

# A U C T I O N

45

## **The Barry Feirstein Collection of Ancient Coins Part IV**

2nd April 2008

**NUMISMATICA ARS CLASSICA NAC AG**  
ZÜRICH - LONDON

# **AUCTION 45**

2nd April 2008

## **The Barry Feirstein Collection of Ancient Coins Part IV**

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**Nous garantissons l'authenticité des monnaies sans condition et sans aucune limite de temps.** Les indications de notre catalogue ont été faites en toute science et conscience.

L'envoi se fait sous pli recommandé, assuré, aux frais et risques du destinataire. Toutes taxes ou impôts prélevés à l'étranger sont à la charge du destinataire. L'acquéreur doit lui-même s'informer des prescriptions douanières et des taxes du pays d'importation. La maison organisatrice de la vente ne peut être tenue pour responsable au cas où ces prescriptions ne seraient pas respectées. Le domicile juridique entre l'organisatrice et les acheteurs est Zurich, ceci en cas de différences. La remise d'une offre écrite ou verbale signifie en même temps l'acceptation des conditions précitées de vente aux enchères.

Les conditions locales de mise aux enchères seront appliquées et celles-ci sont disponibles dans les langues allemande, française, italienne et anglaise. En cas de différences d'interprétation, le texte allemand fait foi.

## Condizioni di vendita

La partecipazione alla vendita all'asta comporta l'accettazione integrale delle seguenti condizioni. I prezzi indicati rappresentano la stima in franchi svizzeri. Se non sono pervenute offerte più elevate, l'inizio di battuta d'asta corrisponde generalmente all'80% circa dello stesso. Al prezzo di aggiudicazione verrà aggiunto un diritto d'asta del 16.5%. Per le consegne all'acquirente in territorio svizzero sarà aggiunta al prezzo totale (prezzo di aggiudicazione + diritto d'asta e spese di spedizione) il 7.6% d'IVA. **Le monete in oro (AV) non sono soggette al pagamento dell'IVA.** L'importo complessivo sarà esigibile alla consegna dei lotti e pagabile in franchi svizzeri. In caso di ritardo nel pagamento sarà applicato l'interesse bancario sull'importo dovuto. L'aggiudicazione avviene dopo la terza chiamata della migliore offerta ed obbliga l'offerente ad accettarla. In caso di parità di offerte, avrà la precedenza quella effettuata per corrispondenza. Ogni partecipante alla vendita all'asta è personalmente responsabile degli acquisti effettuati: pertanto egli non può pretendere di avere agito per conto di terzi.

**Gli oggetti offerti in vendita sono garantiti autentici senza limiti di tempo.**

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In caso di controversia è competente il foro di Zurigo. L'inoltro di un'offerta scritta o verbale implica l'accettazione senza riserve delle presenti condizioni d'asta.

Saranno inoltre applicabili le consuetudini locali sulle vendite all'asta, il testo delle quali è disponibile nelle lingue tedesca, francese e inglese: in caso di divergenze di interpretazione farà fede il testo in lingua tedesca.

## Conditions of sale

The following conditions are acknowledged by all persons participating in the auction:

The estimates are in Swiss Francs. The opening bids will be about 80% of estimate, unless there are higher offers. The purchase price plus a commission of 16.5% is due and payable in Swiss currency. For lots delivered in Switzerland, VAT of 7.6% will be added to the total (hammer price together with auctioneer's commission and sending charges). **Gold coins (AV) are free of VAT.** The total price is due after the final bid and payable on delivery. Late payment of the invoice will incur interest at bank rate. Adjudication ensues after the highest bid has been called three times, and commits the bidder to accept the coins. Written bids have preference over room bids. The buyer cannot claim to act on behalf of a third person.

**The authenticity of the coins is unconditionally guaranteed, without time limit.** All identifications of the items sold in this catalogue are statements of opinion and made in good faith.

The coins will be dispatched by registered and insured mail for the account and the risk of the purchaser. The purchaser is responsible for any dues or taxes outside of Switzerland and is advised to acquaint himself with the formalities. The auctioneer cannot be responsible for contraventions.

The auction is held in Zurich and any legal questions arising shall be determined in Zurich. A buyer consigning commissions or executing room bids acknowledges the acceptance of the above conditions.

The usual conditions applied to auction sales held in Zurich are here reiterated. The above mentioned conditions are written in German, French and English; the only valid text is the German one.

**TIME TABLE ZEITTAFEL ORDRE DE VENTE ORDINE DI VENDITA**

**Wednesday, 2nd April 2008 09.30 – 11.00 hrs 1 – 147**

**EXHIBITIONS AUSSTELLUNG EXPOSITION ESPOSIZIONI**

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<b>Gradi di conservazione</b>	<b>Grades of preservation</b>	<b>Erhaltungsgrad</b>	<b>Degrés de conservation</b>	<b>Grados de Conservación</b>
Fdc Fior di conio	Fdc Uncirculated	Stempelglanz	Fleur de coin (FDC)	FDC
Spl Splendido	Extremely fine	Vorzüglich	Superbe	EBC
BB Bellissimo	Very fine	Sehr schön	Très beau	MBC
MB Molto bello	Fine	Schön	Beau	BC



Barry R. Feirstein, a Harvard graduate began a Wall Street career in the 1970's. A collector of American coins in his youth, he reconnected with his hobby after attending an ancient coin auction in New York in 1994.

The historical significance of ancient Roman coins became his primary interest and he focused on collecting portraits of Roman emperors. As his collection evolved he became interested in the artistic aspect of coins and added many Greek coins to his collection. Barry has been honoured to own and enjoy these coins and now offers them to others who will appreciate their beauty and historical significance

The ability to achieve something momentous in a very short space of time is possibly one of the most important American traits. Indeed, this collection demonstrates such a trait. It is surprising how Barry Feirstein has been able to form, in little less than ten years, a collection of such importance and taste. This collection marks not only his kudos as a collector but more importantly his eye for beauty.

This last part is devoted to the Roman Republic and to the Roman Empire until Macrinus. It begins immediately with two exceptional coins; the "oath taking" stater and half-stater, probably the two finest specimens known. Straight afterwards we have the extremely rare 40 asses, that you will also find to be in perfect condition. Then follows the fantastic series of the civil war where the only known "Eid Mar" aureus of Brutus, the dual portrait aureus of Octavian and Lucius Antony and the fascinating gold issue of Pompey with his children stand out in particular. The silver series is equally outstanding with several rarities.

The Empire begins straight away with the sublime left-facing aureus of Augustus with the Myron's heifer on the reverse.

Almost all of the names belonging to this first imperial phase are represented in silver and the series of the dual portraits of Augustus is almost complete. It is also worth mentioning the sublime facing portrait of Augustus.

The choice of aurei is impressive and we would like to mention in particular the superb Gaius and Germanicus, the Otho, the Claudius Albinus and the wonderful Plotina and Matidia.

With regards to the bronze coins it is impossible to forget the sestertii of Galba with the *adlocutio* and Titus with the Colosseum.

Last but not least, we would like to draw your attention to one of the rarest names of the Empire, that of Perinax Junior which is here represented by an exceedingly rare billon tetradrachm.

We sincerely hope that our friend Barry's numismatic experience does not cease with the sale of his "first" ancient coin collection but that it can be put to fruition to make his innate taste and artistic eye for coins shine with a new and different, but by no means less fascinating, collection.

### **A note on photos.**

**Numismatica Ars Classica NAC AG has always prided itself on the extreme rigour with which it grades its coins, describing meticulously and with the utmost precision even the smallest defects; this attention to detail has earned us the credibility which we enjoy worldwide.**

**Only recently did we receive just one complaint, which was completely justified and thus prompts us to make this clarification:**

**The images in our catalogues are produced by digital photography which requires that the coins are exposed to high intensity light; regrettably, this alters the colours of all specimens making them appear brighter than they actually are. With gold and silver, this difference is not particularly noticeable. Whereas with bronze coins, and in particular sestertii, the difference is much more evident, in fact, they appear greener than they truly are.**

**Unfortunately, despite our best efforts to deliver the finest possible product, we are inevitably restricted by production costs and, more importantly time.**

**We therefore apologise for this inconvenience and with the bronze coins, we invite you to refer to our descriptions of the colours which are extremely precise.**

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# The Barry Feirstein Collection Part IV

## Roman Coins

### The Roman Republic

The mint is Roma unless otherwise stated



- 1 Didrachm circa 234-231, AR 6.65 g. Laureate head of Apollo r. Rev. ROMA Horse prancing l. Sydenham 27. Crawford 26/1. Historia Numorum Italy 306.  
Two marks on reverse, otherwise toned and good very fine 2'000  
Privately purchased from Harlan J. Berk.



- 2 Stater circa 218-216, AV 6.82 g. Laureate Janiform head of the Dioscuri. Rev. Oath taking scene with two warriors, one Roman and the other representing the Italian allies, standing facing each other, holding spears and touching with their swords a pig held by a figure kneeling between them. In exergue, ROMA. Sydenham 69. Bahrfeldt 1 and pl. I, 8 (these dies). Crawford 28/1. Kent-Hirmer pl. 7, 14. Historia Numorum Italy 332. Treasures of Ancient Coinage, p. 64, 57 (this coin).  
Extremely rare and among the finest specimens known and undoubtedly the best being offered in a public sale in the last fifty years. Minor marks, otherwise extremely fine 75'000

Ex Sotheby's 30 March 1995, 954 and Triton III, 1999, 806 sales.

The Second Punic War was one of the defining events in the history of Rome, a city-state on the verge of becoming an imperial power. It lasted nearly a generation and tested the government, the military and the system of alliances that Rome had painstakingly built in Italy and beyond. It also caused economic devastation: to pay for the war, the Roman state resorted to credit for the first time in its history, soliciting loans from leading citizens and their ally Hieron II, king of Syracuse.

The strain is reflected in Rome's coinage: not only was gold coinage required for the first time in Rome's history, but the course of events forced a monumental change by which the Roman monetary system came to be based on the silver denarius rather than the bronze as, which had lost 80 percent of its weight in the first six years of the war.

That the Romans prevailed is remarkable, for the news at the outset was terrifying. Despite Hannibal losing an eye while crossing the Apennines, his skills were in peak form: in the ambush at Lake Trasimene in 217 he killed 15,000 men and took 10,000 prisoners; and at Cannae the number of Romans and allies he killed or captured perhaps reached 50,000. The devastation of individual communities throughout Italy must have been incomprehensible, and the Romans responded with a gold coinage meant to support their war effort both in a financial and a political sense.

The janiform head of the Dioscuri (Castor and Pollux) on the obverse no doubt was meant to recall the miraculous intervention of the saviour twins so long ago at the Battle of Lake Regillus. The reverses of the staters and half-staters offered here, both struck early in the struggle against Hannibal, c. 218-216 B.C., show an oath-taking scene in which two soldiers touch the tips of their swords to a pig held by an attendant. The man on the right, un-bearded, youthful and armoured, is a Roman, and the man on the left, bearded and without armour, represents one of his Italian allies.

The meaning of this scene is clear: Rome demonstrates to her allies that the war against Carthage is a cooperative effort. This was critically important because not only did Rome need this system of alliances to survive Hannibal's invasion, but it has often been suggested that Hannibal's true goal in invading Italy was not to capture the city of Rome, but to dismantle its alliances. As such, these gold coins should be regarded as historical documents of Rome's counterpoint to Hannibal's effort to undermine its emerging empire.



- 3 Half-stater circa 218-216, AV 3.41 g. Laureate Janiform head of the Dioscuri. Rev. Oath taking scene with two warriors, one Roman and the other representing the Italian allies, standing facing each other, holding spears and touching with their swords a pig held by a figure kneeling between them. In exergue, ROMA. Sydenham 70. Bahrfeldt 2 and pl. V, 14 (these dies). Crawford 28/2. Historia Numorum Italy 333. Treasures of Ancient Coinage, p. 64, 58 (this coin).

Extremely rare. Struck on an exceptionally large flan, light scratches,  
otherwise extremely fine

30'000

Ex Triton sale III, 1999, 807.



- 4 Quadrigatus, uncertain mint circa 225-214, AR 6.41 g. Laureate Janiform head of Dioscuri. Rev. Jupiter, holding sceptre and hurling thunderbolt, in fast quadriga r. driven by Victory; below, ROMA incuse in raised tablet. Sydenham 64. Crawford 30/1 and pl. VI, cf. 6-7.

Nick on chin, otherwise lightly toned and extremely fine

600

Privately purchased from Harlan J. Berk.



- 5 40 asses circa 211-207, AV 2.25 g. Helmeted head of Mars r.; behind, XXXX. Rev. Eagle standing r. on thunderbolt; below, ROMA. Sydenham 227. Bahrfeldt 5 and pl. II, 10 (these dies). Crawford 44/3. Treasures of Ancient Coinage, p. 66, 61 (this coin).

Extremely rare, only 11 specimens known of which less than five are in private hands.

Good extremely fine

40'000

Ex Triton sale III, 1999, 809.

When the Romans issued their second gold coinage in the war against Hannibal, they continued to make innovations to their monetary system that were borne of necessity. The first gold coinage had been issued c. 218-216 B.C., when Rome was pushed back on its heels after Hannibal's initial successes on the battlefield. Though the Carthaginian army was still a menacing threat in Italy when this new coinage was struck c. 211-207 B.C., the tide of the war had shifted. This coinage was issued from a position of greater strength than the first.

It is comprised of coins denominated at 60, 40 and 20 asses, and its martial nature is made clear with the designs – the helmeted head of the war-god Mars, and the eagle of the supreme god Jupiter, standing upon his thunderbolt. Various resources had been tapped to issue these coins, including special levies and loot from Syracuse, which fell to the Romans in 212. Meanwhile, in 211 the Romans had forced Capua into submission, thus denying Hannibal his main supply depot in Southern Italy. In that same year the Romans finally abandoned the didrachm ('quadrigatus') as their silver coin in favour of the lighter denarius, which would serve as Rome's principal coin for the next 450 years.

Unlike the first gold coinage, which would appear to have been struck in a single place, and perhaps on a single occasion, the second gold coinage was struck in much larger quantities and demonstrates a variety that suggests portions were struck at moving mints ranging as far afield as Etruria and Sicily. Beyond these final issues of the Second Punic War, the Romans struck no other gold until the Imperial period, beginning with aurei for Sulla in the late 80s B.C.





6

- 6 Bronze, Carthago Nova (under the Romans) after 209, 10.28 g. Beardless and bare male head l., bare (P. Cornelius Scipio?). Rev. Horse standing r.; palm-tree in the background. Carson and Sutherland, *Essays Mattingly*, p. 52, 7(p) and pl. III 7(p). De Guadan, *La Moneda Iberica*, 155. Villaronga, *Las monedas hispano-cartaginesas*, 282. Dark green patina and very fine 300

Privately purchased from Harlan J. Berk.



7

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- 7 The "Bellum Sociale". Denarius 90, mint moving with C. Papius, AR 3.88 g. MVTL EMPRATVR in *Oscan characters* Helmeted head of Italia l. Rev. Oath taking scene with two warriors standing facing each other, holding spears and touching with their swords a pig held by a figure kneeling between them. In exergue, C PAAP in *Oscan characters*. Sydenham 640. Campana 87. *Historia Numorum Italy* 428. Rare. Toned and good very fine 3'500

Privately purchased from Stack's.



8

9 1,5:1

9

- 8 *L. Titurius L.f. Sabinus*. Denarius 89, AR 4.08 g. SABIN Head of King Tatius r.; before chin, palm. Rev. Tarpeia standing facing between two soldiers who are about to kill her; in upper central field, star above crescent. In exergue, L-TITVRI. B. Tituria 4. Sydenham 699. Crawford 344/2b. Toned and about extremely fine 200

Privately purchased from CNG.

- 9 *Q. Pomponius Musa*. Denarius 66, AR 4.14 g. Q-POMPONI – MVSA Head of Apollo r., hair tied with band. Rev. HERCVLES – MVSARVM Hercules standing r., wearing lion skin and playing lyre; in lower field r., club. B. Pomponia 8. Sydenham 810. Crawford 410/1. Scarce. Toned and extremely fine 1'000

Privately purchased from Harlan J. Berk.



10

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- 10 *Faustus Cornelius Sulla*. Denarius 56, AR 4.00 g. FAVSTVS Diademed and draped bust of Diana r.; above, crescent and behind, *lituus*. Rev. FELIX Sulla seated l. between on l., Bocchus king of Mauretania, and on r., Jugurtha king of Numidia, both kneeling. B. Cornelia 59. Sydenham 879. Crawford 426/1. Rare. Minor weakness on obverse, otherwise extremely fine 1'000

Ex Vecchi sale 8, 1997, 196.



11



11

- 11 *Faustus Cornelius Sulla*. Denarius 56, AR 4.05 g. Laureate, diademed and draped bust of Venus r.; behind, sceptre. Above, S·C. Rev. Three trophies; on l, jug and *lituus* and on r., *lituus*. In exergue, monogram of FAVSTVS. B. Cornelia 63. Sydenham 884. Crawford 426/3.

Struck on a very broad flan on sound metal. Toned and with minor areas of weakness,  
otherwise extremely fine

400



12



- 12 *Q. Cassius Longinus*. Denarius 55, AR 3.88 g. Head of *Genius Populi Romani* r., with sceptre over shoulder. Rev. Eagle standing r. on thunderbolt, on either side, *lituus* and jug. Below, Q·CASSIVS. B. Cassia 7. Sydenham 916. Crawford 428/3.

Attractively toned and struck on a very broad flan. Virtually as struck and almost Fdc

500

Ex Tkalec sale 2000, 225.



13



- 13 *M. Junius Brutus*. Denarius 54, AR 3.84 g. BRVTVS Head of L. Junius Brutus r. Rev. AHALA Head of C. Servilius Ahala r. B. Junia 30 and Servilia 17. Sydenham 907. Crawford 433/2. Kent-Hirmer pl. 19, 71.

Iridescent tone and extremely fine

750

Ex NAC sale 11, 1998, 279.



14



- 14 *C. Coelius Calvus*. Denarius 51, AR 3.90 g. C·COEL·CALDVS Head of C. Coelius Calvus r.; below, COS and, behind, tablet inscribed L·D. Rev. CALDVS·IIIVIR Head of Sol r.; behind, oval shield decorated with thunderbolt; before, Macedonian shield. B. Coelia 4. Sydenham 891. Crawford 437/1a. Kent-Hirmer pl. 19, 75. Rare and in exceptional condition for the issue. Two superb portraits of exquisite style.

Virtually as struck and almost Fdc

3'000

Ex Triton sale I, 1997, 1200.





- 15 *P. Cornelius Lentulus Marcellinus*. Denarius 50, AR 3.97 g. MARCELLINVS Bare head of consul M. Claudius Marcellus r.; behind, *triskeles*. Rev. MARCELLVS – COS QVINC The consul carrying trophy in front of tetrastyle temple. B. Claudia 11 and Cornelia 69. Sydenham 1147. Crawford 439/1.  
Very rare. Unusually well-centred on a large flan and good extremely fine 3'000

Ex Sternberg XVI 1985, 221 and Triton I, 1997, 1201 sales. From the Goodman collection.



- 16 *Cn. Pompeius Magnus and Cn. Calpurnius Piso*. Denarius, mint moving with Pompey 49, AR 3.89 g. [CN-] PISO-PRO – Q Bearded head of Numa Pompilius r., wearing diadem inscribed NVMA. Rev. MAGNVS Prow r.; below, PRO-COS. B. Pompeia 8 and Calpurnia 30. C 4. Sydenham 1032. Sear Imperators 7. Crawford 446/1. Iridescent tone and a minor metal flaw on reverse, otherwise extremely fine 800

Ex CNG sale 46, 1998, 1088.



- 17 *L. Hostilius Saserna*. Denarius 48, AR 3.60 g. Bearded male head r.; behind, Gallic shield. Rev. L-HOSTILIVS Naked Gallic warrior in fast biga driven r. by charioteer, holding whip; below horses, SASERN. B. Hostilia 2. Sydenham 952. Sear Imperators 18. Crawford 448/2a.  
Rare. Struck on a very broad flan, toned and extremely fine 2'000

Ex Triton sale I, 1997, 1205.



- 18 *C. Vibius C.f. Cn. Pansa Caetronianus*. Denarius 48, AR 4.10 g. Mask of bearded Pan r.; below, PANSA. Rev. C-VIBIVS-C-F-C-N – IOVIS AXVR Laureate Jupiter seated l., holding patera and sceptre. B. Vibia 18. Sydenham 947. Sear Imperators 20. Crawford 449/1a. Toned and extremely fine 350

Ex NAC sale 11, 1998, 285.

- 19 *D. Junius Brutus Albinus*. Denarius 48, AR 3.67 g. A-POSTVMIVS – [COS] Bare head of A. Postumius r. Rev. ALBINVS / BRVTI-F within wreath of corn-ears. B. Postumia 13 and Junia 28. Sydenham 943. Sear Imperators 27. Crawford 450/3a. Toned and extremely fine 500

Privately purchased from Stack's.



20



20

- 20 *Q. Caecilius Metellus Pius Scipio*. Denarius, Africa 47-46, AR 4.11 g. Q·METEL Laureate head of Jupiter r.; below, PIVS. Rev. SCIPIO Elephant r.; in exergue, IMP. B. Caecilia 47. Sydenham 1046. Sear Imperators 45. Crawford 459/1. Toned and extremely fine 300

Privately purchased from CNG.



21



- 21 *Julius Caesar and A. Hirtius Praetor*. Aureus 46, AV 8.12 g. C CAESAR – COS TER Veiled head of Vesta r. Rev. A·HIRTIVS·P·R Lituus, jug and axe. Bahrfeldt 19. B. Julia 22 and Hirtia 1. C 2. Sydenham 1017. Sear Imperators 56. Calicó 36. Crawford 466/1.

Struck on an exceptionally broad flan and extremely fine

4'500

Privately purchased from Harlan J. Berk.



22



22

- 22 *Cn. Pompeius the Younger with M. Minatius Sabinus*. Denarius, Spain 46-45, AR 3.49 g. IMP – CN MAGN Head of Cn. Pompeius Magnus r. Rev. PR·Q Pompeian soldier between the personification of two Spanish cities, the one on the l. raising her r. hand to greet him and the one on the right kneeling to present him with shield; in exergue, M·MINAT / SABI. B. Minatia 3 and Pompeia 12. Sydenham 1037. C 9. T. V. Buttrey, *The Denarii of Cn. Pompeius Junior and M. Minatius Sabinus*, ANSMN 9, 1960, p. 77, type B and pl. VII, 1 / e. Crawford 470/1b.

Very rare. Dark tone somewhat porous, two scuffs on edge at five and eleven o'clock on obverse, otherwise extremely fine

3'500

Privately purchased from Harlan J. Berk.

Among the towering figures of the late Republic was Gnaeus Pompeius, better known as Pompey 'the Great', who by his mid-20s had already had earned his surname Magnus. Alongside his father Pompeius Strabo and later in alliance with the warlord Sulla, Pompey lived in the eye of the storm that challenged the authority of the Senate. Time and time again Pompey (like his father) defied the Senate's requests to disband his armies. He was a merciless commander, crushing remnants of the Marian party in North Africa, fighting the rebel Sertorius in Spain, crushing the slave-army of Spartacus in Southern Italy, cleansing the eastern Mediterranean of pirates, and delivering the final defeat to Rome's great enemy in Asia, Mithradates VI of Pontus. After his great successes in Asia, Pompey joined Crassus and Julius Caesar to form the First Triumvirate in 60 B.C., which remained intact until 53, when Crassus died in battle against the Parthians. Soon Pompey found himself allied with the Senate against Caesar, which resulted in Caesar crossing the Rubicon in 49, forcing Pompey and his allies to flee to Greece. In the following year their conflict shifted to Greek soil, at Pharsalus, where Pompey was defeated in the famous battle, after which he fled to Egypt and was swiftly murdered.



This rare denarius was struck by Pompey's eldest son, Pompey Junior, presumably at the Spanish mint of Corduba shortly before the Battle of Munda on March 17, 45. At this battle the Pompeians suffered another crushing defeat to Julius Caesar. With the possible exception of civic bronzes of Soli-Pompeipolis in Cilicia, no portrait of Pompey appears on coinage until after his death, thus making the series to which this coin belongs his first securely dateable portrait coins. The reverse is one of four similar types, all exceedingly rare, that symbolically depict the warm reception the Pompeian remnants received in Spain after fleeing their defeat to Caesar at Thapsus in North Africa. The portrait is of particular interest as it more or less equates Pompey with the famous Macedonian king Alexander, also surnamed 'the Great'. We recognize the upturned gaze, the crest of hair above his forehead as somewhat crude adoptions from the often-marvellous Hellenistic portraits of Alexander. Further to this point, the height of Pompey's career was the final defeat of Mithradates VI, a king who equated himself to Alexander the Great in his own coin portraits. The issuer of the coin, a Pompeian *proquaestor* M. Minatius Sabinus, is unknown except as *signator* of this coinage.



- 23 *L. Valerius Acisculus*. Denarius 45, AR 3.90 g. ACISCVLVS Head of Apollo r., hair tied with band; above, star and behind, *acisculus*. The whole within laurel-wreath. Rev. Europa seated on bull walking r.; in exergue, L-VALERIVS. B. Valeria 16. Sydenham 998a. Sear Imperators 90a. Crawford 474/1b.  
Toned and about extremely fine 400

Ex NAC sale 1, 1989, 729.



- 24 **Cleopatra VII and Ptolemy XV Caesarion**. Bronze, Paphos Cypri circa 47 BC, 15.14 g. Diademed bust of Cleopatra r., as Aphrodite, with Caesarion, as Eros, in her arms; sceptre at far shoulder. Rev. ΚΛΕΟΠΑΤΡΑΣ ΒΑΣΙΛΙΣΣΗΣ Two cornucopiae bound with fillet; in field r., KYTIP ligate. BMC 2. Svoronos 1874 and pl. LXII, 26. RPC 3901.9 (this coin).

Extremely rare and in exceptional condition for the issue. Minor corrosion on obverse, otherwise very fine / good very fine 3'000

Ex Sternberg sale X, 1981, 221.

Ptolemaic coinage is rife with dynastic content, and that of Cleopatra VII, the last of that empire's Greek monarchs, is no exception. This bronze has long captured the attention of scholars and collectors for its somewhat mysterious content. We may be sure that Cleopatra is represented by the Aphrodite-Venus bust on the obverse, but the identification of the Eros-Cupid must be inferred. The traditional (and current) view is that the infant is Ptolemy XV "Caesarion", the son who Cleopatra bore Julius Caesar in the summer of 47 B.C.

Cleopatra's association with Aphrodite was well known, so her appearance here in the guise of the goddess comes as no surprise; further, the island of Cyprus (identified by the monogram on the reverse) is appropriate as the location of the mint since there was a major temple to Aphrodite at Paphos and it was Caesar who had given Cyprus to Cleopatra in 48 B.C., the year before Caesarion was born. Thus, the production of this coinage on Cyprus in 47 B.C. in celebration of Caesarion's birth seems correct.

The boy, familiarly known as 'Caesarion' ('son of Caesar') or 'Ptolemy XV Caesar', was commonly named in hieroglyphic titular as 'Ptolemaios named Caesar', though the demotic Serapeum stele names him 'pharaoh Caesar'. What becomes clear from the various forms of his name is that Cleopatra was earmarking her first son as a dual heir to ruler-ship in Rome and Egypt – a fate he may have enjoyed had Caesar lived longer. Instead, Cleopatra departed Rome after Caesar's murder, before Caesarion was legally confirmed as Caesar's male heir. Paradoxically that status was assumed by Octavian, the eventual murderer of Caesarion.

The only other candidates for the child on this coin are Cleopatra's two sons by Mark Antony – Alexander Helios, born in 40 B.C., and Ptolemy Philadelphus, born in 36 B.C. But because the coin bears no date, the case for either of them would be difficult to prove, since it is unlikely that either of these boys would have taken supremacy over Caesar's son in the dynastic arrangement, even though Antony and Cleopatra were then husband and wife.

Furthering Caesarion's case is the fact that in 34 B.C., when Antony was in Alexandria celebrating his 'victory' in Armenia, Caesarion was honoured above Antony's two sons in the 'Donations of Alexandria': he received the title 'King of Kings' (*rex regum*) and was recognized as heir to Julius Caesar; by comparison, Alexander Helios and Ptolemy Philadelphos each received the title 'King', which was attached to specific territories. The argument is stronger still if one accepts Morkholm's suggestion in *ANS Museum Notes* 20 (1975) that dual-dated billon tetradrachms of Cleopatra bear the regnal dates of both Cleopatra and Caesarion, since that would support the idea that he was Cleopatra's principal heir until the final days of their lives.



25



- 25 *Julius Caesar and L. Aemilius Buca.* Denarius 44, AR 4.00 g. CAESAR DICT – PERPETVO Wreathed head of Caesar r. Rev. L·BVCA *Fasces* and caduceus in saltire, in field l., axe and in field r., globe. Above, clasped hands. B. Julia 37 and Aemilia 17. C 25. Sydenham 1063. Sear Imperators 103. Crawford 480/6.

Rare and among the finest specimens known. Unusually well-centred on sound metal with a superb portrait. Insignificant area of weakness on obverse, otherwise virtually Fdc 8'000

Ex NAC sale 10, 1997, 545.



26



- 26 *Julius Caesar and L. Aemilius Buca.* Denarius 44, AR 4.00 g. CAESAR DICT – PERPETVO Wreathed head of Caesar r. Rev. L·BVCA *Fasces* and caduceus in saltire, in field l., axe and in field r., globe. Above, clasped hands. B. Julia 37 and Aemilia 17. C 25. Sydenham 1063. Sear Imperators 103. Crawford 480/6.

Rare. Toned and extremely fine 5'500

Privately purchased from Harlan J. Berk.



27



- 27 *Sextus Pompeius and Q. Nasidius.* Denarius, mint moving with Sextus Pompeius 44-43, AR 4.03 g. NEPTVNI Head of Cn. Pompeius Magnus r.; below head, dolphin and in field r., trident. Rev. Galley sailing r.; in field l., star. Below, Q·NASIDIVS. B. Pompeia 28 and Nasidia 1. C 20. Sydenham 1350. Sear Imperators 235. Crawford 483/2.

Very rare. Exceptionally well-struck on a very large flan with a pleasant iridescent tone.

A light graffito on obverse and almost invisible traces of over-striking on reverse, otherwise good extremely fine 7'000

Privately purchased from Harlan J. Berk.



28



28

- 28 *Caius Antonius*. Denarius, mint moving with C. Antonius 43, AR 3.92 g. C ANTONIVS·M·F – PRO·COS Draped female bust r., wearing *causia*. Rev. Two *cululli* and axe; below, PONTIFEX. B. Antonia 148. C 1. Sydenham 1286. Sear Imperators 141. Kent-Hirmer pl. 30, 104. Crawford 484/1. Kent-Hirmer pl. 30, 104.

Extremely rare. Lightly toned, minor nick in the hair on the obverse and a flan crack at seven o'clock on reverse, otherwise good very fine 12'000

Ex Dura-Sambon April 1881, Borghesi collection 96; M&M 17, 1957, 349 and Lanz 88, 1998, Benz, 812 sales.

Caius Antonius had long been active in Caesarean politics, and he became deeply entrenched in the years 44 to 42 B.C. In 44 he was elected to the priestly college of the pontifices through the efforts of Julius Caesar, and after the dictator's murder he worked tirelessly to secure his brother Marc Antony's authority in Rome. Though he comes across as an unfortunate soul, Caius must have been ambitious, for he did not reject his brother's effort to get him appointed governor of Macedon late in November, 44 B.C. – an act that amounted to a direct challenge to Brutus, who already occupied the region.

Brutus defended Macedon by blockading Caius at the port of Apollonia in March, 43. He was able to convince Caius' armies at Dyrrhachium and Apollonia to desert to his side, and through vigorous actions he was able to keep Caius at bay until he surrendered. The worst was yet to come, though. As tensions continued to rise between the two factions, the Caesareans executed the orator Cicero. This silenced one of the great, outspoken voices against the Caesareans, but it seemed to have a direct response in the execution of Caius Antonius, who was still in captivity at that time.

Caius' death not only sent a message to the supporters of Antony and Octavian, but it must have assuaged Marcus Tullius Cicero, the son of the orator, who had fought valiantly for Brutus during the siege of Caius' armies in Apollonia. Beyond these historical accounts, little remains to testify to the life of Caius, except this small issue of denarii, presumably struck in 43 B.C. at a mint traveling with him in Illyricum.



29



- 29 *L. Cestius and C. Norbanus*. Aureus January-April 43, AV 8.02 g. Draped bust of Africa r., wearing elephant-skin headdress. Rev. L·CESTIVS / EX·S·C – P R Curule chair with legs decorated with eagles, on top, two snakes facing each other; in exergue, C·NORBA. Bahrfeldt 25 and pl. IV, 19 (these dies). B. Cestia 2 and Norbana 4. Sydenham 1154. Sear Imperators 195a. Calicó 4. Crawford 491/1b.

An extremely rare variety. Minor area weakness on reverse, otherwise good extremely fine 8'000

Ex Triton sale I, 1997, 1249.



30



- 30 *L. Livineius Regulus*. Denarius 42, AR 3.77 g. Head of Livineius Regulus r. Rev. L·LIVINEIVS Curule chair; on either side, three *fasces*. In exergue, REGVLVS. B. Livineia 11. Sydenham 1110. Sear Imperators 177. Crawford 494/28.

Toned and extremely fine 800

Ex Triton sale I, 1997, 1213.





31

- 31 *Marcus Antonius and C. Vibius Varus*. Denarius 42, AR 3.60 g. Bare head of M. Antony r. Rev. C VIBIVS – VARVS Fortuna standing l., holding Victory in r. hand and cornucopiae in l. B. Antonia 26 and Vibia 29. C 5. Sydenham 1144. Sear Imperators 149. Crawford 494/32.

Rare. A superb portrait with an old cabinet tone and extremely fine

8'000

Ex M&M 7, 1948, 517; M&M 19, 1959, 161 and Leu 71, 1997, 263 sales. From the Gotha collection.



32

- 32 *Marcus Antonius and C. Vibius Varus*. Denarius 42, AR 4.15 g. Bare head of M. Antony r. Rev. C VIBIVS – VARVS Fortuna standing l., holding Victory in r. hand and cornucopiae in l. B. Antonia 26 and Vibia 29. C 5. Sydenham 1144. Sear Imperators 149. Crawford 494/32.

Rare. A very appealing portrait struck on sound metal. Lightly toned, slightly off-centre on reverse, otherwise almost Fdc

6'000

Ex Triton sale VI, 2003, 789 (illustrated on the back cover).



33

- 33 *C. Cassius and Lentulus Spinther*. Denarius, mint moving with Brutus and Cassius 43-42, AR 3.95 g. C-CASSI-IMP – LEIBERTAS Diademed head of Libertas r. Rev. Jug and *lituus*; below, LENTVLVS / SPINT. B. Cassia 16 and Cornelia 75. C 4. Sydenham 1307. Sear Imperators 221. Crawford 500/3.

Lightly toned and extremely fine

1'000

Privately purchased from Harlan J. Berk.



34

- 34 *M. Junius Brutus with Cornelius Lentulus Spinther*. Aureus, mint moving with Brutus 43-42, AV 8.01 g. Axe, *culullus* and knife; below, BRVTVS. Rev. Jug and *lituus*; below, LENTVLVS / SPINT. Bahrfeldt 61.3 and pl. VII, 11 (this coin). B. Junia 40 and Cornelia 70. C –. Sydenham 1309. Sear Imperators 197. Calicó 59a (this coin). Crawford 500/6. Biaggi 36 (this coin).

Exceedingly rare, the only specimen in private hands of only 5 known. Several scratches and nicks in fields and on the edge, otherwise very fine

15'000

Ex Sotheby's 19-20 June 1991, Nelson Bunker Hunt part II, 670 and Triton III, 1999, 841 sales. From the St. Florian collection.



- 35 *M. Junius Brutus with Cornelius Lentulus Spinther.* Denarius, mint moving with Brutus 43-42, AR 3.67 g. Axe, *culullus* and knife; below, BRVTVS. Rev. Jug and *lituus*; below, LENTVLVS / SPINT. B. Junia 41 and Cornelia 76. C 6 Sydenham 1310. Sear Imperators 198. Crawford 500/7.  
Surface somewhat porous, otherwise toned and good very fine 800  
Privately purchased from Stack's.



- 36 *Q. Caepio (M. Junius Brutus).* Denarius, mint moving with Brutus 43-42, AR 3.90 g. LEIBERTAS Head of Libertas r. Rev. CAEPIO·BRVTVS·PRO·COS *Plectrum*, lyre and laurel-branch tied with fillet. B. Junia 34. Sydenham 1287. Sear Imperators 199. Crawford 501/1.  
Rare. Struck on a very broad flan, attractively toned and about extremely fine 1'200  
Ex SKA Bern sale April 1984, 427.



- 37 *Q. Caepio Brutus and L. Sestius Pro. Q.* Denarius, mint moving with Brutus 43-42, AR 3.85 g. L·SESTI PRO Q Veiled and draped bust Libertas r. Rev. Q·CAEPIO BRVTVS PRO COS Tripod between axe and *simpulum*. B. Junia 37. C 11. Sydenham 1290. Sear Imperators 201. Crawford 502/2.  
Rare. Toned and about extremely fine 1'000  
Ex CNG sale 41, 1997, 1671.



- 38 *Q. Caepio Brutus and C. Flavius Hemicillus.* Denarius, mint moving with Brutus 43-42, AR 3.83 g. C·FLAV·HEMIC·LEG·PRO·PR Draped bust of Apollo r.; before, lyre. Rev. Q·CAEP - BRVT - IMP Victory standing l., holding branch and crowning trophy. B. Junia 49 and Flavia 1. C 7. Sydenham 1294. Sear Imperators 205. Crawford 504/1.  
Very rare and unusually complete for the issue. Toned and very fine 1'000  
Privately purchased from Harlan J. Berk.





39

- 39 *M. Junius Brutus and Pedanius Costa.* Denarius, mint moving with Brutus 43-42, AR 3.92 g. LEG – COSTA Laureate head of Apollo r. Rev. IMP – BRVTVS Trophy. B. Junia 43 and Pedania 2. C 4. Sydenham 1296. Sear Imperators 209. Crawford 506/2. Toned and good extremely fine 1'500  
Ex Superior 7 June 1987, 432A; Leu 57, 1993, Levy collection, 187 and M&M 86, 1998, 131 sales.



40

40

- 40 *Marcus Junius Brutus with Casca Longus.* Aureus, mint moving with Brutus in the East 43-42 BC, AV 7.60 g. BRVTVS – IMP Bare head of Brutus r. within laurel wreath. Rev. CASCA – LONGVS Trophy, with curved sword and two spears in l. hand and figure-of-eight shield in r., mounted on a post set on a base formed by two prows back to back. Two shields are placed on the front of the prows and a sword with square handle extends to r. In inner field l., L. Bahrfeldt 65b. B. Junia 46 and Servilia 37. Sydenham 1297. C 14 var. Sear Imperator 211. Calicó 56. Crawford 507/1b  
Extremely rare and an issue of great historical interest and fascination. Fine 15'000  
Privately purchased from Harlan J. Berk.

Coins with the portrait of Brutus are among the most desired of all objects from the Roman world. Here we have a remarkable aureus with a realistic portrait of the conflicted nobleman who forged the plot to murder Julius Caesar, and whose legacy is still subject open to a wide range of interpretations.

The fact that Brutus placed his own portrait on coinage is clear testimony to his confusion about his principles and his mission, for it contradicts some of the lofty Republican sentiments that he proclaimed as a defence for his murder of Caesar. When Brutus came to lead his own political movement he, too, behaved as a despot, and like Caesar before him, he succumbed to the temptation to place his image on circulating coins.

Cassius, his principal ally, did not follow suit. This is a double-edged sword: though we may admire the nobility of Cassius' restraint, it is a great loss that no coin portraits of him exist. This deprives us not only of an assured image from coinage, but it means we are unable to assign to him any un-inscribed portraits in other media, such as marble or gemstone.

As with all coins that Brutus produced as Imperator, this aureus was probably struck in the late summer or in the fall of 42 B.C., not long before he and Cassius were defeated at Philippi by Mark Antony and Octavian. Since these Republican warlords were operating in the eastern Mediterranean, a host of mints in Asia Minor and Greece emerge as possibilities, though we may best describe them as products of "moving mints" that accompanied the imperators and their vast armies.

Brutus struck two issues of aurei with his portrait. We are fortunate that this issue of Servilius Casca offers a sober and realistic image, especially in comparison with his other aurei, struck by the legate Pedanius Costa, which bear what Sheldon Nodelman rightly describes as a portrait of "neoclassic" style.

The features of Brutus on this piece are fully developed, and there is no attempt to portray youthfully this noble Roman, who was probably forty-three at the time. In that respect, these aurei may offer the most truthful depiction of Brutus, perhaps eclipsing the very best portraits on the Eid Mar coinage.



41

- 41 *M. Junius Brutus and Casca Longus.* Denarius, mint moving with Brutus 43-42, AR 4.02 g. CASCA – LONGVS Wreathed head of Neptune r.; below, trident. Rev. BRVTVS IMP Victory walking r. on broken sceptre, holding palm-branch over l. shoulder and broken diadem with both hands. B. Junia 44 and Servilia 35. C 3. Sydenham 1298. Sear Imperators 212. Crawford 507/2. Toned and extremely fine 1'500  
Privately purchased from Harlan J. Berk.



42

- 42 *M. Junius Brutus with L. Plaetorius Caestianus.* Aureus, mint moving with Brutus in Northern Greece 43-42, AV 7.84 g. BRVT IMP – L·PLAET·CEST Bare head of M. Junius Brutus r. Rev. Pileus between two daggers; below, EID·MAR. Sydenham –. B. –. Sear Imperators 215. H. Cahn, *Actes du Congrès Internationale de Numismatique*, Paris 1953, p. 213 (this coin) = H. Cahn, *Q. Tic* 18, 1989, 24a (this coin). Calicò 58 (this coin). Crawford –. Biaggi 39 (this coin)

Of the highest rarity, only two specimens known. A coin of tremendous fascination and historical importance, which has been debated for decades among scholars.

Scratch on reverse field and pierced at twelve o'clock, otherwise very fine

100'000

Ex NAC sale 27, 2004, 282. From the Biaggi collection.

Perhaps no coin of antiquity is as familiar, or as important, as the 'eid mar' issue of Brutus: its dagger-flanked liberty cap and explicit inscription are a simple and direct monument of one of the great moments in western history. So remarkable is the type that it elicited commentary from an ancient historian Dio Cassius (XLVII.25). The murder of the dictator Julius Caesar in the Senate House on the Ides of March, 44 B.C., is one of the major turning points in western history. It is impossible to know how history would have changed had Caesar not been murdered on that day, but the prospect certainly taxes one's imagination.

The designs are worth visiting in detail. The reverse testifies to the murder of Caesar by naming the date, by showing daggers as the instruments of delivery, and by showcasing the *pileus*, or freedman's cap, as the fruit of the assassins' undertaking. Though dozens of men were involved in the plot against Caesar, all are represented by only two daggers – a clear allusion to Brutus and Cassius as leaders of the coup and, subsequently, of the armed opposition to Antony and Octavian. Caesar was a populist, and an opportunist, bent upon dismantling the traditional arrangement of senatorial authority, which was based on the concentration of power within the hands of the ancient and elite families. In the minds of Brutus and his fellow conspirators, it was a struggle to maintain their traditional hold on power, and with that aim they struck down Caesar. This class struggle was couched in the terms of the ancient form of Republican government, and of Rome's hatred for kings and autocrats; thus it comes as no surprise that the two daggers – indeed the two leaders Brutus and Cassius – follow the twin-symmetry of the two consuls, and even of Castor and Pollux, the mythical saviours of Rome.

The portrait is also of great interest and importance. The only securely identifiable portraits of Brutus occur on coins naming him imperator: the 'eid mar' denarii of Plaetorius Cestianus and the aurei of Servilius Casca and Pedanius Costa. Indeed, all other portraits on coins or other media are identified based upon these three issues, inscribed BRVTVS IMP on the aurei, and BRVT IMP on the denarii. Careful study has been made of the 'eid mar' series from the numismatic perspective by H. A. Cahn, and from the art-historical view by S. Nodelman. The latter has convincingly divided Brutus' inscribed coin portraits into three main categories: a 'baroque' style portrait on the aurei of his co-conspirator Casca, a 'neoclassical' style on the aurei of his *legatus* Costa, and a 'realistic' style on the 'eid mar' of Cestianus. Nodelman describes the 'eid mar' portraits as "the soberest and most precise" of all. Furthermore, he divides the 'eid mar' portraits into two distinct categories – 'plastic' and 'linear' – and suggests both were derived from the same sculptural prototype. The portrait on this particular coin belongs to Nodelman's 'plastic' group, as it perfectly exemplifies the "stability and simplicity of shape" that characterize this category.



- 43 *Sextus Pompeius*. Aureus, Sicily 42-40, AV 8.13 g. MAG·PIVS· – IMP·ITER. Bearded and bare head of Sextus Pompeius r.; the whole within oak-wreath. Rev. [PRAEF] Heads of Cn. Pompeius Magnus, on l., and Cn. Pompeius Junior, on r., facing each other; at sides, *lituus* and tripod. Below, CLAS·ET·ORAE / MARIT·EX·S·C. Bahrfeldt 87. C 1. B. Pompeia 24. Sydenham 1346. Sear Imperators 332. Calicò 71a. Crawford 511/1. Kent-Hirmer pl. 27 and 28, 102.

Very rare. An appealing specimen with three handsome portraits, reverse slightly off-centre and an insignificant area of weakness on Pompeius Junior head, otherwise extremely fine

40'000

Ex Ars Classica XVII, 1934, 680, Stack's 29 November 1990, Whitney, 12 and Stack's 3 December 1996, Michel. F. Price collection, 96 (illustrated on the cover page) sales.

Sextus Pompey was the first Roman to use dynastic imagery on coinage. This crucial step was taken in an age when the senate and traditions were losing ground to the cult of personality. The careers of the recent warlords Marius, Sulla, Crassus, Caesar, and Sextus' own father, Pompey Magnus, had benefited disproportionately from the strength of their charisma.

In 42 B.C., when aurei of this type originally were struck, Antony, Octavian, Lepidus, Brutus, Cassius, and Sextus Pompey all were fighting for supremacy. Thus, this issue sets an enormously important precedent with Sextus honouring his family in so complete a manner. He and his brother Cnaeus earlier had initiated that practice by portraying their deceased father on denarii as early as 45-44 B.C., but here Sextus takes it a step further by portraying himself with his deceased brother and father. The issue amounts to an exhibition of his pedigree, as well as a nostalgic call to arm for all who had thus far served the Pompeian cause.

Both Antony and Octavian made use of the coinage to advertise their relationship with the murdered Julius Caesar, a publicity war that was won by Caesar's nephew and heir, Octavian. But Antony took the practice to a level even beyond Sextus Pompey by representing living relatives on his coinage. Lacking a pedigree that was comparable with Octavian or Sextus Pompey, Antony pursued the next best option by promoting his active dynasty, for the coins bore portraits of his brother, his son, and perhaps three of his four wives.

On this aureus we find the only coin portrait of Sextus Pompey; it is shown within an oak wreath, traditionally an award for those who had saved the life of a Roman citizen, which must relate to the many lives he saved by taking in political refugees who escaped the Caesarean proscriptions. On the reverse the portraits of Pompey Magnus and Cnaeus Pompey are flanked by priestly objects, a *lituus* and a tripod, which represent the priesthoods to which they had been appointed.



- 44 *Sextus Pompeius*. Denarius, Sicily 42-40, AR 3.91 g. MAG·PIVS – IMP·ITER. Galley with *aquila* on prow and sceptre tied with fillet on stern; in the background, *pharus* of Messana surmounted by statue of Neptune, holding trident and rudder, placing l. foot on prow. Rev. [PRAEF·CLAS·ET·ORAE·MARIT·EX·S·C·] The monster Scylla wielding rudder with both hands. B. Pompeia 23. C 4. Sydenham 1348. Sear Imperators 335. Crawford 511/4a. Rare. Struck on a narrow flan, otherwise toned and extremely fine

1'200

Privately purchased from Freeman & Sear.





- 45 *C. Numonius Vaala*. Denarius 41, AR 3.81 g. C·NVMONIVS – VAALA Male head r. Rev. Soldier rushing l., attacking wall defended by two soldiers; in exergue, VAALA. B. Numonia 2. Sydenham 1087. Sear Imperators 322. Crawford 514/2.

Very rare and among the finest specimen known of this difficult issue. A magnificent portrait struck on a very broad flan, toned and good extremely fine

12'000

Ex Triton sale VI, 2003, 792.



- 46 *L. Servius Rufus*. Denarius 41, AR 3.59 g. L·SERVIVS – RVFVS Male head (Brutus) r. Rev. Dioscuri standing facing, both holding spears and with swords hanging from waist. B. Sulpicia 10. Sydenham 1082. Sear Imperators 324. Crawford 515/2.

Very rare. Unusually struck on sound metal, minor areas of weakness, otherwise toned and good very fine

2'000

Privately purchased from Harlan J. Berk.



- 47 *Marcus Antonius and Lucius Antonius with M. Cocceius Nerva*. Aureus, mint moving with M. Antonius in the East 41 BC, AV 7.92 g. M·ANT·IMP·AVG VIR·R·P C·M·NERVA PRO Q·P Bare head of Marcus Antonius r. Rev. L·ANTONIVS COS Bare head of Lucius Antonius r. Bahrfeldt 80 var. (III VIR). Sydenham 1184 var. (III VIR). C 2 var. (III VIR). Sear Imperators 245a. Calicó 111. Crawford 517/4b.

An exceedingly rare variety, only five specimens known, of an extremely rare issue.

Two magnificent portraits of fine style struck on a large flan, about extremely fine

45'000

Ex Hess-Leu 41, 1969, 62; M&M 52, 1975, 502; Leu 48, 1989, 303; Sotheby's Zurich 26 October 1993, 89 and NAC 8, 1997, 555 sales.

This aureus depicts the bare heads of Marc Antony and his youngest brother Lucius Antony. The family resemblance is uncanny, and one wonders if they truly looked this much alike, or if it is another case of portrait fusion, much like we observe with the dual-portrait billon tetradrachms of Antioch on which the face of the Egyptian queen Cleopatra VII adopts the square dimensions of Mark Antony. When Antony fled Rome to separate himself from Octavian and to take up his governorship in Gaul, Lucius accompanied him, and suffered equally from the siege of Mutina. This coin, however, was struck in a later period, when Lucius had for a second time taken up arms against Octavian in the west. Marc Antony was already in the east, and that is the region from which this coinage emanates. Since Lucius lost the 'Perusine War' he waged against Octavian, and subsequently was appointed to an office in Spain, where he died, it is likely that he never even saw one of his portrait coins.

Crawford has "misgivings", yet in a coinage riddled with cacography, a simple scribal error as here is almost predictable. The die-engraver, instead of mindlessly copying his model, paused to think about what he was doing and started to make AVGVR when he returned to his senses he was obliged to continue as AVGVIR, omitting III for lack of space. The early imperial bronze coinage abounds in such errors.



- 48 *Marcus Antonius, Lucius Antonius and L. Cocceius Nerva.* Denarius, mint moving with Mark Antony 41, AR 3.79 g. M·ANT·IMP·AVG III VIR·R·P·C·M NERVA PROQ·P Bare head of Mark Anthony r. Rev. L·ANTONIVS COS Bare head of Lucius Antonius r. B. Antonia 48 and Cocceia 2. C 2. Sydenham 1185. Sear Imperators 246. Crawford 517/5a. Very rare. Toned and good very fine 2'000  
Privately purchased from Harlan J. Berk.



- 49 *Cn. Domitius Ahenobarbus.* Denarius, mint moving with Cn. Domitius Ahenobarbus 41-40, AR 3.69 g. AHENOBAR Male head r., slightly bearded. Rev. CN DOMITIVS IMP Trophy with two spears and shield standing facing on prow r. B. Domitia 21. Sydenham 1177. Sear Imperators 339. Crawford 519/2. Very rare. A bold portrait well struck on sound metal and extremely fine 6'000  
Privately purchased from Harlan J. Berk.

Gnaeus Domitius Ahenobarbus ('bronze beard') was well acquainted with the risks and rewards that faced noblemen in times of civil war, for his father Lucius had opposed the First Triumvirate and paid for it with his life at the Battle of Pharsalus in 48 B.C.

Ahenobarbus was present at Pharsalus, but unlike his father he survived and was pardoned by Julius Caesar. The self-serving purpose of Caesar's mercy did not fool him, and after Caesar was struck down on the Ides of March, he fled to Macedon with Brutus. When he was named in Octavian's proscriptions of 43 B.C. Ahenobarbus had little option but to cast his lot with the cause of Brutus and Cassius.

Ahenobarbus patrolled the Adriatic for the Republicans, and together with Murcus, the naval commander of Cassius, he defeated the Caesarean Calvinus in a sea battle. For this critical victory, which prevented additional supplies and men from reaching the main forces of Antony and Octavian in Illyria, Ahenobarbus was hailed Imperator. Since this coin bears the inscription IMP we must date it to soon after that event at the earliest.

After Brutus and Cassius were defeated at Philippi in October, 42 B.C., Ahenobarbus patrolled the seas until 40 B.C., when the political tide shifted yet again, and he allied himself with Marc Antony just when war between Antony and Octavian seemed imminent. The Treaty of Brundisium restored peace, Ahenobarbus was made governor of Bithynia and then witnessed Antony's disastrous campaign against the Parthians in 36 B.C., and in the following year helped capture the renegade Sextus Pompey.

Having thus far survived the civil war, Ahenobarbus was returned to Rome to assume the consulship in 32 B.C. However, the inevitable showdown between Antony and Octavian began when Octavian marched on Rome and forced the consuls Ahenobarbus and Sosius to flee to the East along with some 300 senators who opposed Octavian. By this stage of his life Ahenobarbus' health was suffering and he was not enthusiastic about throwing his lot in with Cleopatra, so he defected to Octavian just before the battle of Actium took place on September 2, 31 B.C. He did not long survive, dying of natural causes late in 31, or early in 30 B.C.



- 50 *Fulvia.* Bronze, Eumeneia Phrygiae 41-40, 6.67 g. Draped bust of Fulvia as Nike r. Rev. ΦΟΥΛΑΟΥΙΑΝΟΝ - ΖΜΕΡΤΡΙΓΙΟΣ - ΦΙΛΑΝΙΔΟΥ Athena advancing l., holding spear and shield. BMC 20. FITA p. 350 and pl. 11, 52. RPC 3139. Rare. Dark tone and very fine 500  
Privately purchased from Harlan J. Berk.



51



51

- 51 *Q. Labienus Parthicus*. Denarius, mint moving with Labienus in Asia Minor 40, AR 3.81 g. Q LABIENVS – PARTHICVS IMP Bare head of Labienus r. Rev. Parthian horse r., with bridle and saddle, to which bow-case and quiver are attached. B. Atia 3. Sydenham 1357. Sear Imperators 341. C 2. C. Hersh, SNR 59, 3b and pl. 4, A/3 (this coin). Crawford 524/2. Very rare. Toned and very fine / about very fine 7'000

Ex Rollin & Feuadent 7 May 1888, De Quelen, 505; Cahn-Hess 17 July 1933, Haeblerlin, 2009; CNG-NAC 40, 1996, 1314 sales. From the James Fox collection.



52



- 52 *Divus Julius and Q. Voconius Vitulus*. Denarius 40 or later, AR 4.04 g. DIVI·IVLI Laureate head of Julius Caesar r.; behind, lituus. Rev. Q.VOCONIVS Calf l.; in exergue, VITVLVS. B. Julia 122 and Voconia 2. Sydenham 1132. C 46. Sear Imperators 329. Crawford 526/2.

Rare. Struck on a very broad flan, toned and about extremely fine

5'000

Ex NAC sale 15, 1999, 227.



53



- 53 *Marcus Antonius*. Cistophoric Tetradrachm, Ephesus (?) 39, AR 12.02 g. M·ANTONIVS·IMP·COS·DESIG·ITER ET·TERT Ivy-wreathed head r.; below, lituus. The whole within ivy-wreath. Rev. III·VIR – R·P·C· Head of Octavia r. on *cista mystica* between two interlaced snakes with heads erect. B. Antonia 60. C 2. Sydenham 1197. RPC 2201.

A bold portrait, attractively toned and about extremely fine

2'000

Privately purchased from CNG.





- 54 *Cn. Domitius Calvinus*. Denarius, Osca 39, AR 4.27 g. OSCA Head of Hercules, r. Rev. DOM·COS·ITER·IMP *Simpulum, aspergillum, axe and apex*. Sydenham 1358. Burgos 1509. Sear Imperators 342. Crawford 532/1. Good extremely fine 2'500  
Ex CNG sale 42, 1997, 756.



- 55 *Cleopatra VII and Marcus Antonius*. Tetradrachm, Antiochia ad Orontem Syriae secondary mint (?) circa 36, AR 15.22 g. ΚΛΕΟΠΑΤΡΑ ΘΕΑ ΝΕΩΤΕΡΑ Diademed bust of Cleopatra r. Rev. ΑΝΤΩΝΟΝ ΑΥΤΟΚΡΑΤΩΡ ΤΡΙΩΝ ΑΝΔΡΩΝ Bare head of Mark Antony r. C 2. BMC 53. RPC 4094. Prieur 27. Butcher, *Coinage in Roman Syria* p. 57, fig. 8.1. Very rare. Two magnificent portraits, surface somewhat porous, otherwise about extremely fine / very fine 18'000  
Ex NAC sale 11, 1998, 335.

As the struggle between Mark Antony and Octavian dragged on in the 30s B.C., the geographical and political lines became ever more defined. Antony had become entrenched in the Eastern Mediterranean, and in doing so had allied himself with Cleopatra VII, queen of Egypt, whose original supporter in Rome, Julius Caesar, had been murdered years before. She had his son, Caesarion, at her side, but she needed an ally like Antony if she hoped to preserve Egypt from the ever-widening grasp of Rome. Importantly, Antony was easier to manipulate than Octavian, who had no sympathy for Cleopatra's motives.

Though this woman of blinding intellect may have found her marriage to Antony a degrading experience, personally, she was crafty enough to realize it was her only chance at survival. Hence, she was probably eager to issue dual-portrait coins, such as the billon tetradrachm offered here. The level of concession is clear, especially on this example: Cleopatra's portrait has taken on the facial features of Antony in very strong way, yet she retains for herself the position of dominance by placing her portrait on the obverse. Little more indication is necessary to recognize that Cleopatra had effectively dominated her husband, the Roman warlord Antony.

The date and mint of these coins is uncertain, as the coins themselves provide no substantial clue. They typically are described as having been struck at Antioch, though there is good reason to believe that they were produced further south, in Cleopatra's Phoenician territory. The date c. 36 B.C. has been suggested, and is generally believed appropriate. If so, we might see this coinage as supporting Antony's invasion of Parthia – a colossal failure that cost the lives of many thousands of Roman soldiers.



- 56 *Marcus Antonius and Cleopatra*. Denarius, mint moving with M. Antony 32, AR 3.59 g. CLEOPATRAE ·REGINAE ·REGVM· FILIORVM·REGVM Draped and diademed bust of Cleopatra r. Rev. ANTONI·ARMENIA·DEVICTA Head of M. Antony r.; behind, Armenian tiara. B. Antonia 95. Sydenham 1210. C 1. Sear Imperators 345. Butcher, *Coinage in Roman Syria* p. 57, fig. 8.2. Crawford 543/1. Rare and in unusually good condition for the issue. Minor mark on obverse cheek and area of weakness on reverse, otherwise about extremely fine 6'500  
Ex Kunst und Munzen 1970, 102 and Superior 8-9 December 1995, 872 sales.



57

- 57 *Marcus Antonius*. Denarius, mint moving with Mark Antony (Patrae ?) 32-31, AR 3.54 g. ANT AVG - III-VIR-R-P-C Galley r., with sceptre tied with fillet on prow. Rev. LEG - IV *Aquila* between two standards. B. Antonia 108. C 30. Sydenham 1219. Sear Imperators 352. Crawford 544/17.  
Obverse slightly off-centre, otherwise good extremely fine 500

Ex CNG sale 39, 1996, 1256.



58

- 58 *Marcus Antonius*. Denarius, mint moving with Mark Antony (Patrae ?) 32-31, AR 3.65 g. ANT AVG - III-VIR-R-P-C Galley r., with sceptre tied with fillet on prow. Rev. LEG - VI *Aquila* between two standards. B. Antonia 111. C 33. Sydenham 1223. Sear Imperators 356. Crawford 544/19.  
Toned and about extremely fine / good very fine 500

Ex CNG-NAC sale 40, 1996, 1324. From the James Fox collection



59

- 59 *Marcus Antonius*. Denarius, mint moving with Mark Antony (Patrae ?) 32-31, AR 3.65 g. ANT AVG - III-VIR-R-P-C Galley r., with sceptre tied with fillet on prow. Rev. LEG - IIX *Aquila* between two standards. B. Antonia -, C -. Sydenham -. Seaby 35a. Sear Imperators 358 note. Crawford 544/21.  
Of the highest rarity, apparently only the second specimen known. Metal somewhat porous, otherwise about extremely fine 2'500

Privately purchased from Harlan J. Berk.

Mark Antony struck his 'legionary' coinage in vast quantities as he and his wife, the Egyptian queen Cleopatra VII, prepared for war with Octavian and his commander Marcus Agrippa. In the end, their efforts were futile: Antony and Cleopatra fled the battle at Actium on September 2, 31 B.C. once they realized they would not win the day. Antony was murdered when he disembarked at Alexandria and Cleopatra, who had arrived safely, chose suicide over becoming the trophy of Octavian's triumph.

Twenty-three legions are celebrated on Antony's 'legionary' coinage by their number, and two are identified by their name (the cohort of *speculatores* and the praetorian cohorts). Of the numbered legions, most are indicated simply by Roman numerals, while three of those legions are honoured with a supplementary issue that provides their honorific title: XII *Antiquae*, XVII *Classicae* and XVIII *Lybicae*. Perhaps the most famous rarity in this regard is the issue for Legion I, which is rendered LEG PRI.

This coin is of particular interest because of the unusual form of its inscription, which provides the number for the eighth legion as IIX rather than the common form VIII. The other examples of duplication of legionary numbers include the fourth (IIII and IV), the ninth (VIII and IX), the fourteenth (XIIII and XIV) and the nineteenth (XVIII and XIX). In each of these four cases, however, the numbers of the legions are one numeral beneath a five or a zero; the same cannot be said for the present coin, which is two numerals beneath, and thus is an unexpected rendering.

# The Roman Empire

The mint is Rome unless otherwise stated

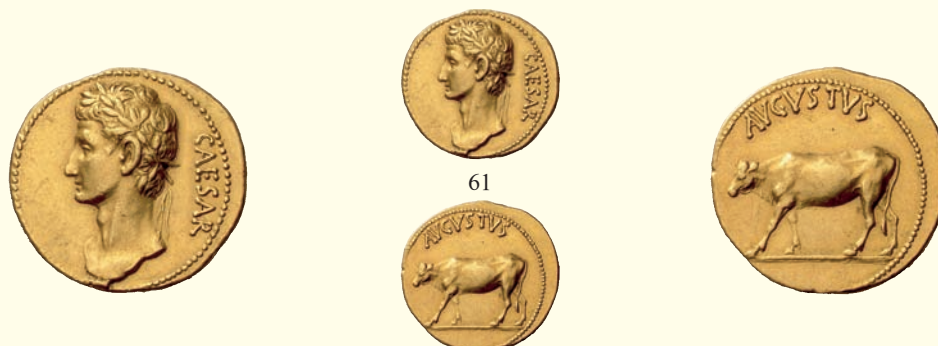
## Octavian, 32-27 BC



- 60 Denarius, Brundisium or Roma circa 29-27, AR 3.89 g. CAESAR – COS VI Bare head r.; behind, *lituus*. Rev. AEGVPTO / CAPTA Crocodile advancing r. C 2. BMC 650. RIC 275. CBN 905 (Ephesus). Sear Imperators 430. Rare. Old cabinet tone and good very fine 3'500

Ex Vecchi sale 9, 1997, 33.

## Octavian as Augustus, 27 BC – 14 AD



- 61 Aureus, uncertain mint after 27 BC, AV 7.90 g. CAESAR Laureate bust l. Rev. AVGVSTVS Heifer walking l. C 27. Bahrfeldt 139. BMC –, cf. 661 (heifer r.). RIC 536 (misdescribed). CBN 1007 (these dies). Biaggi 86 (this coin). Calicó 170 (this coin).

Of the highest rarity, only three specimens known, two of which are in public collections (BN and Hermitage). A magnificent portrait, work of a skilled engraver, struck on a broad flan and extremely fine

150'000

Ex Santamaria 1949, Magnaguti part II, 375 and NAC 15, 1999, 240 sales. From the Biaggi collection.

The 'heifer' aurei stand out among all of Augustus' coins as articles of the highest workmanship. On this particular coin the open space in the fields combines with the long, sharply modelled neck to achieve the rare effect that one is gazing upon a sculpted marble bust from the optimal angle. In point of fact this is not far from the truth, as it is almost certainly how the engraver was able to produce a die of this calibre.

At least six obverse dies and six reverse dies were used to strike the 'heifer' aurei. It is clear that one engraver was responsible for the three portrait dies on which Augustus' head is broad and voluminous (Bahrfeldt 1 and 2; Calicó 169), and that another artist produced the three obverse dies that have narrow busts with sharply defined features (Bahrfeldt 3 and 4; Calicó 172). The stylistic range of all six dies is represented by the present coin and two 'heifer' aurei offered in earlier NAC auctions (sale 38, lot 2; sale 41, lot 37). It seems likely that more than one artist was responsible for the reverse dies, but this is not easy to determine.

The reverse, both in terms of style and subject matter, is of equal interest to the obverse, for on the various dies we can observe different postures and viewing angles for the heifer. Most often it is shown walking slowly to the left with its head slightly lowered, but on at least two dies the heifer faces right – in one case at a full stop with its head raised. The heifer is generally believed to represent a group of bronze statues cast in the fifth century B.C. by the sculptor Myron which were requisitioned from Athens and shipped to Rome by Octavian after his victory at Actium.

Myron's cows were monumental prizes of great antiquity, but the Greeks could do little to object to the confiscation since the victor Octavian wanted them to adorn an altar in his Temple of Apollo on the Palatine, dedicated in 28 B.C. Sextus Propertius notes that Augustus used the statues to decorate an altar within the temple: "...round the altar, stood four of Myron's cattle, carved statues of oxen, true to life." (*The Love Elegies*, Book II:31).

A cow that must also represent these sculptures appears on coins of Vespasian struck in 74 and 76, and since that emperor used Myron's cows to decorate his new Temple of Pax, completed in 74, we find a good explanation for the recycling of this attractive Augustan type. Indeed, we find corroboration in the mid-6th Century *De bello Gothico*, a work of the historian Procopius, that Myron's famous cows were then still in the Forum of Peace in Rome.

The mint for these coins has yet to be determined, but the consensus of published opinions points to a mint in the East. For comparison we note a related issue of aurei and denarii, perhaps struck at Pergamum (see Calicó 172a), that is identical except that a bull is shown in place of the heifer, and the style and fabric are of an entirely different character.





62

63 1,5:1

- 62 Cistophoric tetradrachm, uncertain mint soon after 27 BC, AR 10.29 g. IMP CAESAR Bare head r. Rev. AVGUSTVS Sphinx seated r. C 31. BMC 702. RIC 527. CBN 927. RPC 2204. Sutherland 75a.  
Very rare. Toned and good very fine 4'000

Ex M&M-Leu 1966, Niggeler part II, 1030; NFA 13, 1991, 26 and Triton II, 1998, 752 sales.

- 63 *P. Petronius Turpilianus*. Denarius circa 19 BC, AR 3.88 g. CAESAR – AVGUSTVS Bare head r. Rev. P PETRON TVRPILIAN [III VIR] Pegasus walking r. C 491. BMC 23. RIC 297. CBN 147.  
Attractive old cabinet tone. Minor marks, otherwise extremely fine 1'200

Privately purchased from Stack's.



64

- 64 Denarius, Pergamum circa 19-18 BC, AR 3.99 g. AVGUSTVS Bare head r. Rev. ARMENIA / CAPTA Tiara and bow case with quiver. C 11. BMC 677. RIC 516. CBN 995.

Extremely rare. Lightly toned, two counter-marks, otherwise extremely fine 4'000

Ex NAC sale 15, 1999, 254 sales.

Ever since 53 B.C., when the Parthians massacred the legions of Crassus near Carrhae, Romans had a keen awareness of their ancient enemy in the East, and of the territories that separated their two worlds. Armenia was the most important of these buffer states, and throughout the confrontational history of Rome with the Parthians or Sasanians, it was an important land to control. Typically this did not mean large garrisons and full occupation, but control through a sympathetic ruler.

When Octavian gained control of the Roman East after his defeat of Mark Antony and Cleopatra in 31 B.C., Parthia and Armenia were high on his list of concerns. The emperor spent the winter of 22/21 on Samos fine-tuning imperial policy in the East as he prepared to address his real goals: making sure Armenia was secure and recovering from Parthia the military standards that had been lost by Crassus in 53, Decidus Saxa in 40 and Antony in 36.

In 20, opportunity arose: civil unrest broke in Armenia and an embassy beseeched Augustus to replace their current king, Artaxias, with his brother Tigranes, who for a decade had been living in Rome. Augustus entrusted his eldest stepson, Tiberius, to raise an army and to lead it and Tigranes to Armenia, and to install him as the new king. Tiberius achieved this without much difficulty – a remarkable task for a 21-year-old; but then, we must remember what his step-father had achieved while he was younger still.

The Parthian king Phraates was awed by the swift and convincing actions of Augustus. Not only did he accept the appointment of the new Armenian king, but he handed over all of the captured Roman standards. It was a bloodless victory and a diplomatic coup, but if coinage is relied upon solely, one is left with the impression of a mighty military campaign in Armenia. The most boastful claim on coinage is *Armenia capta*, whereas a more accurate message, *Armenia recepta*, heralds the acquisition of Armenia rather than its 'capture'. The designs, too, tend to be strong-armed: Victory slaughtering a bull, a standing Armenian, a kneeling Armenian or, as on this rare denarius, a display of the Armenian crown, a bow case and a quiver.



65

- 65 Denarius, Colonia Patricia circa 18 BC, AR 3.79 g. S P Q R PAREN / CONS SVO *Toga picta* over *tunica palmata* between *aquila*, on l., and wreath, on r. Rev. CAESARI / AVGVSTO Slow quadriga r. with ornamented panels surmounted by four miniature galloping horses. C 78. BMC 399. RIC 99. CBN 1188.

Lightly toned. Reverse slightly off-centre, otherwise extremely fine 500

Privately purchased from Harlan J. Berk.



- 66 *L. Mescinius Rufus*. Denarius 16 BC, AR 3.90 g. [S CO]B R P CVM SALVT IMP CAESAR AVGV[VS CONS] Facing head, slightly turned to r. on roundel within laurel wreath (*imago clipeata*). Rev. L MESCINIVS R[VFVS III VIR] Mars, naked but for helmet, holding spear and *parazonium*, standing on pedestal inscribed S P Q R V P / S PR S ET / RED AVG. C 465. BMC 90. Kent-Hirmer pl. 38, 134. RIC 356. CBN 341.

Extremely rare. Attractive old cabinet tone, two counter marks on obverse and an almost invisible one on reverse, otherwise good very fine 20'000

Ex Sotheby's 1895, Bunbury, 334; Leu 33, 1983, 13 and Leu 71, 1997, 284 sales.

The obverse of this denarius is one of the most ambitious designs of Rome's first emperor, a man noted for the variety and interest of his coin types. But in this case we hardly can credit the emperor, for he was away in Gaul and was recovering from a severe illness of the type he periodically suffered in his youth. Instead, we must credit the moneyer L. Mescinius Rufus, for this coin was struck in Rome and its types and dedicatory inscriptions are, in fact, a reaction to the emperor's illness and a vow for his safe return from Gaul.

The composition of the obverse not only would have challenged the engraver with a facing portrait, but is framed on a shield (an *imago clipeata*) set within a laurel wreath that is enclosed by a dedicatory inscription. The fineness of the workmanship and the lack of open field in the periphery of the die makes it doubtful that the glory of this engraver's work was fully reproduced on more than a tiny percentage of these denarii.

The year 16 B.C., when this denarius was struck, was important for the development of Augustan coinage: not only does it seem that the copper was introduced, but from this date onward we see a blatant shift in iconography from the vaguely Republican-style coinage Augustus had maintained thus far to one wholly devoted to the emperor. Hereafter the names of moneyers lingered uncomfortably for the next four years on precious metal coins and the next 12 years on base metal issues, but there was no longer any pretence of Republicanism.

Curiously, this is also the most critical year for the efforts of modern scholars to order Augustus' coinage because some of the Augustan portrait coins in this series (including coins of Mescinius Rufus) cite the 8th renewal of Augustus' tribunician power. Though some useful chronological hints are offered in the designs of other moneyer issues, those naming Augustus' 8th tribunician power are the only ones with a secure and specific chronological signpost.

We suspect that one (the cross cornered by pellets) of the two counter-marks on the obverse could be rather medieval than ancient.



- 67 *C. Sulpicius Plaetorinus*. Denarius 13 BC, AR 3.87 g. CAESAR – AVGVSTVS Bare head of Augustus r. Rev. M AGRIPPA PLAETORINVS III VIR Bare head of M. Agrippa r. C Agrippa and Augustus 3. BMC 112. RIC 408. CBN 533.

Very rare. Two bold portraits and a very appealing old cabinet tone, unobtrusive area of weakness on reverse, otherwise extremely fine 14'000

Ex Glendining's 1952, Ryan part II, 2072 and NAC 11, 1998, 351 sales.

Marcus Agrippa was the architect of Augustus' military success for more than three decades, and otherwise was his greatest supporter in all realms of public life. Agrippa was wise to attach himself to Augustus rather than to Mark Antony, and wiser still in subsequent years to control his ego and to accept a position second to Augustus, for it he was awarded with a lifetime of rewards and eternal fame. Though there can be no doubt Augustus was the genius behind the transformation of Rome from a republic to an empire, Agrippa's influence and importance in the process should not be underestimated.

On this coin Agrippa is honoured with an imperial portrait, which not only marked him as the heir-apparent to Augustus, but which identified his position within the dynasty. The occasion was the joint-renewal of tribunician powers of Augustus and Agrippa in 13 B.C. The ceremony and its related celebrations were held in Rome, to which both men had recently returned – Augustus from Gaul and Agrippa from the East. It was a moment of peak glory for Agrippa, though it would not long endure, for he died the following year. On this coin Agrippa is shown bare-headed, in the same fashion as Augustus. Two other denarii – one from this moneyer of 13 B.C. and another from the moneyer Lentulus in 12 B.C. – show Agrippa wearing a crown of city walls and ship's rams that represent his numerous military achievements on land and at sea.



- 68 *L. Marius C.f. Tromentina*. Denarius 13 BC, AR 3.69 g. AVGVSTVS Bare head of Augustus r.; behind, *lituus*. Rev. C MARIVS TRO – III – VIR Diademed and draped bust of Julia as Diana r., quiver on far shoulder. C Julia and Augustus 1. BMC 104. RIC 403. CBN 522.

Very rare. Two lovely portraits and lightly toned. Test-cut on obverse, otherwise extremely fine

7'500

Ex Vecchi sale 9, 1997, 128.

Augustus, a man with few peers in political success, suffered numerous setbacks in his family life: at least four of his chosen heirs – Marcellus, Agrippa, Gaius Caesar and Lucius Caesar – predeceased him, and for breaches of conduct he banished his daughter Julia and his last grandson, Agrippa Postumus. This, of course, does not take into account the prospect that his wife Livia was responsible for any of the heinous crimes of which she has been accused.

Initially, Julia seemed an ideal Roman heiress. She was married, in sequence, to three of Augustus' chosen heirs (Marcellus, Agrippa and Tiberius), and this denarius of 13 B.C. represents a peak moment of stability and success for the emperor's family. The whole of the royal family converged in Rome to celebrate recent victories in Rhaetia, the consecration of the Ara Pacis, the first consulship of Tiberius, and the senate's renewal of the tribunician power for Augustus and Agrippa. This latter honour was of great importance, for it confirmed the arrangement by which Augustus and Agrippa were virtual equals in power.

This dynastic declaration found form on the imperial coinage. The relevant issues portrayed Agrippa and Julia (on this issue in the guise of Diana) and their two sons, Gaius Caesar and Lucius Caesar and, of course, Augustus. Also of dynastic value were issues of the previous year that showed Augustus' stepsons Tiberius and Nero Claudius Drusus handing branches to Augustus, who sits atop a podium.

Soon after the great occasion for which this denarius was issued, however, the Augustan family luck faltered; Agrippa died unexpectedly in the following year, causing the widow Julia to enter into a tragically unhappy marriage with Tiberius. Already having lost two husbands, and clearly incompatible with Tiberius, Julia's behaviour became more extreme until it came to the notice of her father. For Augustus, the standard-bearer of conservative Roman values, Julia was his gravest disappointment, and her banishment in 2 B.C. was one of his most regrettable acts.



- 69 *Cossus Cornelius Lentulus*. Denarius 12 BC, AR 3.63 g. AVGVSTVS – COS XI Oak-wreathed head of Augustus r. Rev. M AGRIPPA COS TER COSSVS LENTVLVS Head of Agrippa r., wearing combined mural and rostral crown. C Agrippa and Augustus 1. Jameson 26 (this coin). BMC 121. RIC 414. CBN 550 (these dies). Very rare. Toned, some minor scratches, traces of mounting and flan crack

at six o'clock on obverse, otherwise good very fine

5'000

Ex Hess-Leu 14 April 1954, 232; Hess-Leu 23 March 1961, ESR 41 and Leu 71, 289, sales. From the Jameson collection 26.

Of all the coinages honouring Agrippa, this denarius is perhaps the most interesting, not only because it represents what Augustus hoped would be his final dynastic settlement, but because Agrippa wears a composite crown with towered embattlements and ship's prows to commemorate his many victories at land and at sea.

Indeed, when this denarius was issued in 13 B.C., the aspirations of Marcus Agrippa appeared limitless: he was a proven, loyal friend to Augustus, was husband to the emperor's only child, and was the father of the emperor's two grandsons. The joint renewal of the tribunician power for Augustus and Agrippa – the basis for this 'dynastic' coinage – was not awarded lightly, as it announced to all that Augustus' heir was none other than Agrippa.

Yet in the following year, the man whose skills in war had been the bedrock of Augustus' political success, was dead. Once again Augustus had no suitable heir. Tiberius was his obvious replacement, but Augustus' personal disregard for his stepson, and his desire to keep Augustan blood flowing in the future emperors of Rome, caused him instead to place his hopes in his grandsons Gaius and Lucius, neither of whom had reached manhood when their father died.

Before too long both Gaius and Lucius were dead, and a third grandson, Agrippa Postumus, born to Julia soon after his father died, proved so unbearable that Augustus eventually banished him. As Augustus' life neared its end he reluctantly made Tiberius his heir on the secret proviso that he would not preserve the throne for his own son Drusus, but for Germanicus, who had some Augustan blood in his veins and whose wife, Agrippina Senior, was one of Augustus' granddaughters.





70

- 70 Denarius, Lugdunum circa 2 BC – 4 AD, AR 3.73 g. CAESAR AVGVSTVS – DIVI F PATER PATRIAE Laureate head r. Rev. AVGVSTI F COS DESIG PRINC IVVENT Caius and Lucius standing facing, each togate and resting hand on shield; behind each shield a spear. Above on l., *simpulum* r. and on r., *lituus* l. In exergue, CL CAESARES. C 43. BMC 533. RIC 207. CBN 1651.  
Toned and about extremely fine 300  
Privately purchased from Stack's.



71

71

- 71 Denarius, Lugdunum circa 2 BC – 4 AD or later, in the early 2nd century, AR 3.73 g. CAESAR AVGVSTVS – DIVI F PATER PATRIAE Laureate head r. Rev. AVGVSTI F COS DESIG PRINC IVVENT Caius and Lucius standing facing, each togate and resting hand on shield; behind each shield a spear. Above on l., *simpulum* l. and, on r., *lituus* r. In exergue, CL CAESARES. C 43. BMC 536. RIC 208. CBN –. Cf. Leu sale 71, 1997, 293 (these dies).  
Extremely rare, only a dozen specimens known of which this one of the finest. An appealing portrait of elegant style, lightly toned and extremely fine 2'500  
Privately purchased from Harlan J. Berk.

Though the Roman emperors struck restoration coinages with some frequency, on most of these coinages the identification of the emperor undertaking the restoration is made clear. Such is not the case with a small group of Augustan 'Gaius and Lucius' denarii which, in every aspect of their style and fabric, belong to the late 1st or early 2nd Century A.D. They usually are attributed to the reign of Trajan based upon the style of the 'Augustus' portrait, or to Hadrian based on peculiarities of engraving of the reverse.

A preliminary die study of twelve examples of this coinage suggests there were two major phases of striking – the first, perhaps under Domitian, has coins weighing c. 3.20 grams, and the second, seemingly under Trajan, has denarii with weights ranging from 3.50 to 3.81 grams. The present coin is from the latter group, and, based upon the die linkages, it seems to be from the final phase of production. The portrait is of a plastic style with 'neoclassical' features much closer to Augustus than to Trajan, and, notably, the ribbon-like diadem tails float behind the neck in a way observed on no other die in the series.



72

- 72 Bronze, Thessalonica 1-4 AD, 9.24 g. ΘΕΣΣΑΛΟΝΙΚΕΩΝ Laureate head of Augustus r. Rev. ΓΑΙΟΣ ΣΕΒΑΣΤΟΥ – ΟΥΙΟΣ Bare head of Gaius r. BMC 73. RPC 1564.  
Dark green patina and very fine 500  
Privately purchased from Harlan J. Berk.

**In the name of Livia, wife of Augustus**



73



73

- 73 Dupondius circa 21-22 AD, Æ 14.95 g. SALVS AVGVSTA Draped bust of Livia as Salus r., hair in knot behind. Rev. TI CAESAR DIVI AVG F AVF P M TR POT XXIII around S C. C 5. BMC Tiberius 81. Kraay-Hirmer pl. 42, 160. RIC Tiberius 47 (misdescribed). CBN Tiberius 63.

Rare. A pleasant portrait and an attractive reddish tone, areas of porosity, otherwise virtually as struck and Fdc

4'000

Ex Leu 28, 1981, 369 and Vecchi 8, 1997, 221 sales.

**Tiberius, 14 – 37**



74



74

- 74 Aureus, Lugdunum 14-37, AV 7.80 g. TI CAESAR DIVI – AVF F AVGVSTVS Laureate head r. Rev. PONTIF MAXIM Pax-Livia figure seated r. on chair with ornamented legs, holding long vertical sceptre and branch. C 15. BMC 46. RIC 29. CBN 32. Calicó 305.

Good very fine

4'000

Privately purchased from Stack's.



75



75

- 75 Sestertius 36-37, Æ 25.36 g. Hexastyle temple with flanking wings; statue of Concordia seated within, holding patera in r. hand and cornucopiae in l.; on either side of the temple, Hercules and Mercury standing on podium. Jupiter, Juno, Minerva, Victories and other figures above pediment. Rev. TI CAESAR DIVI AVG F AVGVST P M TR POT XXXI around S C. C 70. BMC 133. RIC 67. CBN 119.

Tiber tone, minor area of weakness on reverse, otherwise about extremely fine

3'500

Ex SKA Bern 3, 1985, 495 and Lanz 94, Benz, 149 sales.



76



76



76

- 76 Drachm, Caesarea Cappadociae 32-33, AR 3.27 g. TI CAESAR AVG P M TR P XXXIV Laureate head of Tiberius r. Rev. [DRVSVS CAES T] AVG F COS II TR P IT Bare head of Drusus I. C Tiberius and Drusus I. BMC -. CBN 158. RPC 3621.

Extremely rare. Two attractive portraits and a pleasant iridescent tone. Surface slightly porous, otherwise extremely fine

1'200

Privately purchased from Harlan J. Berk.

#### In the name of Drusus, son of Tiberius



77



77

- 77 As 80-81, Æ 10.92 g. DRVSVS CAESAR TI AVG F DIVI AVG N Bare head I. Rev. IMP T CAES DIVI VESP F AVG REST around S C. C 6. BMC Titus 286. RIC Titus 437. CBN Titus 298.

Minor scratch on neck and dark green patina light tooled on reverse, otherwise about extremely fine

500

Privately purchased from Harlan J. Berk.

#### In the name of Nero Claudius Drusus, father of Claudius



78



- 78 Aureus circa 41-45, AV 7.71 g. NERO CLAVDIVS DRVSVS GERMANICVS IMP Laureate head I. Rev. DE - GE - R - MA - NIS Vexillum between two oblong shields crossed, and two pair of spears and two trumpets crossed. C 5. BMC Claudius 104. RIC Claudius 73. CBN Claudius 7. Calicó 317c (these dies).

Rare. A finely engraved portrait, minor marks, otherwise about extremely fine

12'000

Ex Triton sale II, 1998, 782.





79



79 1,5:1



80 1,5:1



80



- 79 Denarius circa 41-45, AR 3.77 g. NERO CLAVDIVS DRVSVS GERMANICVS IMP Laureate head l. Rev. DE – GE – R – MA – NIS *Vexillum* between two oblong shields crossed, and two pair of spears and two trumpets crossed. C 6. BMC Claudius 107. RIC Claudius 74. CBN Claudius –.

Very rare. Lightly toned, weakly struck on reverse, otherwise extremely fine

4'000

Privately purchased from Harlan J. Berk.

- 80 Denarius circa 41-45, AR 3.82 g. NERO CLAVDIVS DRVSVS GERMANICVS IMP Laureate head l. Rev. Triumphal arch surmounted by equestrian statue between two trophies, DE GERMANIS on architrave. C 4. BMC Claudius 101. RIC Claudius 72. CBN Claudius 6. von Kaenel 322 (die pair 256, this coin).

Rare. Struck on a very broad flan with an old cabinet tone and good very fine

4'000

Ex Hirsch XVIII, 1907, Imhoof-Blummer, 572; Hirsch XXXI, 1912, T.W. Barron, 1075; Naville II, 1922, P. Vautier, 229; Glendining 1952, Ryan, 2079 and Leu 71, 1997, 296 sales.

#### In the name of Antonia, wife of Nero Claudius Drusus



81



- 81 Denarius circa 41-45, AR 3.82 g. ANTONIA – AVGVSTA Draped bust r., wearing crown of corn-ears. Rev. SACERDOS – DIVI – AVGVSTI Two long ignited torches linked by ribbon. C 12. BMC Claudius 114. RIC Claudius 68. CBN Claudius –.

Rare. Minor marks on obverse, otherwise extremely fine

10'000

Privately purchased from Harlan J. Berk.

#### Gaius, 37 – 41



82



- 82 Denarius 37-38, AR 3.76 g. C CAESAR AVG GERM P M TR POT Laureate head of Gaius r. Rev. DIVVS AVG PATER PATRIAE Radiate head of Augustus r. C 2. BMC 17. RIC 16. CBN 21

Very rare and in exceptional condition for the issue. Two magnificent portraits and a light iridescent tone, good extremely fine / extremely fine

10'000

Privately purchased from Harlan J. Berk.



- 83 Aureus 37-38, AV 7.74 g. C CAESAR AVG GERM P M TR POT Laureate head of Gaius r. Rev. GERMANICVS CAES P C CAES AVG GERM Bare head of Germanicus r. C Germanicus and Caligula 1. BMC 18. RIC 17. CBN 27. Calicó 321.

Very rare and in superb condition for the issue. Two superb portraits well-struck on a full flan and extremely fine

70'000

Privately purchased from Harlan J. Berk.

When Caligula became emperor in 37, many were overjoyed that the seemingly endless age of Tiberius had ended. He had been replaced by a young and promising emperor – the only surviving son of Germanicus, the martyred hero of the Rhine legions. But such optimism, which Philo cheerfully described as the return of the 'golden age', was misplaced: not only did Caligula lack any experience in government or military, but he suffered increasingly from what can only be described as insanity.

Despite his instability, Caligula was intelligent, and he recognized the weakness of his qualifications. Thus, he played his strongest hand by celebrating his illustrious ancestors. Initially he issued coins honouring his great grandfather the divine Augustus, and his great uncle the late emperor Tiberius. He followed with coins honouring his mother and father, both of whom perished during the troubled reign of Tiberius.

It is in this light we should see this aureus honouring Germanicus, and the one portraying his mother Agrippina (see previous lot). His relationship to his parents is made clear in the coin inscriptions with the abbreviations P C CAES (*Pater Caii Caesaris*) and MAT C CAES (*Mater Caii Caesaris*), respectively the father and mother of Caligula. For Caligula this was not only an overdue celebration of his martyred parents, but an essential political move that played to his only obvious strength – his illustrious pedigree.

Germanicus was extensively honoured on coinage by his relatives in the imperial family. During his lifetime provincial coins were struck in his name by his uncle Tiberius, and after his death he was honoured by his son Caligula and his brother Claudius with a full range of imperial gold, silver, orichalcum and copper coins, as well as silver and base metal coins in the provinces. To these we may add his inclusion more than six decades after his death in the 'restoration' coins of Titus and Domitian.



- 84 Denarius 37-38, AR 4.08 g. C CAESAR AVG GERM P M TR POT Laureate head of Gaius r. Rev. GERMANICVS CAES P C CAES AVG GERM Bare head of Germanicus r. C Germanicus and Caligula 2. BMC 19. RIC 18. CBN 28.

Rare. Old cabinet tone and about extremely fine

3'000

Ex Glendining's 1953, Rasleigh, 484 and Leu 71, 1997, 301 sales.



- 85 As 37-38, Æ 12.41 g. C CAESAR AVG GERMANICVS PON M TR POT Bare head l. Rev. VESTA / S – C Vesta, diademed and veiled, seated l. on ornamental throne, holding patera and long transverse sceptre. C 27. BMC 47. RIC 38. CBN 55

A magnificent portrait well struck in high relief and a dark brown patina. Extremely fine

5'000

Ex Sternberg-Freeman & Sear 28, 1995, 27 and NAC 15, 1999, 285 sales.

#### Claudius, 41 – 54



- 86 Aureus 41-42, AV 7.72 g. TI CLAVD CAESAR AVG GERM P M TR P Laureate head r. Rev. E X S C / OB CIVES / SERVATOS within oak-wreath. C 34. BMC 16. RIC 15. CBN 31. Calicó 356.

A minor nick on brow, otherwise good extremely fine

12'000

Privately purchased from Harlan J. Berk.



- 87 Denarius 41-42, AR 3.78 g. T CLAVD CAESAR AVG GERM P M TR P Laureate head r. Rev. CONSTANTIAE – AVGVTI Constantia seated l. on curule chair, r. hand raised and feet on stool. C 16. BMC 13. RIC 14. CBN 29.

Struck on a very large flan, minor scratches on obverse field, otherwise about extremely fine

3'000

Privately purchased from Harlan J. Berk.





88



88

- 88 Dupondius, Spanish mint (?) 41, Æ 15.48 g. TI CLAVDIVS CAESAR AVG P M TR P IMP Bare head l. Rev. CERES AVGVSTA Ceres seated l. on throne, holding two corn-ears and long torch; in exergue, S C. C 1. BMC (Roma) 136. RIC (Roma) 94. CBN (Roma) 174. Dark patina and extremely fine 1'200

Privately purchased from Harlan J. Berk.



89



89

- 89 Sestertius circa 50-54, Æ 29.36 g. TI CLAVDIVS CAESAR AVG P M TR P IMP P P Laureate head r. Rev. NERO CLAVDIVS DRVSVS GERMAN IMP Triumphal arch surmounted by equestrian statue r. between two trophies; in field, S – C. C 48. BMC 187. RIC 114. CBN 212.

Struck on a very broad flan, brown tone and good very fine

3'500

Privately purchased from Harlan J. Berk.

### Britannicus, son of Claudius



90



90

- 90 Bronze, Aegae Syriae 53-54, 8.45 g. [BRITA]NNIKOΣ Bare-headed and draped bust r. Rev. ETP / AITE / AIΩ[N] / [...] within wreath. SNG Levante 1699. RPC cf. 4043 and 4045.

Extremely rare. Green patina and very fine

1'000

Ex NAC 11, 1998, 380.

Nero Augustus, 54 – 68



91



91



- 91 Dupondius circa 64, Æ 15.40 g. NERO CLAVDIVS CAESAR AVG GERM P M TR P IMP P P Radiate head r. Rev. MACELLVS – AVGVSTI Façade of the Macellus Magnus shown as domed columnar structure flanked by two storied wings with garlanded porticoes; in the centre, above the steps, male figure standing l. on pedestal, holding long sceptre. In exergue, S – C / II. C –. BMC –. RIC –. CBN –.

Apparently unique and unrecorded. Well-centred and complete, brown tone and good very fine

3'000

Ex NAC sale 15, 1999, 309.



92



92



- 92 Sestertius, Lugdunum 65, Æ 28.23 g. NERO CLAVD CAESAR AVG GER P M TR P IMP P P Laureate head r. Rev. S – C Roma seated l. on cuirass, holding Victory and parazonium; behind her, two shields. In exergue, ROMA. C 261. BMC 324. RIC 442. CBN 76.

Dark tone. Weakly struck on reverse, otherwise about extremely fine

3'000

Privately purchased from Harlan J. Berk.



93



- 93 Sestertius, Lugdunum circa 66-68, Æ 31.62 g. IMP NERO CAESAR AVG PONT MAX TR POT P P Laureate head l., with globe at point of neck. Rev. S – C Bird's eye view of the harbour of Ostia. At the top pharos surmounted by statue of Neptune, holding sceptre; at bottom, reclining figure of Tiber l., holding rudder and dolphin; below, PORTV AVG. To l. crescent shaped pier with portico. To r., crescent-shaped row of breakwaters. In the centre, nine ships. C 254. BMC p. 264 note. RIC 514 var. CBN –.

Very rare. Struck on a full flan with surface somewhat rough and tooled, flan crack at four o'clock on obverse, otherwise very fine

5'000

Privately purchased from Harlan J. Berk.

## Octavia, wife of Nero



- 94 Bronze, Perinthus Thraciae 54-62, 12.68 g. OKTAOYA - ΣΕΒΑΣΤΗ Diademed and draped bust r. Rev. ΗΡΑ ΠΙΕ – ΠΙΝΘΙΩΝ Statue of Hera of Samos I. RPC 1755. Schönert 258.  
Very rare. Dark green patina and very fine 1'500  
Privately purchased from Harlan J. Berk.

## Clodius Macer, April – October (?) 68



- 95 Denarius, Carthago (?), April – October (?) 68, AR 3.45 g. ROMA Helmeted head of Roma r.; at sides, S – C. Rev. L CLODI – MACRI Trophy. C 9 var. BMC p. 287 note var. RIC 31. CBN –. Hewitt, NC 1983, pl. XII, 47 var. An apparently unrecorded variety of an extremely rare type. Well-struck on an unusually good metal and with a pleasant iridescent tone, minor nick on cheek, otherwise extremely fine 25'000

Ex Sternberg XXVI, 1992, 290 (illustrated on the cover page) and Pegasi II, 1996, 298 sales.

Clodius Macer's revolt in North Africa added greatly to the woes of Nero, who had survived the uprising of Vindex in Gaul only to find himself in the midst of Galba's more formidable challenge in Spain. Now at an impasse, Nero had finally come to understand that there were consequences for his callous treatment of provincial governors and administrators.

Though it was clear from the outset of Galba's insurrection that he intended to replace Nero as emperor, the same cannot be said with certainty about Clodius Macer since one of the remarkable aspects of his coinage is his use of the formulaic S.C. (*senatus consulto*) on his denarii. This abbreviation otherwise had not been used on Roman silver coins since about 40 B.C., and we may take that, along with his decision to avoid portraying himself with a laurel crown, as a message to the senate that his revolt was perhaps aimed exclusively at liberating the senate from Nero.

The obverse of this coin reflects the spirit of what Macer professes is the goal of his revolt – the liberation of Rome from the tyranny of Nero; the head of the goddess Roma is shown in its traditional form, wearing a crested helmet. The warlike tenor carries over to the reverse with a trophy of arms and armor, a design type which had not been in significant use since the civil wars of the 40s B.C. That Macer would reach far back in time for designs comes as no surprise since other of his types are recycled from coinage struck in anticipation of the Battle of Actium in 31 B.C.

## The Civil Wars, 68 – 69



- 96 Denarius, Spain 68-69, AR 3,37 g. LIBERTAS – RESTITVTA Draped bust of Libertas r., wearing necklace. Rev. S P Q R on shield within oak-wreath. C Galba 431. BMC 12. RIC 27. CBN 10. Martin 91.  
Rare. Surface somewhat porous and good very fine 1'500  
Privately purchased from Harlan J. Berk.



## Galba, 68 – 69



- 97 Aureus, Spanish mint (Tarraco ?) April–December 68, AV 7.80 g. SER GALBA IMP CAESAR AVG P M TR P Laureate head r. Rev. S P Q R / OB / C S in oak wreath. C –, cf. 288 (denarius). BMC 191. RIC 61. CBN 32. Calicó 510 (this coin).

Very rare. An unusually pleasant Spanish portrait well-struck in high relief,  
extremely fine

30'000

Ex Triton III, 1999, 1017 and NAC 24, 2002, European Nobleman, 39 sales.

With Galba, the numismatist is presented with a variety of portrait styles because he minted in several locations –Spain, Gaul, Rome and briefly in North Africa after the fall of Clodius Macer – each of which had a distinctive local style. The Spanish mint at which Galba produced his main coinage is thought to be Tarraco, his old capital city. The locals were all too familiar with what Suetonius (Galba 12.1) tells us were Galba's two prominent characteristics: cruelty and greed. As an example, Suetonius reports that when the people of Tarraco gave him a golden crown from the ancient temple of Jupiter described as weighing 15 pounds, Galba demanded of them three more ounces of gold, for upon melting the crown fell short of its advertised weight by precisely that amount.



- 98 Denarius July 68 – January 69, AR 3.43 g. IMP SER GALBA AVG Bare head r. Rev. S P Q R / OB / C S in oak-wreath. C 287 var. BMC 34 (misdescribed). RIC 167. CBN 76.

Attractively toned and with an insignificant area of porosity on obverse field, extremely fine

2'000

Privately purchased from Harlan J. Berk.



- 99 Dupondius circa October 68, Æ 13.76 g. SER GALBA IMP CAESAR AVG TR P Laureate and draped bust r. Rev. S P Q R / OB / CIVES SERVATOS within wreath. C 306. BMC 139. RIC 419. CBN 216 (these dies). A magnificent portrait of superb style and an attractive brown tone, extremely fine

4'500

Privately purchased from Harlan J. Berk.



100

- 100 Sestertius circa December 68,  $\text{Æ}$  27.51 g. SER SVLPI GALBA IMP CAESAR AVG P M TR P Laureate bust r., with *aegis*. Rev. Galba, in military dress, standing r. on podium, accompanied by praetorian prefect behind him, addressing two helmeted soldiers, each with shields and one with spear, a horse facing between them. Before podium, two tunicate *cursores*, and in background, *vexillum*, *signum* and *aquila*, in exergue, ADLOCVTIO / S C. C 4. BMC —, cf. p. 356 note \*. RIC 464. CBN 255 (this obverse die). ACGC 374a and pl. 37 (this coin illustrated). Kent-Hirmer pl. 61, 213.

Very rare. A magnificent portrait well-struck in high relief and a finely detailed reverse composition. Tiber tone and surface somewhat porous, otherwise about extremely fine

20\*000

Ex Sambon-Canessa, 18th November 1907, Martinetti 1661; Lanz 94, 1999, Benz Kaiserzeit I 286 sales. From the J. P. Morgan collection.

Galba's brief reign has long been recognized as one of the high points of Roman numismatic art, and this sestertius shows how imaginative and capable the Rome mint engravers could be when they were given the latitude to create a masterpiece. The reverse shows various figures and objects at contrasting angles and on different planes, thus providing the illusion of far greater depth than can literally exist on a piece of this scale. The result is spectacular – as if one is observing an actual congregation. All dimensions are fully realized and the scene creates the illusion of movement or agitation among those gathered to hear Galba speak. In a sense, this sestertius was a precursor to the multi-layered scenes that often occur on Rome mint medallions of the 2nd Century A.D. and beyond.

This coin was produced in the seventh and final workshop identified by Kraay in his 1956 study of Galba's *aes*, the products of which he described as "...the most dramatic ever to be produced by the mint of Rome." Kraay's opinion was based not only upon the new array of elaborate reverse types from this workshop, but also on the imaginative artistry of its engravers. He considered this reverse to be an innovation on imperial coinage because it represented a departure from the "stiff and formal groupings" of the *adlocutio* sestertii of Caligula and Nero. He further notes: "Although only four men and a horse are shown below the rostrum, the impression of a larger crowd is effectively conveyed by the same device as was used on the panels of the Arch of Titus – the multiplication of fasces and standards, not all of which are connected to the figures shown."

**Otho, January – April 69**



101

- 101 Aureus 15th January-mid April 69, AV 7.26 g. IMP M OTHO CAESAR AVG TR P Bare head r. Rev. SECVR – I TAS P R Securitas standing l., holding wreath and sceptre. C 14. BMC 13. RIC 7. CBN 9. Calicó 531. Very rare. An handsome portrait of the finest style well-struck on a very broad flan, extremely fine 100'000

Ex Rollin & Feuardent sale 7-11 May 1888, Vicomte de Quelen, 894

In the emperor Otho, as in his successor Vitellius, one can find little to admire. As a youth Otho was a lush, and he achieved the high office that only through bribery and treachery. Indeed, there had been many 'firsts' of late: Claudius achieved his office through open support of the praetorian, Galba was the first non-Julio-Claudian emperor and the first one hailed outside of Rome, and now Otho was the first to openly attain his office through the murder of his predecessor. (Even if we believe Caligula suffocated Tiberius, or that Nero had a hand in Claudius' death, these were achieved behind closed doors.) Otho had been governor of Lusitania (Portugal) when the Spanish governor Galba was hailed Imperator, so it was natural that Otho – long since tired of his cultural isolation – would join Galba on his trek to Rome. Therefore Otho had two great hopes: to exact revenge on Nero (who sent him to Lusitania to keep him far from his former companion Poppaea) and to be adopted as son and successor of the 70-year-old Galba. When neither of these goals came to fruition, Otho went heavily into debt in order to bribe the praetorian guardsmen to murder Galba, under whom they were suffering. After Galba had been brutally murdered in public view, the terrified senate hailed Otho emperor. Few in Rome would have wanted to be emperor since the German governor Vitellius was leading his army toward Italy at a rapid pace. Otho's reign was as brief, chaotic and desperate as it was degrading. It culminated in a battle in the north of Italy at which as many as 40,000 Roman soldiers died. Having lost the battle to Vitellius' army, and no doubt disheartened at the carnage, Otho committed suicide some two days later.



## Vitellius, January – December 69



- 102 Denarius late April-early December 69, AR 3.19 g. A VITELLIVS GERM IMP AVG TR P Laureate head of Vitellius r. Rev. L VITELLIVS COS III CENSOR Laureate and draped bust of L. Vitellius r., holding eagle-tipped sceptre. C Vitellius Senior 2. BMC 26. RIC 99. CBN 58.

Very rare and in exceptional condition for the issue. Two magnificent portraits and an appealing iridescent tone and extremely fine

9'000

Ex Tkalec 1992, 241 and Tkalec 1998, 129 sales.

The elder Vitellius, who is shown on the reverse of this denarius struck by his son, the emperor Vitellius, was a familiar figure at court during the reign of Claudius, and was the most successful politician of his age. This was, however, a dubious distinction: during his lifetime it earned him praise and rewards, but afterward, Tacitus tells us he was despised for his methods. Despite his mixed legacy, this denarius shows that Vitellius used his father as proof of his own fitness to be emperor – a fact that sheds much light on Vitellius' own faulty moral compass.

When entering the Imperial presence Lucius Vitellius would uncover his head, prostrate himself and avert his gaze. He pursued and flattered Imperial ladies, including Antonia (who he apparently tried to marry) and Messalina, the third wife of Claudius, before whom he would grovel and request the honour of removing her shoes so he could kiss them. He was supportive of some of the most grotesque excesses of the Julio-Claudians, including the practice of Caligula's worship as a god and Claudius' final marriage to his niece Agrippina Junior. For Lucius Vitellius, it seems, no idea was too far-fetched and no cost too high if it benefited him: he even volunteered a son, the future emperor, for the troop of male prostitutes who served Tiberius during his self-exile on Capri.

On the less scandalous side, the elder Vitellius helped lead the Roman armies in Armenia in 18, served as Legate of Syria from 35 to 37 (during which he deposed Pontius Pilate in Judaea) and he was consul three times: in 34, 43 and 47. Two of those consulships were held under Claudius, under whom he reached the zenith of his career; indeed, he virtually ran the government while Claudius was helping to lead the invasion of Britain. An attempt to prosecute Lucius Vitellius failed in 51, and it is believed that he died soon thereafter.

## Vespasian, 69 – 79



- 103 Aureus December 69-early 70, AV 7.37 g. IMP CAESAR VESPASIANVS AVG Laureate head r. Rev. IVDAEA Jewess seated r., head resting on hand, in attitude of mourning; behind, trophy. C 225. BMC 11. RIC 1. CBN 22. Hendin 758. Calicó 643. Kent-Hirmer pl. 64, 224.

Very rare and in superb condition for this interesting issue. Almost invisible marks on reverse field, good extremely fine

40'000

Ex Sotheny's October 1988, 864 and NFA XXX, 1992, 229 sales..

**Diva Domitilla the younger, daughter of Vespasian and sister of Domitian**



- 104 Denarius 82-83, AR 3.28 g. DIVA DOMITILLA AVGVSTA Draped bust r., hair in long plait at back. Rev. FORTVNA AVGVST Fortuna standing l., holding rudder and cornucopiae. C 3. BMC Titus 137. RIC Domitian 157. CBN Titus 102. Very rare. Old cabinet tone and good very fine 5'000

Ex Leu 30, 1982, 337; Sotheby's 9-10 June 1991, Nelson Bunker Hunt part IV, 724 and CNG-NAC 40, 1996, 1434 sales. From the James Fox collection.

**Titus caesar, 69 – 79**



- 105 Aureus 74, AV 7.26 g. T CAESAR – IMP VESPASIAN Laureate head r. Rev. PONTIF – TR POT Fortuna standing l. on garlanded base, holding rudder and cornucopiae. C 166. BMC Vespasian 153 note. RIC Vespasian 707 (these dies). CBN 273. Calicó 752.

An appealing portrait struck on a very broad flan. Almost invisible metal flaw on neck, otherwise extremely fine

9'000

Ex Triton sale II, 1998, 853.



- 106 Denarius 79, AR 3.45 g. [T] CAESAR IMP VESPASIANVS Laureate head r. Rev. TR POT VIII – COS VII Trophy; below, captive kneeling r. C 334. BMC 258. RIC 1076. CBN 229.

Good extremely fine

1'500

Privately purchased fro Harlan J. Berk.

**Titus augustus, 79 – 81**



- 107 Denarius 1st January-30th June 80, AR 3.48 g. IMP TITVS CAESAR VESPASIAN AVG P M Laureate head r. Rev. TR P IX IMP XV COS VIII P P Dolphin coiled round anchor. C 309. BMC 72. RIC 112. CBN 60. Light tone and extremely fine 500

Ex CNG-NAC 40, 1996, 1442.



- 108 Sestertius 80-81, Æ 22.80 g. Flavian amphitheatre (The Colosseum); on l., Meta Sudans and, on r., porticoed building. Rev. IMP T CAES VESP AVG P M TR P P P COS VIII Titus seated l. on curule chair, holding branch and roll; around, arms. In field, S – C. C 400. BMC 190 and pl. 52 (this reverse die). RIC 184 (this reverse die). CBN 189 (these dies). Kent-Hirmer pl. 68, 239 (obverse only)

Very rare and an issue of great fascination. Dark patina gently tooled on reverse,  
otherwise good very fine / very fine

30'000

Privately purchased from Harlan J. Berk.

The most famous monument of Italy – if not of all Europe – is the *Amphitheatrum Flavium*, the Colosseum in Rome. This impressive building was named after the emperor Vespasian (A.D. 69-79), who began its construction in 71. It was Rome's first permanent structure of the type, as all such events in Rome had previously been held in wooden structures (including a large one built by Nero which burned in the fire of 64). Vespasian was alive when the first three levels of his colosseum were completed and dedicated in 75. However, the final product – including the fourth and fifth levels – was not finished for five years, at which point it was formally dedicated by his eldest son Titus in June, 80.

Various improvements were made by later emperors, such as Trajan and Antoninus Pius, but little else occurred until it was struck by lightning in 217. A conflagration resulted, and Dio Cassius reports that the damage was severe. Elagabalus began repairs in 218, and by 223 limited use of the amphitheatre was possible; it was at this point that the new emperor Severus Alexander celebrated its reopening.

Restoration was completed by 244, at the end of the reign of Gordian III. Thereafter the amphitheatre was used well into the Christian era. We have reports of it being damaged by earthquakes in 442 and 470, and of further restorations in 508 and 523 by the Germanic occupants who had overthrown the Romans. However, no effort was made to restore it after an earthquake in 847, after which it was allowed to decay until the modern era.

From the numismatic point of view, the Colosseum is among the least collectible of Roman monuments, for it only occurs on coinage three times – and in each of these instances the coins are famous rarities. It first appears on sestertii of Titus, the emperor under whom it was completed, and later on coins of Severus Alexander and medallions of Gordian III. The latter pieces are of unusual interest as the artist, in showing the monument from above, depicts a battle between wild beasts occurring within.

### Domitian caesar, 69 – 71



- 109 Denarius early 76-early 77, AR 3.49 g. CAESAR AVG F DOMITIANVS Laureate head r. Rev. COS IIII Pegasus walking r. C 47. BMC Vespasian 193. RIC Vespasian 921. CBN Vespasian 169.

Lightly toned and extremely fine

500

Ex CNG sale 39, 1996, 1407.



### Domitian augustus, 81 – 96



110

- 110 Aureus 92-94, AV 7.56 g. DOMTIANVS – AVGVSTVS Laureate head r. Rev. GERMANICVS COS XVI Germania seated r. on shield; below, broken spear. C 158. BMC 211. RIC 747. CBN 187. Calicó 854.  
Privately purchased from Harlan J. Berk. About extremely fine 7'000

### Domitia, wife of Domitian



111

- 111 Denarius 82-83, AR 3.43 g. DOMITIA AVGVSTA IMP DOMIT Draped bust r. Rev. PIE – TAS – AVGVST Pietas seated l., holding sceptre in l. hand and extending r. to child at her side. C 12. BMC Domitian 65. RIC Domitian 156. CBN Domitian 72.  
Very rare. Attractive iridescent tone and about extremely fine 7'500  
Ex Triton sale I, 1997, 1410.

### Nerva, 96 – 98



112

- 112 Dupondius 97, Æ 13.97 g. IMP NERVA CAES AVG P M TR P COS III P P Radiate head r. Rev. LIBERTAS PVBLICA S – C Libertas standing l., holding *pileus* and sceptre. C 116. BMC 126. RIC 87. CBN 112.  
Wonderful green patina and extremely fine 2'000

**Trajan, 98 – 117**



113



113

- 113 Dupondius 103-111, Æ 13.95 g. IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS V P P Laureate bust r. Rev. S P Q R OPTIMO PRINCIPI River-god reclining l. on rocks, under arched grotto supported by two columns. In exergue, AQVA / TRAIANA / S C. C 22. BMC P. 194, †. RIC 464. Very rare. Dark brown-green patina and extremely fine 4'000  
Privately purchased from Harlan J. Berk.



114



- 114 Sestertertius 112-114, Æ 26.64 g. IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS VI P P Laureate bust r. Rev. S P Q R OPTIMO PRINCIPI S – C Trajan's column surmounted by statue of the Emperor; at base, two eagles. C 564. BMC 971 var. RIC 601. Very rare. Brown tone and good very fine 5'000  
Privately purchased from Harlan J. Berk.



115



- 115 Aureus 115-117, AV 7.25 g. IMP TRAIANVS AVG GER DAC P M TR P COS VI P P Laureate, draped and cuirassed bust r. Rev. DIVI NERVA ET TRAIANVS PAT Confronted busts of Nerva on l., laureate with drapery on l. shoulder and Trajan Senior on r., bare-headed and draped. C 1. BMC 499. RIC 726. Kent-Hirmer pl. 75, 258 (these dies). Calicó 1138b (these dies). Very rare and in superb condition for this issue. Three outstanding portraits of high style. Minor marks on obverse, otherwise good extremely fine 30'000  
Ex NAC 15, 1999, 349.

Marcus Ulpius Trajanus, the first senatorial member of the Ulpii, came to prominence under Nero, at which time he served with distinction commanding the 10th Legion during the Jewish War. For his successes in the East and as gratuity for having allowed Titus the honour of capturing Joppa after he had brought it to its final resistance, Vespasian awarded him the consulship in 70. Trajan Pater subsequently served as governor of Syria where he earned the *ornamenta triumphalia* for his successful defence of Rome's borders against Parthia, and he ended public life as proconsul of all Asia, a supreme honour bestowed upon him in 79. The final crown to his glory was accorded posthumously, for he was deified in about 115. This tribute is only recorded by this coinage. On the reverse of this aureus Trajan Pater's portrait is bare-headed, for he was never emperor, whereas the portrait of the former emperor Nerva is laureate.



- 116 Aureus 115–117, AV 7.17 g. IMP TRAIANVS AVG GER DAC P M TR P COS VI P P Laureate, draped and cuirassed bust of Trajan r. Rev. DIVVS PATER TRAIANVS Bare-headed and draped bust of Trajan's father r. C 2. BMC 507 (these dies). RIC 763. Calicó 1135 (obverse) and 1135a (reverse).  
Very rare and in unusual condition for the issue. Good very fine 10'000

Privately purchased from Harlan J. Berk.

#### Plotina, wife of Trajan



- 117 Aureus 117–118, AV 7.41 g. PLOTIN – AE AVG Draped bust of Plotina r., wearing double metal *stephane*. Rev. MATIDI – AE AVG Diademed and draped bust of Matidia r. C 1. BMC Hadrian 53 and pl. 47, 15 (these dies). RIC Hadrian 34. Calicó 1150.  
Extremely rare and among the finest specimens known. Two extraordinary portraits perfectly struck in high relief. Extremely fine 80'000

Ex NAC sale 18, 2000, 516.

The *augustae* Plotina and Matidia both had coinages struck during their lifetimes by Trajan, who was, respectively, their husband and uncle. However, most researchers agree that this remarkable aureus was struck in the inaugural year of the emperor Hadrian, who assumed the throne upon the death of Trajan.

Hadrian issued a grand coinage for the newly deified Trajan and for Trajan's widow and niece, both of whom had always been strong supporters of Hadrian, and who were still alive during the first years of his principate. It was to Hadrian's advantage to honour them, for it showed dynastic continuity and thus legitimized his claim to the throne.

The obverse of this aureus bears a bust of Trajan's widow Plotina, the alleged architect of Hadrian's succession. The reverse portrays Trajan's niece Matidia, whom we are told he treated like a daughter. In addition to being a supporter of Hadrian, Matidia was also his mother-in-law, and she thus provided further proof of his dynastic legitimacy.

Coins like this helped to counter rumours that Hadrian's adoption was not official, and that Plotina had delayed the announcement of her husband's death so she could forge a letter of adoption that named Hadrian as his successor. Even the most flattering versions suggest that Plotina went to great effort to convince Trajan, on his deathbed, to adopt Hadrian. The *Historia Augusta* and Cassius Dio suggest two other men, Trajan's brother-in-law L. Julius Servianus and his confidant L. Neratius Priscus, were preferred heirs; and it was also rumoured that he intended to name no candidate at all, and to leave it to the senate to appoint his successor.



## Hadrian augustus, 117 – 138



- 118 Cistophoric tetradrachm, Nicomedia Bythinae 117-138, AR 11.24 g. IMP CAES TRAIANVS HADRIANVS AVGVS P P Laureate head r., with drapery on far shoulder. Rev. S P – Q R Octastyle temple; ROM AVGVSTI across frieze. In exergue, COM BIT. C –. BMC 1100 (this obverse die). RIC –. Metcalf type B14, 33 (24 this obverse die). An extremely rare variety. Struck on sound metal and about extremely fine 3'000

Privately purchased from Harlan J. Berk.



- 119 Aureus 121, AV 7,17 g. IMP CAES HADRIANVS NVS AVG COS III Laureate, draped and cuirassed bust r. Rev. ANN DCCCLXXIII NAT VRB P CIR CO – N The Genius of the Circus reclining l., head r., balancing wheel on knee with r. hand and placing l. arm around one of the turning post of the Circus (three obelisks on a base). C 162. BMC 333 and pl. 53, 5 (these dies). RIC 144. Calicó 1200 (these dies). Extremely rare and an issue of great fascination. Good very fine / very fine 10'000

Ex Christie's sale 8 October 1985, Property of a Lady, 54.

This aureus commemorates games held on April 21, A.D. 121, to mark the 874th birthday of the city of Rome (*natali urbis* or *natalis Romae dies*). The games associated with the celebration took the name *Parilia* in honour of the deity Pales, though at some point in the 2nd Century they apparently took on the alternative title *Romaia*. The origins of the festival were quite rustic, with participants jumping through bonfires and purifying animals from their flocks and herds with ashes and blood dispensed by the Vestals. By Hadrian's time it no doubt had acquired a more cosmopolitan flavour.

What makes this type so unusual is the reverse inscription, for it records the year of the games with the *anno urbis conditae* formula. ANN DCCCLXXIII NAT VRB tells us this coin was issued to celebrate what Romans considered to be the 874th birthday of their capital. The design itself refers to the games, showing a genius seated at the base of an obelisk, or *meta* (three *metae* are shown on sestertii of this type), around which he places his left arm as he steadies a wheel on his knee.

The meaning of the rest of the inscription, P CIR CON, a series of three abbreviations, is not certainly known, and has been read differently by authorities. Two options include: *populo circenses concessit* ('the spectacle of games in the circus at Rome given to the people') and *primum circenses constituti* ('the games of the circus were for the first time instituted to be given'). The latter reading would suggest Hadrian took credit for some kind of renewed or revitalized version of these games; considering that in 121 he left Rome on a four-year trip to the provinces, he no doubt considered it wise to provide a spectacle in Rome before his departure.



- 120 Aureus circa 134-138, AV 7.10 g. HADRIANVS – AVG COS III P P Bare-headed, draped and cuirassed bust r. Rev. SPES – P R Spes standing l., holding flower and cornucopiae. C 1409 var. (not draped and cuirassed). BMC 332 note \*. RIC 275 var. (not cuirassed). Calicó 1378 (these dies).  
A very attractive portrait. Minor mark on obverse, extremely fine 7'500

Privately purchased from Harlan J. Berk.

### Antinous, favorite of Hadrian



- 121 Medallion, Ancyra Galatiae after 130, Æ 25.39 g. ΘEOC ANTINOOC Bare head r. Rev. IOVAIOC [CATOPNI] NOC – ANKVPANOIC Male figure standing facing, head l., holding anchor and sceptre; crescent at shoulders. Blum p. 51, 2. Waddington, Inventair, 6607 var. (draped bust).  
Very rare. A superb portrait of fine style and a pleasant light brown tone, good very fine 15'000

Ex Triton sale III, 1999, 781. From the collection of Marion A. Sinton.

### Aelius Caesar, 136 – 138



- 122 Aureus 137, AV 7.13 g. L AELIVS – CAESAR Bare head l. Rev. TRIB POT COS II Concordia seated l., holding patera and leaning l. elbow on cornucopiae; in exergue, CONCORD. C 12. BMC Hadrian 999. RIC Hadrian 443c. Calicó 1445 (this obverse die).  
Rare. About extremely fine 20'000

Privately purchased from Harlan J. Berk.



123



123

- 123 Sestertius 137, Æ 24.39 g. L AELIVS – CAESAR Bare-headed bust r. Rev. TRIB POT COS II S – C Concordia seated l., holding patera and leaning l. elbow on cornucopiae set on a base; in exergue, CONCORD. C 7. BMC Hadrian 1918 var. RIC Hadrian 1057.

Brown tone and good very fine

4'000

Privately purchased from Harlan J. Berk.



124



124

- 124 Sestertius 137, Æ 24.91 g. L AELIVS – CAESAR Bare-headed bust r. Rev. TR POT – COS II S – C Salus seated l. feeding out patera snake coiled round altar and resting l. arm on back of chair; in exergue, SALVS. C 44. BMC 1926. RIC 1063.

Dark tone and good very fine

4'000

Privately purchased from Harlan J. Berk.

### Antoninus Pius augustus, 138 – 161



125



125

- 125 As 139, Æ 13.33 g. ANTONINVS AVG PIVS P P Laureate head of A. Pius r. Rev. AVRELIVS CAES – AVG PII F COS DES Bare-headed and draped bust of M. Aurelius l.; below, S C. C 8. BMC p. 194 note. RIC 1208b. A very attractive dark green patina and good very fine / about extremely fine

1'500

Privately purchased from Harlan J. Berk.



### Faustina I, wife of Antoninus Pius



- 126 Aurus after 141, AV 7.25 g. DIVA – FAVSTINA Draped, diademed and veiled bust l. Rev. AETER – NITAS Fortuna standing l., holding globe and rudder. C 5. BMC A. Pius 359. RIC A. Pius 348. Calicó 1747.  
About extremely fine 4'000  
Privately purchased from Harlan J. Berk.



- 127 Dupondius, uncertain mint possibly Rome after 147, Æ 12.76 g. ΘΕΑ ΦΑΥ – CTEINA Veiled and draped bust of Faustina l r. Rev. Μ ΓΑΛΕΡΙΟC ΑΝΤΩΝΙΝΟC ΑΥΤΟΚΡΑΤΟΡΟC ΥΙΟC Bare-headed and draped bust of M. Annius Galerius Antoninus r. C 2. Mazzini pl. XCI, 2. Niggeler 3.  
Very rare and among the finest specimens known. Brown-green patina with minor corrosion and smoothing, otherwise good very fine / about extremely fine 6'000  
Ex Leu sale 75, 1999, 1525.

### Marcus Aurelius caesar, 139 – 161



- 128 Aureus circa 145-147, AV 7.24 g. AVRELIVS CAE – SAR AVG PII F COS II Bare head r. Rev. HILA – RI – T – AS Hilaritas standing l., holding long palm branch and cornucopiae. C 233. BMC A. Pius 606. RIC A. Pius 432a. Calicó 1860 (this obverse die).  
About extremely fine 5'500  
Private purchase from Harlan J. Berk.

### Marcus Aurelius augustus, 161 – 180



- 129 Sestertius 163-164, Æ 27.93 g. M AVREL ANTONINVS AVG – ARMENIACVS P M Laureate head r. Rev. TR P XVIII – IMP II COS III S – C Mars standing r., holding spear and with l. hand on shield. C 838. BMC 1088. RIC 861.

Attractive dark green patina, slightly double-struck on reverse, extremely fine 4'500

Ex Egger XLIII, 1128; Sotheby's 9 June 1983, Brand part III, 337 and NFA XIV, 1984, 431 sales. From the Herzfelder collection.

### Faustina II, daughter of Antoninus Pius and wife of Marcus Aurelius



- 130 Aureus 147-152, AV 7.16 g. FAVSTINAE AVG – PII AVG FIL Diademed and draped bust r. Rev. LAETITIAE – PVBLICAE Laetitia standing l., holding wreath and sceptre. C 156. BMC A. Pius 1047. RIC A. Pius 506c. Calicó 2069 (this coin). Extremely fine 7'000

Privately purchased from Harlan J. Berk.

### Lucius Verus, 161 – 169



- 131 Aureus 163-164, AV 7.32 g. L VERVS AVG – ARMENIACVS Laureate, draped and cuirassed bust r. Rev. TR P IIII IMP II COS II Victory standing r., placing on a palm tree a shield inscribed VIC / AVG. C 247 var. BMC 296 note. RIC 525. About extremely fine 6'000

## Commodus augustus, 180 – 192



132

- 132 Denarius 186, AR 3.52 g. M COMM ANT P – FEL AVG BRIT Laureate head r. Rev. P M TR P XI IMP VII COS V P P Statue of Janus, holding sceptre, within shrine formed by arch standing on two columns. C – , cf. 141 (for reverse type). BMC –, cf. p. 728 note † (for reverse type). RIC –, cf. 141 (for reverse type). Apparently unique and unrecorded. Toned and good very fine 500

Privately purchased from Harlan J. Berk.



133

- 133 Medallion circa 189, Æ 60.01 g. M COMMODVS ANTONINVS – S PIVS FELIX AVG BRIT Laureate bust l., with drapery on l. shoulder and wearing cuirass decorated with aegis. Rev. VOTIS FELICIBVS Commodus, veiled, sacrificing at tripod placed at the entrance of a harbour towards which five vessels are approaching; a priest standing by the tripod accompanies the Emperor. On r., a *pharos* and beneath, on the sea-shore, a slain bull. C. 993 var. (bust draped). Gnechi pag. 71, 174 and pl. 89, 6-8 (for reverse). H. Gruber, Roman medallions in the B.M., cf. p. 30, 44 and pl. XXXV, 3 (for reverse). Bauten 152. Very rare. A bold portrait of Commodus and an impressive and interesting reverse composition. Tiber tone with minor areas of corrosion, otherwise about extremely fine 18'000

Ex Lanz 94, 1999, Benz, 674.

It has long been recognized that bronze medallions reached their apex in quality and variety under Commodus, and more specifically, in the last seven years of his reign. The high level of workmanship and elaborate reverse type of this medallion only reinforce that observation.

The reverse shows a harbour scene with four commercial vessels and one naval galley encompassing a scene of the emperor, with attendant, sacrificing over an altar before a lighthouse, beneath which is a fallen bull, a victim of sacrifice. The largest vessel, which bears Serapis, is an exact match for the commercial ships depicted on mosaics of Tunis now in the Sousse Museum. This remarkable composition inspired later medallions of Diocletian.

Commodus rightly feared a grain shortage in the city of Rome, as history showed grain was the 'Achilles Heel' of metropolitan Rome. Shipments from Egypt might be disrupted for any number of reasons – poor inundation of the Nile, a bad sailing season, or even a strategic manoeuvre by a rival. Ever since early in his sole reign, when he left frontier wars to his generals, Commodus' life was based in the capital. Perhaps better than any emperor before or after, Commodus understood the mentality and the demands of the mob. Commodus knew that his personal indulgences and longevity depended on appeasement of the mob, which needed to be fed and entertained.

Because this medallion is undated, we must look to related evidence to date it, and to determine the significance of its design. Gnechi, inexplicably, attributed it to 191. Mattingly, perhaps on the mark, tentatively placed it in 189, which makes sense based upon the bust style and the fact that its obverse die is shared with another medallion with a reverse naming Commodus' 15th Tribunician, which he entered in December, 189.

Alfoldi, Mattingly and Tonybee all agree that this medallion was struck for the annual festival of Isis (the *navigium Isidis*) in Rome, an especially favorable view since that event was closely connected with New Year's rituals – the very occasions for which so many medallions were struck. Furthermore, the lighthouse strongly resembles the *pharos* of Alexandria, and the main vessel bears Serapis. A more remote possibility is that it reflects a continued celebration of the new African grain fleet that Commodus had successfully outfitted in 186 to assure grain deliveries from Carthage.





134



134

- 134 Sestertius 192, Æ 24.45 g. L AEL AVREL CO – MM AVG P FEL Head r., wearing lion-skin headdress. Rev. HER – CVL / ROM – ANO / AV – GV / S – C Club. The whole within laurel wreath. C 192. BMC 711. RIC 637.

Very rare. An attractive portrait and a pleasant light green patina, good very fine 3'000

Ex Credit Suisse Zurich Fixed Price List 39, Spring 1983, 115 and Lanz sale 94, 1999, Benz, 680 sales.

Few Roman coins excite as much commentary as those of Commodus which show him possessed of Hercules. Not only do they present an extraordinary image, but they offer incontrovertible support of the literary record. The reports of Commodus' megalomania and infatuation with Hercules are so alarming and fanciful that if the numismatic record was not there to confirm, modern historians would almost certainly regard the literary record as an absurd version of affairs (much in the way reports of Tiberius' depraved behaviour on Capri are considered callous exaggerations).

Faced with such rich and diverse evidence, however, there can be no question that late in his life Commodus believed Hercules was his divine patron. Indeed, he worshipped the demigod so intensely that he renamed the month of September after him, and he eventually came to believe himself an incarnation of the mythological hero. The Herculean imagery on this type is arresting. Though the concept of an emperor donning a lion's scalp was novel to coinage, it would have compared favourably with images throughout the empire of Hercules in his mature, bearded incarnation.

The reverse depicts the most familiar instrument of the hero, his club (others also include the bow, and quiver with arrows). By tradition, Hercules had fashioned his knotted club from a wild olive tree that he tore from the soil of Mount Helicon and subsequently used to kill the lion of Cithaeron when he was only 18 years old. The reverse inscription HERCVL ROMANO AVGV ('to the August Roman Hercules') makes the coin all the more interesting, especially when it is taken in concert with other of his coins inscribed HERCVLI COMMODO AVGV, which amounts to a dedication 'to Hercules Commodus Augustus'.

### Pertinax, 1st January – 28th March 193



135



- 135 Aureus 193, AV 7.23 g. IMP CAES P HELV – PERTIN AVG Laureate head r. Rev. PROVID – DEOR COS II Proserpina standing l., raising r. hand toward star in upper field l., and resting l on breast. C 42. BMC 11 (this obverse die). RIC 11 (this obverse die). Woodward NC 1957, pl. 10, 11 (this obverse die). Calicó 2389a.

Rare. An excellent portrait well struck in high relief, an insignificant area of weakness and an invisible mark on obverse, otherwise good extremely fine 18'000

Privately purchased from Harlan J. Berk.

A self-made man who rose to prominence through dedication and talent, Pertinax's career was illustrious. His father was a former slave and merchant whose wealth bought Pertinax a good education. Pertinax began his adult life as a teacher, but afterwards he embarked on a military career. He rose through the ranks serving in Parthia, Britain and Noricum, and he subsequently served as governor of several provinces. In 189 the emperor Commodus appointed him prefect of Rome, and he was still serving in that capacity when Commodus was assassinated on New Year's Eve, 192. Though Pertinax has often been portrayed as an unimpeachable moralist, he was more likely an opportunist who was intimately involved in the plot against Commodus. After his accession, Pertinax may have viewed himself as a benevolent dictator, but the praetorians nonetheless murdered him after a reign of just eighty-six days.

### Pertinax Junior, son of Pertinax



- 136 Tetradrachm, Alexandria 193, billon 12.75 g. KAI[C]AP [Π]ΕΡΤΙΝΑΞ Bare-headed and draped bust r. Rev. Nike advancing l., holding wreath with both hands; in field, L – A. C 1. Dattari 3980 (these dies and possibly this coin after cleaning). BMC Supp. 3124. Förschener 790.  
Exceedingly rare, apparently only five specimens known. Minor areas of porosity, very fine 25\*000

Ex Triton sale I, 1997, 736.

Considering Pertinax Junior was the son of the short-reigned emperor Pertinax, it is surprising that his story is carried beyond his father's murder on March 28, A.D. 193. But it was only at that point that his life story began.

Two great strokes of fortune were awarded to Pertinax Jr.; the first was that his father denied the senate's request to bestow upon him the title of Caesar, believing that no title should be awarded until it had been earned. Pertinax Junior's apparent lack of formal involvement in his father's regime probably spared him execution when his father's regime was overthrown by the praetorian guards. The fact that very rare coins were struck for him in Egypt may only reflect imperfect communication between officials in Rome and Alexandria.

His second episode of good luck was the fact that Septimius Severus, who had marched on Rome and caused the overthrow of Pertinax's successor Didius Julianus, lavished the highest honours – including consecration – on Pertinax. Since the new regime held steady for nearly two decades, this made Pertinax Jr. eligible for various privileges and honours, including being placed in charge of the sacerdotal (priestly) college.

But the environment in the imperial palace of the Severans was poisoned by sibling rivalry; the emperor's sons Caracalla and Geta were so hateful of each other that it would have been impossible for anyone to remain on good terms with both brothers. For better or worse, Pertinax Junior became close friends with Geta, which meant he was among the perhaps 20,000 'allies' of Geta (though Dio may be exaggerating) who paid with their lives after Caracalla murdered Geta near the end of 211.

Though Caracalla's purge was personal, it was also political. Others who fell were the praetorian prefect Papinian and Pompeianus and Cornificia, respectively a grandson and a daughter of Marcus Aurelius. Caracalla eliminated all possible rivals who had a record of hostility toward him, and Pertinax Junior could not have been far from the top of the list. Especially by killing those with imperial blood in their veins, he was reducing the risk of the opposition finding a suitable candidate to lead a coup.

### Didius Julianus, 28th March – 1st June 193



- 137 Aureus 193, AV 6.73 g. IMP CAES M DID – IVLIAN AVG Laureate head r. Rev. P M TR – P COS Fortuna standing l., holding rudder on globe and cornucopiae. C 8. BMC 4 and pl, 3, 7 (this obverse die). RIC 2a. A.M. Woodward, NC 1961, pl. 6, 5 (this obverse die) and 2c (this reverse die ?). Calicó 2395 (this obverse die).  
Very rare. A very attractive portrait, extremely fine 45\*000

Privately purchased from Harlan J. Berk.



138



138

- 138 Sestertius 193, Æ 20.19 g. IMP CAES M DID S – EVER IVLIAN AVG Laureate head r. Rev. RECTOR ORBIS S – C The Emperor, bare-headed and togate, holding globe and roll. C 17. BMC 29. RIC 16. Woodward, NC 1961, obverse die 2 and reverse die D.

Very rare. Reddish-brown patina, good very fine / very fine

4'000

Ex Schulman sale 1923, Vierordt, 1789.

#### Didia Clara, daughter of Didius Julianus



139



- 139 Denarius 193, AR 2.34 g. DIDIA CLA – RA AVG Draped bust r. Rev. HILAR T – EMPOR Hilaritas standing l., holding long palm and cornucopiae. C 3. BMC D. Julianus 14. RIC D. Julianus 10.

Very rare and in exceptional condition for this issue. Lightly toned and extremely fine

7'000

Privately purchased from Harlan J. Berk.

#### Pescenius Niger, 193 – 194



140



- 140 Denarius, Antioch 193-194, AR 2.89 g. IMP CAES C PESC – NIGER IVST AVG Laureate head r. Rev. VICTO – R – IAE AVG Victory standing facing, head l., holding wreath in r. hand and resting l. on hip. C 75 var. (holding wreath and palm-branch). BMC 315. RIC 87d var (holding wreath and palm-branch).

Very rare. A very appealing portrait, old cabinet tone and about extremely fine

3'500

Privately purchased from Harlan J. Berk.



## Clodius Albinus caesar, 193 - 195



- 141 Aureus 143, AV 7.38 g. CLODIVS AL – BINVS CAES Bare head r. Rev. PROVI – D AVG COS Providentia standing, holding wand over globe and sceptre. C 57. BMC 38 note. RIC 1a. Calicó 2420 (misdescribed). Of the highest rarity, apparently only the third specimen known. A strong portrait well-struck and centred on a full flan. Virtually as struck and almost Fdc 150'000

Privately purchased from Harlan J. Berk.

The legacy of Clodius Albinus is not easy to judge: was he naïve enough to believe he could share power with Septimius Severus – who he may have known personally – or did he lack the courage and resolve to strike first? Considering his experience in government, his war record and his reputation for bravery, the answer must lie somewhere in between.

Since Albinus could have marched on Rome during Severus' year-long absence in Syria, it seems that he preferred to wait for the right moment to strike. He probably hoped Severus would exhaust his legions fighting Niger, or that Niger would defeat him, after which Albinus could occupy Rome unopposed and with dignity. He seems only to have made an error in timing, and to have underestimated his enemy.

Like Severus, Albinus hailed from a distinguished family from North Africa. He had a long and distinguished service in the Imperial army, rising to command under Marcus Aurelius and to campaign against the Dacians for Commodus. He also excelled outside the army: he was *suffect* consul in 187 and served as governor of Bithynia in 175, of Lower Germany in 189, and of Britain in 191. Thus, when the crisis in Rome erupted early in 193 it is understandable why Albinus was one of three generals to answer calls from the senate and the people to end the tyranny of Didius Julianus.

But fate was on the side of Septimius Severus, who marched on Rome first and was able to expel the praetorian guardsmen and to extort the senate's confirmation as emperor. In the meantime, he made a peaceful arrangement with Albinus, hailing him Caesar and striking coins on his behalf in Rome, such as this aureus from the inaugural issue, on which Albinus' *suffect* consulship of six years before is noted.

With the West secured, Severus spent much of 193 and 194 battling Pescennius Niger in the East. After Niger fell, only Severus and Albinus remained in positions of authority. By 195 the two men were at odds: Severus had named his sons Caracalla and Geta his successors, thus breaking his promise to Albinus, whom he forced the senate to declare a public enemy. The news could hardly have come as a shock to Albinus, who soon thereafter was hailed emperor by his own soldiers at Lugdunum.

Severus remained in Rome for at least one year afterward and did not confront Albinus until January, 197. Their massive armies clashed on February 19, 197 near Lugdunum in one of the largest battles in Roman history. After an initial setback, the battle went in favour of Severus. Ancient sources, which clearly are hostile toward Severus, say that Albinus fled the field and committed suicide, after which Severus rode his horse over his corpse and decapitated him so his head could be displayed in Rome.

## Septimius Severus, 193 – 211



- 142 Denarius circa 201-210, AR 3.24 g. SEVERVS – PIVS AVG Laureate head r. Rev. IVLIA – AVGVSTA Draped bust r. RIC 273. BMC 342. C 3. Hill 556. Rare. Nicely toned, flan crack at nine o'clock on obverse, otherwise extremely fine 800

Privately purchased from Harlan J. Berk.



- 143 Denarius 202-210, AR 2.58 g. SEVERVS – PIVS AVG Laureate head r. Rev. COS – III P P Triumphal arch of Severus, showing four columns surmounted by chariot of six horses; on either side, horseman. RIC 259. BMC 320. C 104. Extremely rare. Toned and very fine 1'500

Privately purchased from Harlan J. Berk.

Roman architectural types have long ranked among the most sought-after coins by scholars, historians, archaeologists and collectors, not only because their designs are often attractive, but also because they are usually valuable in reconstructing the appearance of buildings, temples and monuments that no longer exist. Another category altogether is coins depicting ancient structures that survive, the population of which is far smaller than the category of vanished structures. In terms of rarity and importance, the great prizes include provincial coins depicting the Acropolis in Athens, and, imperial coins depicting, in Rome, the Colosseum, the arch of Septimius Severus, and the Circus Maximus (even though its modern remains largely consist of an open field).

This denarius depicts the *Arcus Severi*, the triumphal arch erected by Septimius Severus in honour of his defeat of Parthia early in 198. It was dedicated in 204, at which time asses showing it were struck for Severus and Caracalla. The arch made its second and final appearance on denarii of 206 issued in the name of Severus in celebration of his fifteenth anniversary. Today the arch can still be seen at the north entrance of the Roman Forum; it is almost completely intact, though the statues that once decorated on the roof are no longer present. They may have been removed in late antiquity or in the intervening millennium, during which time the Forum came to be filled with debris so deep that even this imposing, 68-foot-tall monument was below ground level. Indeed, it was not until excavations by Carlo Fea in 1803 and subsequently efforts by the Napolonic administration that the long-hidden arch began to be revealed.



- 144 Denarius 207, AR 3.52 g. SEVERVS – PIVS AVG Laureate head r. Rev. PROVIDENTIA Facing head of Medusa, with serpent and wings in her hair. C 590. BMC 356. RIC 285.

Extremely rare and a very attractive reverse type. Struck on sound metal, flan crack at three o'clock on obverse, otherwise extremely fine / good extremely fine

4'000

Privately purchased from Harlan J. Berk.

The Medusa and Medusa-on-Aegis types on the precious metal coins of Septimius Severus and Caracalla probably were all struck in 207 since one of them names the 15th renewal of Severus' tribunician power and the obverses are all contemporary. Thus we have two problems in interpreting the meaning of this design: the non-specific nature of the type (and its inscription), and the fact that virtually no ancient evidence exists concerning what happened in 207. Indeed, other coin types are the only evidence by which scholars believe Severus may have briefly visited Africa this year before he and the family set off in 208 for their grand expedition to Britain.

The basic principle of the type seems clear: it refers to the foresight (*providentia*), presumably in respect to the decision to invade Britain in the following year, 208. But the inscription falls short of naming the source of the foresight, the gods (*deorum*) or the emperors (*avgvsti*)? The Medusa seems to offer a connection with Minerva, who, perhaps, is here cast in the role of having foresight for the care of the emperors or the Roman people.

Perhaps the best explanation for why the foresight is non-specific is because it might have derived from other sources utilized by Severus: astrology and augury. Severus was the most superstitious of emperors, and Dio tells us that before he committed the family to the British expedition he knew that he did not have long to live (77.11); as his final act he would remove his sons from Rome in hopes of reforming them on one last campaign, by which he would add *Britannicus* to his list of victory titles.

**Caracalla augustus, 198 – 217**



- 145 Aureus 209, AV 7.21 g. ANTONINVS – PIVS AVG Laureate head r. Rev. LIBERALIT – AS S. Severus, Geta and Caracalla seated l. on platform; behind, officer standing and in front Liberalitas, holding *abacus* and cornucopiae. At foot of platform, citizen. In exergue, AVGG VI. C 127. BMC p. 257 note \*. RIC 159. Calicó 2689 (this reverse die).

Exceedingly rare, very few specimens known. Virtually as struck and almost Fdc 25'000

Privately purchased from Harlan J. Berk.

**Geta augustus, 209 – 211**



- 146 Sestertius 211, Æ 30.64 g. P SEPTIMIVS GETA – PIVS AVG BRIT Laureate bust r., with drapery on far shoulder. Rev. VICT BRIT TR P III COS II Victory seated r. on cuirass inscribing shield balanced on knees; in front and behind, shields and arms. In exergue, S C. C 210. BMC 269. RIC 172b.

Very rare and in superb condition for the issue. A handsome portrait and a lovely dark green patina, extremely fine 12'000

Privately purchased from Harlan J. Berk.

**Macrinus, 217 – 218**



- 147 Sestertius 217, Æ 25.42 g. IMP CAES M OPEL SEV MACRINVS AVG Laureate, draped and cuirassed bust r. Rev. PONTIF MAX TR P COS P P Fides standing to front, head r., holding standard in each hand and r. foot on helmet; in exergue, S C. C 61. BMC 121. RIC 141.

Dark tone and good very fine 3'000

Privately purchased from Harlan J. Berk.