection. The title "Mother of God" inscribed on this pendant would have made it a powerful symbol for the wearer, evoking the Virgin Mary's nurturing and protective presence. The patina and wear evident on the surface reflect the passage of time, adding to the artifact's beauty and historical significance. This cross stands not only as a piece of ancient craftsmanship but also as a lasting testament to the faith and devotion of generations past.

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381 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae. Condition : Good very fine Material : Bronze. Weight : 31.22 gr Diameter : 81X45 mm

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382 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 24.68 gr
Diameter : 75X46 mm

5



383 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 41.43 gr
Diameter : 75X36 mm

5



384 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 28.63 gr
Diameter : 69X55 mm

5



385 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 30.61 gr
Diameter : 42X41 mm

5



386 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 11.41gr
Diameter : 40X32 mm

5



387 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 38.73 gr
Diameter : 44X30 mm

5



388 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 16.65 gr
Diameter : 51 mm

5



389 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 13.25 gr
Diameter : 48X38 mm

5



390 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 5.57 gr
Diameter : 43X30 mm

5



391 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 10.60 gr
Diameter : 48X38 mm

5



392 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 3.86 gr
Diameter : 39X34 mm

5



393 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 5.41 gr
Diameter : 38X26 mm

5



394 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 9.73 gr
Diameter : 53X34 mm

5



395 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 10.21 gr
Diameter : 47X25 mm

5



396 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 8.67 gr
Diameter : 41X26 mm

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397 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 5.38 gr
Diameter : 42X24 mm

5



398 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 2.37 gr
Diameter : 37X22 mm

5



399 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 1.92 gr
Diameter : 27X15 mm

5



400 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 4.57 gr
Diameter : 37X28 mm

5



401 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 3.12 gr
Diameter : 28X19 mm

5



402 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 2.92 gr
Diameter : 28X18 mm

5



403 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 2.90 gr
Diameter : 27X22 mm

5



404 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 3.49 gr
Diameter : 28X21 mm

5



405 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 4.72 gr
Diameter : 28X20 mm

5



406 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 2.90 gr
Diameter : 24X18 mm

5



407 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 17.91 gr
Diameter : 38X25 mm

5



408 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 5.33 gr
Diameter : 41X21 mm

5



409 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 4.07 gr
Diameter : 34X22 mm

5



410 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 2.75 gr
Diameter : 31X25 mm

5



411 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 5.98 gr
Diameter : 33X26 mm

5



412 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 3.90 gr
Diameter : 35X21 mm

5



413 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 3.14 gr
Diameter : 32X22 mm

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414 BYZANTINE EMPIRE.BRONZE CROSS.(8th-10th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 3.30 gr
Diameter : 26X18 mm

5



415 ANCIENT GRECO-ROMAN BRONZE APOLLO FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 72.21 gr Diameter : 81 mm his bronze statuette represents Apollo, one of the most revered and complex gods of Roman and Greek mythology. Dating from the 1st to 2nd century AD, this artifact offers an exquisite depiction of Apollo in his classical form, embodying the ideals of beauty, youth, and divinity that were central to the artistic and religious traditions of the ancient world. Apollo is depicted nude, as was common in representations of gods and heroes during this period. The nudity symbolizes not just physical beauty but also the divine purity and perfection that Apollo, as a god, was believed to possess. His body is well-proportioned, with attention given to the musculature and natural posture. This reflects the high level of skill that Roman artisans employed in their work, drawing on earlier Greek models that celebrated the ideal human form. The quiver on Apollo's back indicates his association with archery. As the god of archery, Apollo was often depicted with a bow and quiver, symbolizing his role as both a bringer of plague and a healer, capable of striking with deadly accuracy but also bringing protection and health. This duality—of death and healing—was one of Apollo's most important characteristics, and the quiver here serves as a subtle reminder of his complex nature. In his right hand, Apollo holds a phiale, a shallow libation bowl used in religious rituals. The phiale reinforces Apollo's role as a god of prophecy and purification, often involved in religious ceremonies. As a central figure in Roman religious life, Apollo was often invoked in both public and private rituals, and objects like this statuette could have served as a votive offering or been part of a household altar. The inclusion of the phiale suggests that this figure may have been used in a context that involved ritual offerings or prayers, underscoring Apollo's connection to divine favor and communication with the gods. The statuette's posture is relaxed yet dynamic, with Apollo's weight shifting subtly onto one leg, giving a sense of movement and grace. His left arm, hanging at his side, contributes to the overall balance of the piece, while the subtle twist of the torso creates a naturalistic impression. This stance, known as contrapposto, was a hallmark of classical sculpture and is evidence of the Roman admiration for Greek artistic traditions. The surface of the bronze shows a patina that has developed over the centuries, a mixture of green and brown tones that give the piece a sense of age and authenticity. This patina not only attests to the statue's antiquity but also adds



416 ANCIENT GRECO-ROMAN BRONZE EROS FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 42.99 gr Diameter : 39 mm

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417 ANCIENT ROMAN BRONZE TYCHE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 7.41 gr Diameter : 36 mm

5



418 ANCIENT GRECO-ROMAN BRONZE TYCHE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 42.65 gr Diameter : 38X28 mm

5



419 ANCIENT GRECO-ROMAN BRONZE TYCHE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 77.55 gr Diameter : 84 mm This an ancient Greco-Roman bronze figurine representing Tyche, the goddess of fortune and prosperity, dating from approximately the 1st to 3rd century CE. Tyche was a highly revered deity in both Greek and Roman cultures, embodying the unpredictable nature of fortune, luck, and the fate of cities. Figurines like this one were likely made for private devotion, as offerings in temples, or as tokens to bring good luck and prosperity to the owner. The figurine depicts Tyche standing in traditional attire, wearing a draped robe that was characteristic of the period. Her headdress likely represents a turreted crown, a common feature in depictions of Tyche, symbolizing her association with the protection of cities. This crown, resembling city walls or towers, indicates her role as a guardian of urban centers and their well-being. In ancient beliefs, Tyche was thought to oversee the fortune and prosperity of cities and their inhabitants, influencing their success or failure. The posture of the figurine is poised and dignified, reflecting Tyche's importance as a deity of fortune. In her right hand, she appears to be holding an object, possibly a cornucopia (horn of plenty), which was a common symbol of abundance and prosperity often associated with her. The cornucopia would represent the bounty and good fortune she could bestow upon cities and individuals alike. The figurine shows signs of wear and damage, typical of an artifact of this age. Most notably, there is a break in the figurine, particularly at the left arm, which appears to have been broken off at some point in its long history. The missing part, which may have originally held a further symbolic object, emphasizes the fragility of ancient artifacts and the historical journey they have undergone. Despite this damage, the figure retains much of its original detail, allowing us to appreciate its craftsmanship and artistic value. The patina on the bronze is consistent with its age, showing a greenish-brown hue that has developed over time due to oxidation. This layer of patina not only attests to the figurine's antiquity but also adds to its aesthetic appeal, giving it a textured, weathered look that enhances its historic character. Tyche's worship was widespread during the Greco-Roman period. She was often invoked in times of uncertainty or transition, such as during battles, the founding of cities, or moments of civic importance. In many cities, Tyche was considered the patron goddess, with shrines or statues dedicated to her in prominent places. Large, public statues of Tyche were common in city



420 ANCIENT ROMAN BRONZE HORSE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 20.45 gr Diameter : 39X27 mm

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421 ANCIENT ROMAN BRONZE HORSE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 14.35 gr Diameter : 30X25 mm

5



422 ANCIENT ROMAN BRONZE HORSE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 33.16 gr Diameter : 40X32 mm

5



423 ANCIENT ROMAN BRONZE HORSE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 8.97 gr Diameter : 45X24 mm

5



424 ANCIENT ROMAN SILVER EAGLE FIGURINE (1st- 3rd century).Ar. Condition : Good very fine Material : Silver. Weight : 9.39 gr Diameter : 32 mm

5



425 ANCIENT ROMAN SILVER EAGLE FIGURINE (1st- 3rd century).Ar. Condition : Good very fine Material : Silver. Weight : 4.17 gr Diameter : 18 mm

5



426 ANCIENT ROMAN SILVER EAGLE FIGURINE (1st- 3rd century).Ar. Condition : Good very fine Material : Silver. Weight : 2.36 gr Diameter : 15 mm

5



427 ANCIENT ROMAN SILVER EAGLE FIGURINE (1st- 3rd century).Ar. Condition : Good very fine Material : Silver. Weight : 1.93 gr Diameter : 15 mm

5



428 ANCIENT ROMAN BRONZE EAGLE FIGURINE.(1st - 2nd Century).Ae. Condition : Good very fine Material : Bronze. Weight : 24.25 gr Diameter : 43 mm

5



429 ANCIENT ROMAN BRONZE EAGLE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 41.95 gr Diameter : 39 mm

5



430 ANCIENT ROMAN BRONZE EAGLE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 20.06 gr Diameter : 32 mm

5



431 ANCIENT ROMAN BRONZE EAGLE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 19.53 gr Diameter : 37 mm

5



432 ANCIENT ROMAN BRONZE EAGLE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 17.16 gr Diameter : 33 mm

5



433 ANCIENT ROMAN BRONZE EAGLE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 20.83 gr Diameter : 36 mm

5



434 ANCIENT ROMAN BRONZE EAGLE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 17.23 gr Diameter : 29 mm

5



435 ANCIENT ROMAN BRONZE EAGLE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 15.67 gr Diameter : 39 mm

5



436 ANCIENT ROMAN BRONZE EAGLE FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 18.92 gr Diameter : 45 mm

5



437 ANCIENT ROMAN SILVER BULL HEAD FIGURINE (1st- 3rd century).Ar. Condition : Good very fine Material : Silver. Weight : 3.34 gr Diameter : 20 mm

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438 ANCIENT ROMAN SILVER BULL HEAD FIGURINE (1st- 3rd century).Ar. Condition : Good very fine Material : Silver. Weight : 5.03 gr Diameter : 19 mm

5



439 ANCIENT ROMAN BRONZE BULL FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 18.30 gr Diameter : 26X20 mm

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440 ANCIENT GRECO-ROMAN BRONZE BULL FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 47.34 gr Diameter : 52X45 mm

5



441 ANCIENT ROMAN BRONZE PANTHER'S HEAD FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 28.01 gr Diameter : 27 mm

5



442 ANCIENT ROMAN BRONZE PANTHER FIGURINE.(1st - 2nd Century).Ae. Condition : Good very fine. Material : Bronze. Weight : 76.46 gr Diameter : 74 mm Condition : Material : Weight : gr Diameter : mm

5



443 ANCIENT ROMAN BRONZE LION FIGURINE.(1st - 2nd Century).Ae. Condition : Good very fine Material : Bronze. Weight : 8.19 gr Diameter : 31 mm

5



444 ANCIENT GRECO-ROMAN BRONZE LION'S HEAD FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 69.38 gr Diameter : 76 mm

5



445 ANCIENT GRECO-ROMAN BRONZE LION'S CLAW FIGURINE.(1st - 2nd Century).Ae. Condition : Good very fine Material : Bronze. Weight : 4.63 gr Diameter : 21 mm

5



446 ANCIENT ROMAN BRONZE BIRD FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 8.39 gr Diameter : 38 mm

5



447 ANCIENT ROMAN BRONZE MAN FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 11.70 gr Diameter : 45 mm

5



448 ANCIENT ROMAN BRONZE MAN FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 30.95 gr Diameter : 49 mm

5



449 ANCIENT ROMAN BRONZE MASK FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 26.58 gr Diameter : 26 mm

5



450 ANCIENT ROMAN BRONZE MASK FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 16.21 gr Diameter : 23 mm

5



451 ANCIENT ROMAN BRONZE PAN APLIQUE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 21.15 gr Diameter : 17 mm The bronze artifact depicting the face of Pan, the rustic god in ancient Greek mythology. Pan is often associated with nature, shepherds, flocks, and rustic music, particularly the panpipes (syrinx) that bear his name. This depiction focuses on Pan's facial features, which are often shown as rugged and wild. His beard is prominent, and his expression appears stern or thoughtful, reflecting the untamed aspects of nature he embodies. Pan was known for his goat-like appearance, though this particular object emphasizes the human side of his dual nature, with his horns either small or stylized in a subtle manner. His thick, furrowed brows and deeply set eyes add to the intensity of his expression, giving him an aura of strength and unpredictability. In Greek mythology, Pan was the son of Hermes and was often found wandering the forests and mountains, playing his pipes. He was a god who could instill panic (hence the word) in those who dared enter his domain uninvited. As a god of fertility, he also had strong associations with sexuality, often depicted in pursuit of nymphs, making him both a protective and somewhat mischievous figure in the Greek pantheon. This artifact may have been used as a votive offering or a decorative item, symbolizing protection over nature and livestock, or perhaps invoking Pan's blessings for fertility and prosperity. The greenish patina visible on the artifact suggests significant age and exposure, characteristic of copper-based metals over time, lending the piece an ancient, weathered appearance that connects it directly to the distant past of Greek mythology.

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452 ANCIENT ROMAN BRONZE MASK FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 15.14 gr Diameter : 27 mm

5



453 ANCIENT ROMAN BRONZE COCKEREL FIGURINE.(Circa 1st-3rd century).Ae. Condition : Good very fine Material : Bronze. Weight : 20.61 gr Diameter : 45X35 mm

5



454 ANCIENT GRECO-ROMAN BRONZE WOLF'S HEAD FIGURINE.(1st - 2nd Century).Ae. Condition : Good very fine Material : Bronze. Weight : 9.20 gr Diameter : 35 mm

5



455 ANCIENT GRECO-ROMAN BRONZE WOLF'S HEAD FIGURINE.(1st - 2nd Century).Ae. Condition : Good very fine Material : Bronze. Weight : 12.91 gr Diameter : 30 mm

5



456 ANCIENT ROMAN SILVER FROG.(1st-2nd century).Ar. Condition : Good very fine Material : Silver. Weight : 2.17 gr Diameter : 20 mm

5



457 ANCIENT ROMAN BRONZE STAMP SEAL.(1st-2nd Century).Ae. Condition : Good very fine Material : Bronze. Weight : 15.92 gr Diameter : 38 mm

5



458 ANCIENT ROMAN BRONZE STAMP SEAL.(1st-2nd Century).Ae. Condition : Good very fine Material : Bronze. Weight : 6.92 gr Diameter : 23 mm

5



459 ANCIENT BYZANTINE BRONZE STAMP SEAL.(10th-11th century).Ae. Condition : Good very fine Material : Bronze. Weight : 13.90 gr Diameter : 24 mm

5



460 ANCIENT BYZANTINE BRONZE STAMP SEAL.(10th-11th century).Ae. Condition : Good very fine Material : Bronze. Weight : 9.97 gr Diameter : 27 mm

5



461 ANCIENT BYZANTINE BRONZE STAMP SEAL.(10th-11th century).Ae. Condition : Good very fine Material : Bronze. Weight : 4.40 gr Diameter : 20 mm

5



462 ANCIENT BYZANTINE BRONZE STAMP SEAL.(10th-11th century).Ae. Condition : Good very fine Material : Bronze. Weight : 5.47 gr Diameter : 23 mm

5



463 ANCIENT BYZANTINE SILVER STAMP SEAL.(10th-11th century).Ar. Condition : Good very fine Material : Silver. Weight : 5.09 gr Diameter : 21 mm

5



464 ANCIENT ISLAMIC BRONZE STAMP SEAL.(18th-20th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 6.59 gr Diameter : 20 mm

5



465 ANCIENT ISLAMIC BRONZE STAMP SEAL.(18th-20th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 4.79 gr Diameter : 23 mm

5



466 ANCIENT ISLAMIC BRONZE STAMP SEAL.(18th-20th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 4.04 gr Diameter : 21 mm

5



467 ANCIENT ISLAMIC BRONZE STAMP SEAL.(18th-20th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 5.79 gr Diameter : 21 mm

5



468 ANCIENT ROMAN BRONZE APLIQUE.(1st-2nd century).Ae.
Condition : Good very fine Material : Bronze. Weight : 14.82 gr
Diameter : 55 mm

5



469 ANCIENT ROMAN BRONZE APLIQUE.(1st-2nd century).Ae.
Condition : Good very fine Material : Bronze. Weight : 13.92 gr
Diameter : 39 mm

5



470 ANCIENT BYZANTINE EMPIRE BREAD STAMP.(8th-10th Century).Ae. Condition : Good very fine. Material : Bronze. Weight : 22.12 gr Diameter : 34 mm Byzantine bread stamp, an artifact used in the Byzantine Empire for marking bread before baking. These stamps were primarily utilized to imprint bread with symbols, often religious in nature, which reflected the significant role of bread in both everyday life and religious practices in Byzantine society. Bread was central to the Byzantine diet, and the act of stamping bread was not merely decorative but held deep religious and cultural significance. Stamps such as the one depicted in your image were likely used in both church and home settings. In churches, they were often employed to prepare the bread used in the Eucharist, where the imprinted symbols served to sanctify the bread for holy use. In households, bread stamps might carry religious symbols or even personalized insignias, showing the intertwining of faith and daily sustenance. The stamp you uploaded shows a clearly structured pattern that could resemble religious symbols or a stylized monogram, though its exact meaning would depend on the specific iconography of the time. Bread stamps from the Byzantine era were often made of metal, wood, or clay, and the metal construction of this stamp suggests it might have been durable and frequently used. The craftsmanship of this stamp is simple yet functional, with bold lines and open spaces that would create a clear and lasting imprint on the dough. The looped handle on the back indicates ease of use, allowing the baker to press the stamp firmly into the dough before baking. After the bread was baked, the symbol would remain clearly visible, signifying its religious or social importance. Such stamps help us understand the connection between daily life and religious practices in Byzantine culture, where even ordinary objects like bread carried a deeper, sacred meaning. Stamping bread with holy symbols like the cross or Christogram (ICXC) made it a vessel of blessing, bridging the mundane and the divine. In many ways, Byzantine bread stamps offer a window into the piety and everyday practices of the people, emphasizing how food, faith, and art were deeply intertwined. This artifact is a fascinating example of how even simple tools from the ancient world carry complex layers of cultural and religious significance. Through their use, Byzantine people ensured that every aspect of life, including something as essential as bread, was imbued with spiritual meaning.



471 ANCIENT ROMAN BRONZE KEY.(1st-2nd century).Ae. Condition : Good very fine Material : Bronze. Weight : 15.13 gr Diameter : 35 mm This an ancient Roman bronze key, likely dating from the 1st to 2nd century CE. Roman keys, like this one, were essential tools in daily life, reflecting both the practical and symbolic aspects of Roman culture. They were primarily used to lock doors, chests, or other storage items, keeping valuables safe, but they also carried broader meanings in terms of privacy, ownership, and social status. Keys such as this one were designed for use with lock mechanisms, which were an important part of Roman life for securing homes, storage boxes, or even public buildings. Roman locks were relatively advanced for their time, using a system of wards (internal obstructions) that could only be manipulated by the correct key. This particular key likely worked with a warded lock, a mechanism that would require the key to be inserted and twisted to move the bolt and release the locking mechanism. Keys were often carried on the person, sometimes even worn as rings, as small keys could serve a dual purpose of function and personal ornamentation. This particular key, with its circular loop, may have been worn on a chain or belt, allowing the owner easy access. The key's compact size suggests that it might have been used for a smaller lock, possibly for a strongbox, cupboard, or a domestic door. The key is made from bronze, a common metal in ancient Rome due to its durability and ease of casting. Bronze keys like this one were preferred for their resistance to wear and corrosion, ensuring that they could be used repeatedly without losing their effectiveness. The greenish patina visible on the key is a result of centuries of exposure and oxidation, typical of ancient bronze objects. This patina adds to the historical value of the piece, signaling its authenticity and age. The design of the key is simple yet effective. The rounded loop would have made it easy to hold, and the teeth at the bottom of the key are carefully shaped to fit a specific lock mechanism. The teeth are relatively short, suggesting that the lock it corresponded to was not overly complex, as more sophisticated locks would have required longer or more intricate key shapes. Keys held symbolic importance in Roman culture. Possessing a key was not only a practical necessity but also a sign of ownership and control. Keys symbolized access to personal or valuable items, making them objects of trust and responsibility. Those who carried keys, particularly to important buildings or strongboxes, were often entrusted with significant duties. Moreover, keys were a symbol



472 ANCIENT ROMAN BRONZE KEY.(1st-2nd century).Ae.

Condition : Good very fine Material : Bronze. Weight : 11.85 gr

Diameter : 37 mm This an ancient Roman bronze key, likely

dating from the 1st to 2nd century CE. Roman keys, like this one,

were essential tools in daily life, reflecting both the practical and

symbolic aspects of Roman culture. They were primarily used to

lock doors, chests, or other storage items, keeping valuables

safe, but they also carried broader meanings in terms of privacy,

ownership, and social status. Keys such as this one were

designed for use with lock mechanisms, which were an important

part of Roman life for securing homes, storage boxes, or even

public buildings. Roman locks were relatively advanced for their

time, using a system of wards (internal obstructions) that could

only be manipulated by the correct key. This particular key likely

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purpose of function and personal ornamentation. This particular

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allowing the owner easy access. The key's compact size suggests

that it might have been used for a smaller lock, possibly for a

strongbox, cupboard, or a domestic door. The key is made from

bronze, a common metal in ancient Rome due to its durability

and ease of casting. Bronze keys like this one were preferred for

their resistance to wear and corrosion, ensuring that they could

be used repeatedly without losing their effectiveness. The

greenish patina visible on the key is a result of centuries of

exposure and oxidation, typical of ancient bronze objects. This

patina adds to the historical value of the piece, signaling its

authenticity and age. The design of the key is simple yet

effective. The rounded loop would have made it easy to hold, and

the teeth at the bottom of the key are carefully shaped to fit a

specific lock mechanism. The teeth are relatively short,

suggesting that the lock it corresponded to was not overly

complex, as more sophisticated locks would have required longer

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necessity but also a sign of ownership and control. Keys

symbolized access to personal or valuable items, making them

objects of trust and responsibility. Those who carried keys,

particularly to important buildings or strongboxes, were often

entrusted with significant duties. Moreover, keys were a symbol



473 ANCIENT ROMAN BRONZE KEY.(1st-2nd century).Ae. Condition : Good very fine Material : Bronze. Weight : 7.52 gr Diameter : 36 mm This is an ancient Roman bronze folding key, dating from the 1st to 2nd century CE. Keys like this one were not only used for securing valuable items but also represent an advanced level of engineering and craftsmanship in Roman society. The fact that this key is foldable adds to its uniqueness and demonstrates the ingenuity of Roman locksmiths, who designed practical tools that were also portable and convenient. The primary function of this key was to unlock doors, chests, or strongboxes that contained valuable items. During the Roman period, locks and keys were essential for securing personal property, especially in an urban environment like Rome, where the bustling activity and population density made theft a concern. A key of this size would likely have been used to secure a domestic or storage lock, perhaps for a small chest or cupboard, rather than a large door. What makes this particular key stand out is its folding mechanism. The key could be folded flat when not in use, allowing it to be easily carried in a pocket, tied to a belt, or worn on a chain around the neck. The foldable design was a practical solution for those who needed to carry their keys with them, especially when traveling. In Roman society, travel was common due to the expansive nature of the empire, and many people, from merchants to soldiers, would have benefited from this type of portable key. The compact size also reduced the risk of the key getting damaged or lost, which would have been more likely with a larger or bulkier key. The folding mechanism of the key is both functional and aesthetically pleasing. The loop at the top of the key, designed for attachment, shows wear around the edges, indicating that it was likely used frequently, perhaps carried by its owner as an essential daily tool. The key's blade folds neatly into the round housing, allowing it to lock in place and remain compact when not in use. The two circular holes on either side of the loop likely helped attach the key to a belt or string, securing it in place during travel. The design also features decorative elements, with flared edges and simple linear grooves that give the key a more ornate appearance. Such details reflect the Roman tendency to combine functionality with artistic expression, even in everyday objects like keys. The decorative aspects would have signified the owner's taste or possibly even their social status. Keys, especially ones made of durable materials like bronze, were not accessible to all, so possessing one could indicate a degree of wealth or importance. In Roman



474 ANCIENT ISLAMIC BRONZE LOCK.(12th-13th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 5.37 gr
Diameter : 38X28 mm

5



475 ANCIENT ISLAMIC BRONZE LOCK.(12th-13th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 17.89 gr
Diameter : 42 mm

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476 ANCIENT ISLAMIC BRONZE LOCK.(12th-13th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 18.90 gr
Diameter : 48 mm

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477 ANCIENT ROMAN BRONZE AXE.(1st-2nd Century).Ae.
Condition : Good very fine Material : Bronze. Weight : 19.68 gr
Diameter : 40 mm

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478 ANCIENT ROMAN BRONZE MILITARY BUCKLE.(1st-2nd century).Ae. Condition : Good very fine Material : Bronze. Weight : 14.19 gr Diameter : 35X28 mm

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479 ANCIENT BYZANTINE BRONZE BUCKLE.(5th-9th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 21.00 gr Diameter : 62X35 mm This is an ancient Byzantine bronze buckle, an important artifact from the late Roman and Byzantine periods. Buckles such as these were widely used across the empire for both practical and symbolic purposes. In the Byzantine world, the buckle had a central role in everyday life, as it was used to fasten belts that secured garments such as tunics, robes, and military armor. In its most basic function, a buckle was used to fasten clothing securely. During the Byzantine period, the belt became an essential part of a person's attire, worn by both men and women. It allowed for garments to be adjusted tightly around the waist, ensuring comfort and functionality. Soldiers, for example, used buckles like this one to secure their armor and sword belts, making it an essential piece of military equipment. The belt not only kept armor in place but also allowed easy access to weapons, contributing to the soldier's effectiveness in combat. Beyond military use, buckles were used in daily civilian attire as well. They were often worn with robes or tunics, helping the wearer to manage the flow and length of loose-fitting garments. This buckle's relatively ornate design suggests that it may have belonged to someone of moderate wealth or status, as Byzantine society placed great emphasis on the adornment of clothing with decorative elements, often to signify social rank or personal taste. The decorative nature of this buckle reveals that it was more than just a functional object. The openwork design and geometric patterns are typical of Byzantine metalwork, which combined beauty with utility. This type of intricate craftsmanship reflects the Byzantine interest in geometric and abstract forms, often seen in their mosaics, architecture, and smaller objects like jewelry and adornments. Buckles were also used as a status symbol in Byzantine society. The materials and craftsmanship of a buckle could indicate the social standing of its wearer. A bronze buckle like this one might have been worn by someone of the middle or lower aristocracy, or possibly even a high-ranking soldier or government official. For wealthier individuals, buckles could be made from precious metals like gold or silver, sometimes adorned with gems, and the patterns could become even more complex. In some cases, buckles were given as ceremonial gifts or were part of the attire for certain official ranks, especially within the military. The Byzantine Empire had a highly structured class system, and items like this would have been one way to visually communicate the wearer's position



480 ANCIENT BYZANTINE BRONZE BUCKLE.(5th-9th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 24.69 gr Diameter : 53X38 mm



481 ANCIENT BYZANTINE BRONZE BUCKLE.(5th-9th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 16.25 gr Diameter : 40X28 mm This an ancient Byzantine bronze buckle, likely from the 5th to 9th century CE. This type of buckle would have been used to fasten a belt, and it features a cross-like design, which was a prominent symbol in the Byzantine Christian world. The presence of the cross on the buckle highlights the deeply religious nature of Byzantine society, where Christian symbols were frequently incorporated into everyday objects, both for their decorative appeal and for their spiritual significance. The buckle is crafted from bronze, a common material used for such items due to its durability and the ease with which it could be molded into detailed designs. This particular buckle is relatively small and likely functioned as part of a personal belt, possibly worn by someone of modest means or even a member of the clergy, given the religious iconography. The most striking feature of the buckle is the cross-shaped design at its base, which clearly identifies it as a Christian artifact. The Byzantine Empire, particularly during the 5th to 9th centuries, was a theocratic state where the influence of Christianity permeated all aspects of life. The cross not only served a decorative purpose but also functioned as a form of personal protection, as it was believed to bring the wearer divine favor and safeguard them from evil. While the buckle retains much of its original structure, there are clear signs of wear and damage, particularly the broken hook or fastening mechanism on the back. This break may have rendered the buckle non-functional at some point, potentially leading to its disposal or burial. The wear on the surface suggests that the buckle was used extensively, perhaps over many years or even passed down through generations. The patina, a dark greenish or blackish layer caused by oxidation, adds to its historical value and indicates its age. The breakage near the fastening mechanism is a common issue with ancient metal objects, especially those that were used frequently. Given the daily wear and tear on belt buckles, particularly in an era where belts were essential for securing garments, the stress on this part of the object would have been considerable. Despite the damage, the overall form of the buckle is well-preserved, and the cross symbol remains clearly visible, maintaining its artistic and cultural significance. The cross on the buckle holds deep significance within the Byzantine Christian context. Christianity was not only the state religion but also a defining element of Byzantine identity. The cross was seen as a symbol of salvation.



482 ANCIENT BYZANTINE BRONZE BUCKLE.(5th-9th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 6.86 gr Diameter : 29X25 mm This an ancient Byzantine bronze buckle, likely from the 5th to 9th century CE. This type of buckle would have been used to fasten a belt, and it features a cross-like design, which was a prominent symbol in the Byzantine Christian world. The presence of the cross on the buckle highlights the deeply religious nature of Byzantine society, where Christian symbols were frequently incorporated into everyday objects, both for their decorative appeal and for their spiritual significance. The buckle is crafted from bronze, a common material used for such items due to its durability and the ease with which it could be molded into detailed designs. This particular buckle is relatively small and likely functioned as part of a personal belt, possibly worn by someone of modest means or even a member of the clergy, given the religious iconography. The most striking feature of the buckle is the cross-shaped design at its base, which clearly identifies it as a Christian artifact. The Byzantine Empire, particularly during the 5th to 9th centuries, was a theocratic state where the influence of Christianity permeated all aspects of life. The cross not only served a decorative purpose but also functioned as a form of personal protection, as it was believed to bring the wearer divine favor and safeguard them from evil. While the buckle retains much of its original structure, there are clear signs of wear and damage, particularly the broken hook or fastening mechanism on the back. This break may have rendered the buckle non-functional at some point, potentially leading to its disposal or burial. The wear on the surface suggests that the buckle was used extensively, perhaps over many years or even passed down through generations. The patina, a dark greenish or blackish layer caused by oxidation, adds to its historical value and indicates its age. The breakage near the fastening mechanism is a common issue with ancient metal objects, especially those that were used frequently. Given the daily wear and tear on belt buckles, particularly in an era where belts were essential for securing garments, the stress on this part of the object would have been considerable. Despite the damage, the overall form of the buckle is well-preserved, and the cross symbol remains clearly visible, maintaining its artistic and cultural significance. The cross on the buckle holds deep significance within the Byzantine Christian context. Christianity was not only the state religion but also a defining element of Byzantine identity. The cross was seen as a symbol of salvation, protection,



483 ANCIENT ROMAN BRONZE EAGLE FIGURINE.(1st - 2nd Century).Ae. Condition : Good very fine Material : Bronze. Weight : 47.98 gr Diameter : 55 mm The an Ancient Roman bronze eagle figurine perched on top of a bull's head. This specific configuration highlights the significance of the eagle as a symbol of power and authority in Roman culture, with the bull often representing strength, perseverance, and sacrifice. This combination of animals further emphasizes the importance of both creatures in Roman symbology, especially within the context of the military and religious spheres. The eagle was one of the most powerful and revered symbols in Roman iconography. It was often associated with Jupiter, the king of the Roman gods, who was believed to command the sky, thunder, and lightning. In this way, the eagle became a representation of divine authority, linking the earthly rulers of Rome to the heavens and asserting their divine right to rule. The eagle's ability to fly higher than any other bird and its majestic demeanor reinforced its connection to leadership, protection, and victory. In Roman military tradition, the eagle held an especially critical role. The Roman legions were identified by the eagle standard, carried into battle as a representation of the legion's honor and its connection to the empire. The soldier who carried this standard, the aquilifer, held one of the most prestigious and dangerous positions within the legion. Losing the eagle in battle was considered the ultimate disgrace, symbolizing the destruction of the legion itself. Therefore, the eagle came to represent the soul and pride of the Roman military forces, further solidifying its association with victory and military strength. The bull, much like the eagle, held symbolic value in ancient Roman culture. It was often associated with strength, hard work, and fertility. Bulls were frequently used in Roman religious ceremonies, particularly in sacrifices to the gods. The bull's head in this figurine may represent sacrifice, submission, or the idea of overcoming obstacles, all qualities highly valued in Roman society. In art and sculpture, the depiction of a bull's head is often found in the context of religious offerings or dedications, underlining its importance as a symbol of strength and reverence. The Significance of the Eagle atop the Bull: The combination of the eagle perched on the bull's head presents an interesting juxtaposition of two powerful animals, each representing different aspects of strength and authority. The eagle, as a creature of the sky, represents divine power, spiritual leadership, and military prowess. The bull, on the other hand, is a creature of the earth, embodying physical strength.



484 ANCIENT BYZANTINE BRONZE BUCKLE.(5th-9th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 11.60 gr Diameter : 31X24 mm

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485 ANCIENT BYZANTINE BRONZE BUCKLE.(5th-9th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 11.52 gr Diameter : 44 mm

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486 ANCIENT BYZANTINE BRONZE BUCKLE.(5th-9th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 8.80 gr Diameter : 39 mm

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487 ANCIENT BYZANTINE BRONZE BUCKLE.(5th-9th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 11.72 gr Diameter : 40 mm

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488 ANCIENT BYZANTINE BRONZE BUCKLE.(5th-9th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 6.55 gr Diameter : 43 mm

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489 ANCIENT ROMAN BRONZE MILITARY BUCKLE.(1st-2nd century).Ae. Condition : Good very fine Material : Bronze. Weight : 6.94 gr Diameter : 24 mm

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490 ISLAMIC BRONZE BELT BUCKLE.Circa 12th-13th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 9.43 gr Diameter : 32 mm

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491 ANCIENT GREEK BRONZE FIBULA.(4th-3th Century BC).Ae. Condition : Good very fine Material : Bronze. Weight : 4.23 gr Diameter : 23 mm This is an image of an ancient fibula, a type of brooch or pin used in antiquity to fasten garments. Fibulae were common throughout ancient Greece, Rome, and other Mediterranean cultures, and they played both functional and decorative roles. In ancient Greece, fibulae served primarily as practical fasteners for clothing, especially cloaks, tunics, or chlamys (a type of short cloak). These garments were often made from large pieces of fabric, and fibulae helped keep them securely in place. As a result, fibulae were an essential part of Greek daily life, ensuring that clothing could be worn comfortably and securely during various activities, from everyday tasks to warfare. The design of this particular fibula suggests a functional yet ornamental piece. Its curved shape, resembling a safety pin, would have allowed it to hold fabric together easily, while the decorative elements, such as the bulging sections along the arch, indicate a level of craftsmanship and attention to aesthetics. Fibulae evolved in style and complexity over time. Early Greek fibulae, like this one, often had simple designs, but by the Classical and Hellenistic periods, they became more elaborate, sometimes inlaid with precious metals, stones, or intricate designs that reflected the wearer's social status. In addition to their practical use, fibulae also held symbolic value. They could signify the wealth, status, or military rank of the wearer. For example, soldiers often used fibulae to secure their cloaks, and the style of fibula they wore could indicate their rank or allegiance. This particular fibula to be made from bronze or a similar alloy, which was a common material for such items. Over time, the metal has developed a patina, a greenish or brownish surface layer that forms due to oxidation, giving it an aged, historical appearance. The patina not only reflects the fibula's age but also its exposure to the elements, possibly having been buried or exposed to the air for centuries. Overall, this ancient Greek fibula exemplifies the blend of functionality and artistry in everyday objects from the ancient world. While it served a crucial role in fastening clothing, it also communicated the wearer's personal taste, status, and even cultural identity.



492 ANCIENT GREEK BRONZE FIBULA.(4th-3th Century BC).Ae. Condition : Good very fine Material : Bronze. Weight : 4.50 gr Diameter : 33 mm This is an image of an ancient fibula, a type of brooch or pin used in antiquity to fasten garments. Fibulae were common throughout ancient Greece, Rome, and other Mediterranean cultures, and they played both functional and decorative roles. In ancient Greece, fibulae served primarily as practical fasteners for clothing, especially cloaks, tunics, or chlamys (a type of short cloak). These garments were often made from large pieces of fabric, and fibulae helped keep them securely in place. As a result, fibulae were an essential part of Greek daily life, ensuring that clothing could be worn comfortably and securely during various activities, from everyday tasks to warfare. The design of this particular fibula suggests a functional yet ornamental piece. Its curved shape, resembling a safety pin, would have allowed it to hold fabric together easily, while the decorative elements, such as the bulging sections along the arch, indicate a level of craftsmanship and attention to aesthetics. Fibulae evolved in style and complexity over time. Early Greek fibulae, like this one, often had simple designs, but by the Classical and Hellenistic periods, they became more elaborate, sometimes inlaid with precious metals, stones, or intricate designs that reflected the wearer's social status. In addition to their practical use, fibulae also held symbolic value. They could signify the wealth, status, or military rank of the wearer. For example, soldiers often used fibulae to secure their cloaks, and the style of fibula they wore could indicate their rank or allegiance. This particular fibula to be made from bronze or a similar alloy, which was a common material for such items. Over time, the metal has developed a patina, a greenish or brownish surface layer that forms due to oxidation, giving it an aged, historical appearance. The patina not only reflects the fibula's age but also its exposure to the elements, possibly having been buried or exposed to the air for centuries. Overall, this ancient Greek fibula exemplifies the blend of functionality and artistry in everyday objects from the ancient world. While it served a crucial role in fastening clothing, it also communicated the wearer's personal taste, status, and even cultural identity.



493 ANCIENT GREEK BRONZE FIBULA.(4th-3th Century BC).Ae. Condition : Good very fine Material : Bronze. Weight : 3.38 gr Diameter : 40 mm This is an image of an ancient fibula, a type of brooch or pin used in antiquity to fasten garments. Fibulae were common throughout ancient Greece, Rome, and other Mediterranean cultures, and they played both functional and decorative roles. In ancient Greece, fibulae served primarily as practical fasteners for clothing, especially cloaks, tunics, or chlamys (a type of short cloak). These garments were often made from large pieces of fabric, and fibulae helped keep them securely in place. As a result, fibulae were an essential part of Greek daily life, ensuring that clothing could be worn comfortably and securely during various activities, from everyday tasks to warfare. The design of this particular fibula suggests a functional yet ornamental piece. Its curved shape, resembling a safety pin, would have allowed it to hold fabric together easily, while the decorative elements, such as the bulging sections along the arch, indicate a level of craftsmanship and attention to aesthetics. Fibulae evolved in style and complexity over time. Early Greek fibulae, like this one, often had simple designs, but by the Classical and Hellenistic periods, they became more elaborate, sometimes inlaid with precious metals, stones, or intricate designs that reflected the wearer's social status. In addition to their practical use, fibulae also held symbolic value. They could signify the wealth, status, or military rank of the wearer. For example, soldiers often used fibulae to secure their cloaks, and the style of fibula they wore could indicate their rank or allegiance. This particular fibula to be made from bronze or a similar alloy, which was a common material for such items. Over time, the metal has developed a patina, a greenish or brownish surface layer that forms due to oxidation, giving it an aged, historical appearance. The patina not only reflects the fibula's age but also its exposure to the elements, possibly having been buried or exposed to the air for centuries. Overall, this ancient Greek fibula exemplifies the blend of functionality and artistry in everyday objects from the ancient world. While it served a crucial role in fastening clothing, it also communicated the wearer's personal taste, status, and even cultural identity.



494 BYZANTINE BRONZE COMMERCIAL WEIGHT.(Circa 5th-7th Centuries).Ae. Condition : Good very fine Material : Bronze. Weight : 53.15 gr Diameter : 32 mm

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495 ANCIENT GREEK BRONZE COMMERCIAL WEIGHT.(Circa 2nd century BC).Ae. Condition : Good very fine Material : Bronze. Weight : 119.56 gr Diameter : 36 mm

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496 BYZANTINE BRONZE COMMERCIAL WEIGHT.(Circa 5th-7th Centuries).Ae. Condition : Good very fine Material : Bronze. Weight : 13.02 gr Diameter : 18 mm

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497 BYZANTINE BRONZE COMMERCIAL WEIGHT.(Circa 5th-7th Centuries).Ae. Condition : Good very fine Material : Bronze. Weight : 8.88 gr Diameter : 16 mm

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498 BYZANTINE BRONZE COMMERCIAL WEIGHT.(Circa 5th-7th Centuries).Ae. Condition : Good very fine Material : Bronze. Weight : 8.86 gr Diameter : 18 mm

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499 BYZANTINE BRONZE COMMERCIAL WEIGHT.(Circa 5th-7th Centuries).Ae. Condition : Good very fine Material : Bronze. Weight : 7.12 gr Diameter : 16 mm

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500 ANCIENT ISLAMIC BRONZE COMMERCIAL WEIGHTS (15TH-19TH Century).Ae. Condition : Good very fine Material : Bronze. Weight : 58.99 gr Diameter : 23 mm

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501 ANCIENT ISLAMIC BRONZE COMMERCIAL WEIGHTS (15TH-19TH Century).Ae. Condition : Good very fine Material : Bronze. Weight : 29.19 gr Diameter : 17 mm

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502 ANCIENT ISLAMIC BRONZE COMMERCIAL WEIGHTS (15TH-19TH Century).Ae. Condition : Good very fine Material : Bronze. Weight : 29.33 gr Diameter : 19 mm

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503 ANCIENT ISLAMIC BRONZE COMMERCIAL WEIGHTS (15TH-19TH Century).Ae. Condition : Good very fine Material : Bronze. Weight : 29.50 gr Diameter : 18 mm

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504 ANCIENT ISLAMIC BRONZE COMMERCIAL WEIGHTS (15TH-19TH Century).Ae. Condition : Good very fine Material : Bronze. Weight : 59.16 gr Diameter : 24 mm

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505 BYZANTINE BRONZE ICON.(10th-11th century).Ae. Condition : Good very fine Material : Bronze. Weight : 2.46 gr Diameter : 37X14 mm

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506 BYZANTINE PILGRIM AMPULLAE.(13th-15th century).Pb. Condition : Good very fine Material : Bronze. Weight : 26.57 gr Diameter : 47 mm This is a Byzantine pilgrim ampullae, a small container used by pilgrims during the Byzantine period, particularly between the 13th and 15th centuries. These ampullae were significant in both religious and cultural contexts, symbolizing devotion and the importance of pilgrimage within Byzantine Christianity. Pilgrim ampullae were used to carry sacred substances, such as holy water, oil, or soil, from religious shrines and pilgrimage sites. They were a physical reminder of a pilgrim's journey to a holy site, typically associated with saints or sacred relics. After visiting shrines in places such as Jerusalem, Constantinople, or other holy centers of the Byzantine Empire, pilgrims would fill their ampullae with consecrated substances. This small vessel would then serve as a spiritual keepsake, carried back to their home as a form of blessing or protection. The ampullae were also believed to have protective and healing properties. Many Christians of the time thought that carrying these sacred items could bring divine protection to their households, keep travelers safe, or cure ailments. The contents, when poured out or applied in small amounts, were considered to have miraculous properties, and the ampullae became cherished relics themselves. During the Byzantine period, pilgrimage was seen as a deeply religious act, undertaken to demonstrate one's faith and devotion. Pilgrims often journeyed great distances, enduring hardship to visit holy sites. The ampullae, therefore, became a symbol of both the pilgrimage itself and the spiritual rewards expected from it. They represented the tangible connection between the pilgrim and the divine, a reminder that their journey had brought them closer to God or the saints. The small size of the ampullae made them easy to carry during long travels. Their shape often featured handles, like the one in the image, which made them easy to secure to belts, bags, or around the neck on a cord. This practical design allowed the pilgrim to keep the ampulla close at hand during their journey, while the ampulla's contents remained safely sealed inside. This particular ampulla is made from lead or a similar metal, which was a common material used for such items during this period. The metal is durable, which helped protect the precious contents during the often arduous pilgrimages. Byzantine ampullae typically featured simple but effective designs, with a narrow opening to hold the liquids securely and two loop handles for easy transportation. The body of the ampulla is elongated and



507 BYZANTINE PILGRIM AMPULLAE.(13th-15th century).Pb. Condition : Good very fine Material : Bronze. Weight : 23.00 gr Diameter : 49 mm This is a Byzantine pilgrim ampullae, a small container used by pilgrims during the Byzantine period, particularly between the 13th and 15th centuries. These ampullae were significant in both religious and cultural contexts, symbolizing devotion and the importance of pilgrimage within Byzantine Christianity. Pilgrim ampullae were used to carry sacred substances, such as holy water, oil, or soil, from religious shrines and pilgrimage sites. They were a physical reminder of a pilgrim's journey to a holy site, typically associated with saints or sacred relics. After visiting shrines in places such as Jerusalem, Constantinople, or other holy centers of the Byzantine Empire, pilgrims would fill their ampullae with consecrated substances. This small vessel would then serve as a spiritual keepsake, carried back to their home as a form of blessing or protection. The ampullae were also believed to have protective and healing properties. Many Christians of the time thought that carrying these sacred items could bring divine protection to their households, keep travelers safe, or cure ailments. The contents, when poured out or applied in small amounts, were considered to have miraculous properties, and the ampullae became cherished relics themselves. During the Byzantine period, pilgrimage was seen as a deeply religious act, undertaken to demonstrate one's faith and devotion. Pilgrims often journeyed great distances, enduring hardship to visit holy sites. The ampullae, therefore, became a symbol of both the pilgrimage itself and the spiritual rewards expected from it. They represented the tangible connection between the pilgrim and the divine, a reminder that their journey had brought them closer to God or the saints. The small size of the ampullae made them easy to carry during long travels. Their shape often featured handles, like the one in the image, which made them easy to secure to belts, bags, or around the neck on a cord. This practical design allowed the pilgrim to keep the ampulla close at hand during their journey, while the ampulla's contents remained safely sealed inside. This particular ampulla is made from lead or a similar metal, which was a common material used for such items during this period. The metal is durable, which helped protect the precious contents during the often arduous pilgrimages. Byzantine ampullae typically featured simple but effective designs, with a narrow opening to hold the liquids securely and two loop handles for easy transportation. The body of the ampulla is elongated and



508 ANCIENT ROMAN LEAD VATIVE HEAD of a FEMALE.(Circa. 1st - 3rd Century).Pb. Condition : Good very fine Material : Lead.. Weight : 18.18 gr Diameter : 37 mm A Roman lead votive head of a female is an artifact associated with religious and ritual practices in ancient Roman society. These votive offerings were typically made as part of religious dedications to gods or goddesses, often in hopes of receiving blessings, protection, healing, or as a form of gratitude for divine intervention or fulfilled prayers. Votive offerings were common in Roman culture and were made of various materials, including lead, which was inexpensive and easy to work with. The female votive head, crafted in lead, would have been a representation of the person offering it or a symbolic figure. These heads were often placed in temples, shrines, or sacred sites dedicated to deities associated with health, fertility, and protection. For example, a votive head might have been offered to goddesses such as Juno, the protector of women and marriage, or Diana, the goddess of childbirth and fertility, seeking blessings for reproductive health, childbirth, or general well-being. In Roman religious practices, votive heads like these were part of the broader tradition of **ex-votos**—gifts given to the gods in exchange for favors. A female votive head could have been offered by women seeking healing for themselves or loved ones, asking for divine protection during childbirth, or as a form of thanks for recovering from an illness or other difficulties. The head might represent a likeness of the offerer or an idealized figure meant to appeal to the deity. Votive heads were typically less detailed than full-scale sculptures or portraits, as they were meant to serve a religious or ritualistic purpose rather than to showcase artistic mastery. The heads were often simplified and stylized, focusing on general features rather than specific likenesses. The face of the female votive head would likely have been idealized, with smooth features representing youth, beauty, or purity, qualities often associated with female deities or symbolic figures in Roman religious art. Lead was a commonly used material in ancient Rome due to its availability and malleability. It was easy to shape into small objects, making it suitable for votive offerings, which needed to be affordable and relatively quick to produce. Although lead is a heavier material, its durability meant that many lead votive heads have survived to the present day, offering insights into the personal and religious lives of the Romans. The offering of a votive head of a female could have been part of a broader religious ceremony or personal act of devotion. Such offerings were made at various sanctuaries.



509 ANCIENT BYZANTINE BRONZE AMULET.(5th-6th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 25.30 gr Diameter : 69 mm

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510 ANCIENT BYZANTINE BRONZE AMULET.(Circa 6th-9th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 3.93 gr Diameter : 60 mm

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511 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae. Condition : Good very fine Material : Bronze. Weight : 8.80 gr Diameter : 26 mm

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512 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae. Condition : Good very fine Material : Bronze. Weight : 12.15 gr Diameter : 24 mm

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513 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae. Condition : Good very fine Material : Bronze. Weight : 8.95 gr Diameter : 22 mm

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514 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae. Condition : Good very fine Material : Bronze. Weight : 3.41 gr Diameter : 18 mm

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515 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae. Condition : Good very fine Material : Bronze. Weight : 11.93 gr Diameter : 23 mm

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516 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 5.45 gr
Diameter : 21 mm

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517 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 3.06 gr
Diameter : 19 mm

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518 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 2.73 gr
Diameter : 17 mm

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519 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 3.08 gr
Diameter : 21 mm

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520 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 3.59 gr
Diameter : 16 mm

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521 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 6.18 gr
Diameter : 20 mm

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522 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 4.54 gr
Diameter : 19 mm

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523 ANCIENT ROMAN BRONZE RING.(3rd-4th Centuries).Ae.
Condition : Good very fine Material : Bronze. Weight : 4.43 gr
Diameter : 21 mm

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524 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 6.29 gr
Diameter : 20 mm

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525 ANCIENT BYZANTINE SILVER RING.(7rd-9th centuries).Ar.
Condition : Good very fine Material : Silver. Weight : 4.54 gr
Diameter : 20 mm

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526 ANCIENT BYZANTINE SILVER RING.(7rd-9th centuries).Ar.
Condition : Good very fine Material : Silver.. Weight : 1.92 gr
Diameter : 19 mm

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527 ANCIENT BYZANTINE SILVER RING.(7rd-9th centuries).Ar.
Condition : Good very fine Material : Silver.. Weight : 3.37 gr
Diameter : 20 mm

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528 ANCIENT BYZANTINE SILVER RING.(7rd-9th centuries).Ar.
Condition : Good very fine Material : Silver.. Weight : 1.73 gr
Diameter : 20 mm

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529 ANCIENT BYZANTINE SILVER RING.(7rd-9th centuries).Ar.
Condition : Good very fine Material : Silver. Weight : 3.18 gr
Diameter : 19 mm

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530 ANCIENT BYZANTINE SILVER RING.(7rd-9th centuries).Ar.
Condition : Good very fine Material : Silver. Weight : 5.93 gr
Diameter : 21 mm

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531 ANCIENT BYZANTINE SILVER RING.(7rd-9th centuries).Ar.
Condition : Good very fine Material : Silver. Weight : 10.83 gr
Diameter : 22 mm

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532 ANCIENT BYZANTINE SILVER RING.(7rd-9th centuries).Ar.
Condition : Good very fine Material : Silver. Weight : 4.05 gr
Diameter : 19 mm

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533 ANCIENT BYZANTINE SILVER ARCHER RING(8th-19th
Century).Ar. Condition : Good very fine Material : Silver. Weight :
2.07 gr Diameter : 14 mm

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534 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Silver. Weight : 9.31 gr
Diameter : 24 mm

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535 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 4.10 gr
Diameter : 18 mm

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536 ANCIENT BYZANTINE SILVER RING.(10th-11th century).Ar.
Condition : Good very fine Material : Silver. Weight : 2.35 gr
Diameter : 22 mm

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537 BYZANTINE EMPIRE.SILVER CROSS.(8th-10th century).Ar.
Condition : Good very fine Material : Bronze. Weight : 0.68 gr
Diameter : 21X14 mm

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538 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 4.82 gr
Diameter : 13 mm

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539 ANCIENT BYZANTINE BRONZE RING.(10th-11th century).Ae.
Condition : Good very fine Material : Bronze. Weight : 2.78 gr
Diameter : 24 mm

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540 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 4.70 gr
Diameter : 23 mm

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541 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 2.06 gr
Diameter : 18 mm

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542 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 1.40 gr
Diameter : 19 mm

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543 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 2.50 gr
Diameter : 20 mm

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544 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 1.79 gr
Diameter : 18 mm

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545 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 1.81 gr
Diameter : 16 mm

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546 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 1.96 gr
Diameter : 18 mm

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547 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 4.11 gr
Diameter : 17 mm

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548 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 8.60 gr
Diameter : 18 mm

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549 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 2.1 gr
Diameter : mm

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550 ANCIENT BYZANTINE BRONZE RING.(7rd-8th centuries).Ae.
Condition : Good very fine. Material : Bronze. Weight : 3.69 gr
Diameter : 21 mm

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551 ANCIENT ROMAN SILVER EARRING.(3rd-4th century).Ar.
Condition : Good very fine Material : Silver. Weight : 5.46 gr
Diameter : 34 mm

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552 ANCIENT ROMAN SILVER EARRING.(3rd-4th century).Ar.
Condition : Good very fine Material : Silver. Weight : 5.31 gr
Diameter : 33 mm

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553 MEDIVAL ARMENIAN SILVER JEWELRY.(17th- 19th).Ar.
Condition : Good very fine Material : Bronze. Weight : 8.66 gr
Diameter : 58 mm

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554 MEDIVAL ARMENIAN SILVER JEWELRY.(17th- 19th).Ar.
Condition : Good very fine Material : Bronze. Weight : 2.82 gr
Diameter : 36 mm

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555 MEDIVAL ARMENIAN SILVER JEWELRY.(17th- 19th).Ar.
Condition : Good very fine Material : Bronze. Weight : 31.52 gr
Diameter : 99 mm

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556 MEDIVAL ARMENIAN SILVER JEWELRY.(17th- 19th).Ar.
Condition : Good very fine Material : Bronze. Weight : 4.95 gr
Diameter : 33 mm

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557 ANCIENT ROMAN BRONZE BRACELET.(1st-2nd century).Ae.
Condition : Good very fine Material : Bronze. Weight : 26.88 gr
Diameter : 56 mm

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558 ANCIENT ROMAN BRONZE BRACELET.(1st-2nd century).Ae.
Condition : Good very fine Material : Bronze. Weight : 23.76 gr
Diameter : 54 mm

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559 ANCIENT ROMAN BRONZE BRACELET.(1st-2nd century).Ae.
Condition : Good very fine Material : Bronze. Weight : 10.35 gr
Diameter : 57 mm

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560 ANCIENT ROMAN SILVER BRACELET.(1st-2nd century).Ar.
Condition : Good very fine Material : Silver. Weight : 10.39 gr
Diameter : 53 mm

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561 ANCIENT BYZANTINE BRONZE THIMBLE.(9th-110th Century).Ae. Condition : Good very fine Material : Bronze. Weight : 26.34 gr Diameter : 24 mm This is an ancient Byzantine bronze thimble, dating from the 9th to 11th centuries. Thimbles like this one played a significant role in everyday life during the Byzantine era, particularly in domestic and textile-related activities. The bronze thimble is a fascinating artifact, illustrating both the daily practices of Byzantine society and the skill required in creating such objects. The primary function of a thimble, both in ancient times and today, is to protect the finger when sewing or working with needles. In the Byzantine period, textiles were a major part of daily life. People from all social classes were involved in making or mending clothing, whether for personal use or commercial purposes. A thimble was an essential tool in this process, especially for those engaged in more intense or professional textile work, such as embroiderers, seamstresses, and tailors. The design of this bronze thimble, with its slightly rounded top and dimpled surface, is ideal for guiding a needle through fabric without injury to the finger. The perforations visible on the top of the thimble may have served both decorative and practical purposes, perhaps reducing the weight of the metal piece while enhancing its usability. The dimples or indentations along the surface of the thimble would help keep the needle in place while pushing it through the fabric, preventing it from slipping. Bronze was a commonly used material for making durable tools during the Byzantine period. This thimble, crafted from bronze, would have been tough enough to withstand regular use while also being small and light enough to carry easily. The metal's resilience ensured that a thimble could last for many years, even centuries, which is why we find examples of them today in relatively good condition. The surface of this thimble shows a pattern of small indentations, a typical design feature intended to increase its functionality by offering better control of the needle. The artistry behind this design reflects the importance of even the most utilitarian objects in the Byzantine world. Byzantine metalworkers were known for their attention to detail, and this thimble is no exception. The evenly spaced dimples, the smooth curves, and the symmetrical shape all demonstrate a high level of craftsmanship. Additionally, the patina on the thimble, the greenish-brown layer that forms on bronze over time due to oxidation, adds to its historical significance. This patina is a sign of the thimble's age, marking it as a well-preserved artifact from a distant past. The widespread



562 MEDIVAL BRONZE TOOL.(19th Ceuntry ?).Ae. Condition : Good very fine Material : Bronze. Weight : 84.46 gr Diameter : 96 mm This tool appears to be an antique crimping or gripping device, possibly Medieval periods, based on its design and the material it seems to be made from. Tools like this were commonly used for various practical purposes, including metalworking, leatherworking, or even in daily activities that required fastening or securing materials. The specific shape of the jaws could suggest that it was used for shaping, crimping, or cutting soft materials like lead, leather, or even soft metals.

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563 ANCIENT BOOK CLAP.(17th century).Ae. Condition : Good very fine Material : Bronze. Weight : 4.75 gr Diameter : 41 mm

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