

A U C T I O N

86

The Gasvoda Collection - Part I

8 October 2015

NUMISMATICA ARS CLASSICA NAC AG
ZÜRICH - LONDON

AUCTION 86

8 October 2015

The Gasvoda Collection - Part I

Coins of the Imperial Period and the Twelve Caesars

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The following terms and conditions are accepted by all persons participating in the auction:

1. Auction bidding is conducted in Swiss Francs. The highest bidder who has been acknowledged by the auctioneer when the hammer falls after the third call has legally bought the lot. Bidding usually begins at 80% of the estimate, provided no higher offers have been submitted. Written bids have priority. The successful bidder has committed himself personally to the purchases made. He cannot claim to have acted on behalf of a third party.
2. Absentee bidders can bid up to 24 hours before the start of the auction by writing, telephone or electronically. Telephone bidders must agree that calls may be recorded. The auction house does not accept liability for bidding mandates made by telephone, electronically or in writing.
3. Bidders must show proof of identification before the auction, and subsequently be registered. The Auction House may require a bank reference and/or guarantee. The Auction House reserves the right to deny a person from participating in the auction.
4. The auctioneer may raise or reject a bid without giving a reason, and furthermore reserves the right to combine or split up catalogue lots, or to offer them out of sequence or omit or withdraw them from the auction.
5. A commission of 19.0% will be levied on the hammer price - phone bidders and bidders using our Live Internet facilities pay an additional charge of 1.5%. The Swiss value added tax (VAT) of 8,0% is payable on the final price (hammer price, plus buyer's commission and any other amounts chargeable by the Auction House to the buyer). **Gold coins (AV) are exempt from VAT.**

If the purchases are exported, then the VAT will be refunded on production of a legally valid original export declaration issued by the Swiss Customs.

6. Payment is in Swiss Francs and is immediately due upon adjudication of the lot and has to be paid with the release of the object to the Buyer, unless otherwise agreed before the sale. Late payments will incur a monthly default interest of 1%. Title in a lot will not pass to the Buyer until NAC has received full payment on his account. NAC will generally not release a lot to a Buyer before payment. Earlier release of the lot does not affect its title nor the Buyer's obligation to pay. If the Buyer has failed to make immediate payment and within 5 days after receipt of a registered, written reminder by NAC to the buyer, NAC may in its sole discretion cancel the sale of the lot.
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9. The objects which come under the hammer are auctioned on behalf of a third party or are the property of the Auction House. The buyer (successful bidder) has no entitlement to have the identity of the consignor disclosed to them and acknowledges that the Auction House might receive a commission from the consignor for the sale.
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11. The contractual relationship between parties is subject in all facets to Swiss law. Place of performance is the registered office of the Auction House in 8001 Zurich, and the exclusive court of jurisdiction is Zurich.

Conditions de la vente aux enchères

Du fait de la participation à la vente aux enchères, les conditions suivantes sont réputées être acceptées :

1. Les enchères sont effectuées en Francs Suisses. L'adjudication est réalisée après trois appels consécutifs du plus offrant dont l'offre a été acceptée par le commissaire priseur et qui constitue une obligation. La mise à prix est effectuée en règle générale à 80 %, dans la mesure où il n'y a pas d'offres disponibles et plus élevées. Les offres formulées par écrit sont prioritaires. Chaque enchérisseur s'engage personnellement en ce qui concerne les acquisitions réalisées par ses soins. Il ne peut pas faire valoir le fait d'avoir agi pour le compte d'une tierce personne.
2. Les demandes d'enchères par téléphone ou par écrit (également par moyen électronique) pour les personnes intéressées et non présentes sont réceptionnées jusqu'à 24 heures avant le début de la vente aux enchères. Les enchérisseurs par téléphone acceptent que la communication téléphonique puisse être enregistrée. La salle des ventes n'assume aucune responsabilité quant aux enchères effectuées par téléphone, électronique ou par écrit.
3. Les enchérisseurs sont priés de se légitimer avant la vente aux enchères et de se faire enregistrer à l'issue de la vente. La salle des ventes peut exiger une référence bancaire et/ou une garantie. La salle des ventes a le droit de ne pas laisser une personne participer à la vente aux enchères.
4. L'enchérisseur peut, à sa guise, surenchérir une offre ou bien la décliner sans indication de motifs. L'enchérisseur se réserve en outre le droit d'associer des lots, de les séparer, de faire des offres en dehors de l'ordre prévu ou de les laisser de côté, voire de se retirer de la vente aux enchères.
5. Une commission de 19.0% est perçue sur le prix d'adjudication. Les acquéreurs qui souhaitent participer aux enchères par téléphone ou en ligne avec nos facilités Live Internet paieront un frais supplémentaire de 1,5%. La taxe à la valeur ajoutée suisse d'un montant de 8,0 % sera perçue sur le prix définitif (prix d'adjudication plus supplément et sur tous les autres montants facturés à l'acquéreur par la salle des ventes). **Les pièces de monnaie en or (AV) sont dispensées de la TVA.**
En cas d'exportation de l'objet adjudiqué vers l'étranger, l'acquéreur se voit restituer la TVA lorsqu'il est en mesure de présenter une déclaration d'exportation réglementaire, en bonne et due forme, des autorités douanières suisses.
6. Le prix total en francs suisses est exigible immédiatement après adjudication et doit être acquitté lors de la remise de l'objet adjudiqué. Pour les paiements effectués ultérieurement un intérêt moratoire de 1% par mois sera facturé. La transmission de la propriété à l'acquéreur a lieu seulement à paiement intégral. En général, NAC ne remet l'objet adjudiqué à l'acquéreur pas avant paiement. Une éventuelle remise de l'objet n'a cependant pas de l'influence ni sur la propriété du vendeur ni sur l'obligation de l'acquéreur de payer.
En cas que l'acquéreur n'a pas payé simultanément et non plus entre les cinq jours après réception d'un avertissement sous pli recommandé, NAC est en droit de se départir du contrat sans autre formalité et sans avis ultérieur.
7. Les frais d'envoi et d'assurance sont à charge et au risque de l'acheteur. Les taxes ou les impôts facturés à l'étranger sont à la charge de l'acquéreur (enchérisseur). Il lui incombe de s'informer au sujet des directives étrangères en matière de douane et de devises. La salle des ventes décline toute responsabilité pour les éventuelles infractions à l'encontre de ces directives.
8. **La salle des ventes garantit l'authenticité des monnaies sans réserve et sans limitation dans le temps.** Toutes les indications mentionnées dans le catalogue sont rassemblées en toute conscience et en toute bonne foi.
9. Les objets mis aux enchères le sont pour le compte de tierces personnes ou bien sont la propriété de la salle des ventes. L'acquéreur (enchérisseur) n'a aucun droit d'obtenir communication du nom de la personne qui met en vente et se déclare en accord avec le fait que la salle des ventes perçoive une provision de cette dernière.
10. Les présentes conditions font partie intégrante de tout contrat de vente conclu dans le cadre de la vente aux enchères. Les modifications ne sont valables que par écrit. Le fait que des parties des présentes conditions de vente aux enchères venaient à ne plus correspondre, ou du moins plus intégralement, à la situation juridique en vigueur, n'affecte en rien les autres parties, ni dans leur contenu, ni dans leur validité. La version en langue allemande constitue la référence des présentes conditions de vente aux enchères.
11. La relation contractuelle entre les parties en cause est soumise, dans toutes ses composantes, au droit Suisse. La compétence juridique est fixée au siège de la salle des ventes à 8001 Zurich, et le for juridique exclusif est Zurich.

Condizioni di vendita

La partecipazione all'asta comporta l'accettazione delle seguenti condizioni:

1. La valuta in cui viene condotta l'asta è il Franco Svizzero. L'aggiudicazione al miglior offerente, individuato dal banditore, avviene dopo la terza chiamata e comporta per l'aggiudicatario l'acquisto con tutti i relativi obblighi di legge. Le offerte partono generalmente dall' 80% del prezzo di stima a meno che una o più offerte d'importo maggiore siano state presentate. Le offerte scritte hanno la precedenza. Il partecipante all'asta è personalmente responsabile per l'acquisto effettuato e non può pretendere di avere agito per conto di terzi.
2. I partecipanti all'asta non presenti in sala possono presentare offerte telefonicamente, in forma scritta, o per via elettronica fino a 24 ore prima dell'inizio dell'asta. Chi trasmette la propria offerta telefonicamente presta il proprio consenso all'eventuale registrazione della telefonata. La casa d'asta non assume alcun tipo di responsabilità per le offerte trasmesse in forma scritta, elettronica o telefonica.
3. I partecipanti, per concorrere all'asta, dovranno esibire un documento d'identità e registrarsi. La casa d'asta si riserva il diritto di richiedere referenze bancarie o un deposito cauzionale per permettere la partecipazione all'asta. La casa d'asta si riserva inoltre il diritto di non permettere a un soggetto la partecipazione all'asta.
4. Il banditore d'asta ha facoltà di aumentare o rifiutare un'offerta secondo la propria discrezionalità e senza necessità di fornire una motivazione. Il banditore si riserva inoltre il diritto di unire, separare, cambiare la sequenza prevista o di eliminare e/o ritirare dall'asta determinati lotti.
5. Al prezzo d'aggiudicazione va aggiunta una commissione del 19.0%. Gli offerenti che parteciperanno all'asta per telefono o 'live' attraverso internet pagheranno un costo supplementare dell'1,5%. L'imposta svizzera sul valore aggiunto, pari attualmente al 8,0%, viene applicata sul prezzo finale (prezzo d'aggiudicazione più commissione ed ogni altro importo imputabile al compratore dalla casa d'aste). **Le monete in oro (AV) sono esonerate dal pagamento dell'IVA.**
In caso d'esportazione dell'oggetto acquistato all'asta verso un paese estero, il compratore ha diritto al rimborso dell'IVA dietro consegna di una valida dichiarazione d'esportazione dell'ufficio doganale della Confederazione Elvetica.
6. Il pagamento è da effettuarsi in Franchi Svizzeri immediatamente all'aggiudicazione del lotto, a meno che concordato diversamente prima dell'asta. In caso di ritardato pagamento il tasso d'interesse moratorio applicabile è pari all'1% mensile. La proprietà del lotto non passerà al compratore fino a che la NAC non riceverà il pagamento a saldo dell'acquisto. Generalmente la NAC non rilascia un lotto al compratore prima di ricevere il pagamento di tale. La consegna anticipata di un lotto non incide sulla proprietà di tale né sull'obbligo di pagamento da parte del compratore. Se il compratore non paga subito e nel caso in cui egli non effettui il pagamento entro 5 giorni dalla ricezione di una raccomandata, scritta da NAC come avviso di mancato pagamento, la NAC si riserverà la facoltà di cancellare la vendita di tale lotto.
7. I costi ed il rischio della spedizione sono a carico del destinatario. Qualunque imposta e contributo legalmente dovuto nel paese d'esportazione è a carico dell'acquirente (compratore in sede d'asta) su cui ricade la responsabilità per la conoscenza delle norme vigenti in materia doganale e di valuta. La casa d'aste non assume alcuna responsabilità per l'eventuale violazione di tali prescrizioni.
8. **La casa d'asta offre una garanzia incondizionata e senza riserva di tempo sull'autenticità delle monete.** Le indicazioni e descrizioni contenute nel catalogo sono opinioni soggettive e sono espresse in buona fede.
9. Gli oggetti offerti vengono messi all'asta per conto di terzi o sono di proprietà della casa d'asta. L'acquirente (compratore in sede d'asta) non ha il diritto di conoscere l'identità del consegnatario dell'oggetto e prende atto che alla casa d'asta potrebbe venir corrisposta dal consegnatario una commissione per la vendita.
10. Le condizioni sopra menzionate costituiscono parte integrante di ciascun contratto individuale di vendita concluso nell'asta. Eventuali modifiche saranno ritenute valide solo se fatte in forma scritta. Nel caso in cui una parte delle presenti Condizioni di Vendita dovesse essere non più totalmente conforme alla vigenti disposizioni di legge, cioè non avrà effetto sulla validità delle parti restanti. L'unica versione di testo delle Condizioni di Vendita che ha valore legale è quella in lingua tedesca.
11. Il rapporto contrattuale fra le parti è regolato in tutti i suoi aspetti dal diritto della Confederazione Elvetica. Il luogo d'adempimento è la sede della casa d'aste a Zurigo (8001). Il foro competente è esclusivamente quello di Zurigo.

US IMPORT RESTRICTIONS ON COINS OF ITALIAN AND GREEK TYPE

None of the coins offered in this sale are subject to any kind of US import restrictions, since we are in possession of the necessary documentation for importation into the United States.

Nevertheless, Numismatica Ars Classica NAC AG endeavours to provide its American clients with the best service possible and we will therefore take it upon ourselves whenever possible to carry out all of the customs formalities for importation into the USA and will then ship the lots to each individual client from within the United States.

TIME TABLE ZEITTADEL ORDRE DE VENTE ORDINE DI VENDITA

Thursday, 8 October 2015

11:00 – 13:30

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EXHIBITIONS AUSSTELLUNG EXPOSITION ESPOSIZIONI

London – At our premises

1 – 22 September 2015

Monday to Friday 9:30 – 17:30
Saturday & Sunday by appointment only

Zurich

At the Zurich premises (2 nd Floor):	Monday, 5 October 2015	09:30 – 17:30
	Tuesday, 6 October 2015	09:30 – 17:30
At the Hotel Baur au Lac, Talstrasse 1, 8022 Zurich:	Wednesday, 7 October 2015	09:30 – 18:00

Please visit our auction online at www.arsclassicacoins.com

Die Auktion erfolgt unter Mitwirkung eines Beamten des Stadtmannamtes Zürich 1. Jede Haftung des anwesenden Beamten, der Gemeinde und des Staates für Handlungen des Auktionators entfällt.

Gradi di conservazione	Grades of preservation	Erhaltungsgrad	Degrés de conservation	Grados de Conservación
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

Mike Gasvoda is a semi-retired professional engineer from Indiana in the United States. His professional career, covering thirty years, was involved in the water and wastewater treatment industries. He and his wife, Lynn, spend winters in Tucson, Arizona but still come back to Indiana for the summers to spend time with their children and new grandson. Mike has spent most of his life collecting coins of one type or another having initially caught the collecting bug from his maternal grandparents who had saved obsolete coins collected from sales of ears of corn at their street side stand in front of their home. Those Buffalo nickels, Mercury dimes and Standing Liberty quarters got him interested in coins and history nearly 45 years ago.



His collecting interests were mainly in US coins having completed and sold complete sets of Washington quarters; liberty nickels; Mercury dimes; and seated silver dollars. The collection that started his ancient coin interest was a set of mint state “red” Indian cents. With this set nearly complete Mike decided to part with the collection and switch to something new. He bought his first Roman coin, a Caius and Lucius denarius of Augustus from a blind ad in a magazine some thirty years ago. His first ancient Roman collection focused on portraits of all Roman emperors appearing on denarii. Having learned quite a bit about Roman coinage and history, Mike also sold that collection and decided to focus on the coinage of the twelve Caesars exclusively.

The collection presented here is a result of Mike’s efforts spanning the past twenty years and was formed much more carefully than his previous efforts. Mike was assisted, for the first time, by aligning with an ancient coin dealer to be a mentor and provide advice on auctions. He chose to work almost exclusively with Steve Rubinger, owner of the ancient coin firm Antiqua, and former president of Numismatic Fine Arts. Steve had originally collected the same series and was able to offer advice in areas such as: artistic style; rarity; pricing; and originality of surfaces when inspecting coins for Mike at auctions around the world. In Mike’s words “I could not have put this collection together without Steve—we basically became a collecting team over the past twenty years and along the way we also became good friends.”

As Mike’s collection grew and he was able to add significant pieces to his collection, his reputation became known to many other dealers as well. Over the years he became friends with many of these dealers, who he also worked with on private sales. These dealers include Victor England and Eric McFadden from CNG; Harlan Berk; Ed Waddell; Frank Kovacs; Herb Kreindler; Alan Walker, then of Leu and now with Nomos; Peter Weiss; Rob Freeman and David Michaels from Freeman and Sear and NAC’s owner Arturo Russo.

Through Victor England and Peter Weiss, Mike also was introduced to the American Numismatic Society where he eventually joined the board of Trustees and is presently serving as their first vice president. It was at this time that Mike met Rick Witschonke, who has sadly recently passed away. The support and knowledge provided by Rick is something “that I will always cherish” according to Mike.

Collectors in the United States will know Mike as a very active promoter of the hobby. Parts of the collection being offered here have been exhibited at the American Numismatic Association World’s Fair of Money (EID MAR and Brutus portrait aureus in 2012 and the twelve Caesars in gold in 2014). He is also a frequent speaker at national, regional, and local shows and club meetings. He has given over 50 presentations on ancient coins over the years. He is also an award winning writer on the subject of ancient coins with over a dozen published articles.

Mike was a long time subscriber to the *Celator* magazine and became friends with Wayne Sayles and Kerry Wetterstrom – both owner/editors at different times. When he started writing articles for the *Celator*, he also began to give historical presentations to various coin clubs. In his career he was a frequent speaker and this comfort transferred easily into talking about ancient coins. He still loves doing “coin talks” and hopes to do that for the rest of his life. It is his hope that he can transfer some of the knowledge that Steve, and others, taught him on to the next generation of ancient coin collectors.

When asked “what now?” Mike has indicated that he will continue to collect, just not the twelve Caesars. “I still have several other specialty collections of various series of ancient coins and will pursue those just like I collected the twelve Caesars”. Where one collection is gone another is just beginning. Once a collector always a collector!

About the collection – in Mike’s words...

The collection offered here has been a big part of my life for the past twenty years. The historical period covered by the twelve Caesars is one of the most well-documented and interesting periods in the history of western

civilization. This could have been just another collection if it were not for the friendship I developed with Steve Rubinger. It just so happened that Steve and I hit it off immediately and I owe so much of my collecting knowledge to Steve and his tutelage. There is no more important piece of advice I can offer someone collecting ancient coins than to have them form a close relationship with a knowledgeable dealer that they trust completely. In my case that dealer turned out to be Steve. He and I conferred frequently about upcoming auctions and it always involved my limited budget and which lots were the most important to bid on in any given sale. Equally importantly, Steve personally inspected every lot before we placed a bid and it was not uncommon for us to pass on a lot because it was not as we expected initially.

We developed a program where I would give Steve a list of lots that were of interest to me. We would have a preliminary conversation about those lots and he might suggest others I had missed or equally suggest some of the lots I liked could be found better. We might start with twenty possible lots, end up bidding on five or six, and actually be successful on only two or three. Sometimes we lost out on pieces that I, years later, wish we had won but usually we got the lots we went after the hardest. In my opinion the small fee that Steve charged for this auction service was money extremely well spent.

I learned to study history and always tried to know the reason why each coin was struck. I read everything I could and attended every presentation given on the subject. I also corresponded with writers, academics, and others to clarify points that confused me. In certain areas I would suspect my knowledge came to even equal that of Steve. Arturo Russo has allowed me to write the historical background for the pieces in this sale and any errors in the presented history are mine and mine alone. I offer opinions and I hope it is clear when I am stating my opinion versus stating known historical facts.

With respect to this collection, I should say that I have become enthralled with portrait styles and how they were portrayed both on coinage and in statuary. I comment frequently on the lots in this sale with my thoughts about specific portrait styles from coins in my collection. You may not agree with my assessments but that is OK. Each of us prefer certain styles. I like the Flavian coins from Ephesus, for example. I know people who don't like this style at all. To each their own.

I like idealized portraits and I like realistic portraits. I find it fascinating that Claudius comes in almost equal quantities both ways. I also find it interesting that Galba has two distinct portrait styles, although both have a stern countenance. Moreover, I love big portraits – big bronzes and large silver issues. The bigger the coin, the better the chance for the engraver to truly display his talents. I got so picky about portrait styles in my later years that I would pass on otherwise near perfect pieces because I felt the portrait was inferior. My Otho aureus is a good example. My piece grades about EF and several have sold in recent years that approach mint state. These higher grade pieces were beautiful but I would put my coin up against them any day based on artistic style.

Aside from portrait style I am also fascinated by the historical significance of the coins I collect. It is not that unusual that an important piece historically just doesn't come with great portrait style. If so, I collected it anyway, usually looking for the highest grade specimen I could find.

I also purposely collected in all three metals. I have come to believe that coin designs in each metal were made for a specific, and different, audience. Bronzes were for the plebs, silver mainly struck to pay the military and gold was mainly for the wealthy and the military leaders. Clearly an emperor could have a different message to transmit to each of these groups. Therefore collecting in all three metals was the only way to get the complete picture of the propaganda that an emperor was expounding via his coinage.

The decision to sell the collection was very difficult. While my interest in the twelve Caesars remains extremely high, my ability to add new pieces to the collection became quite limited. I am too picky and the coins I needed either were not available or so expensive as to severely limit my ability to afford them. Also for me the first joy in collecting is "the thrill of the chase". When the chase got too hard the thrill waned. So I am parting with this part of my collection to pursue other ancient coin interests which are still new to me. Perhaps one day another "Gasvoda Collection" will cross the auction block when I have yet again lost the thrill in that series.

It is my hope that the coins offered here will find new homes and bring as much joy to the new owners as they have brought to me. Even though the coins are moving on, I will always consider them "my babies". I hope the new owners will be able to enjoy them as much as I have.

Happy collecting and best of luck with your collecting interests.

Mike Gasvoda

The Roman Republic

The mint is Roma unless otherwise stated



- 1 *Q. Pompeius Rufus*. Denarius 54, AR 4.13 g. Q POM·RV[FI] – RVFVS·C[OS] Bare head of Q. Pompeius Rufus r. Rev. SVLLA·COS Bare head of Sulla r. Babelon Cornelia 48 and Pompeia 4. Sydenham 908. RBW 1544. Crawford 434/1.

Rare. Two wonderful portraits of fine style struck on excellent metal.

Light iridescent tone and good extremely fine

1'500

Ex M&M 28, 1964, 226 and Gorny & Mosch 180, 2009, 310 sales.

One of the best portraits of Sulla that I have seen. We often think that the Roman imperial period started when Pompey and Julius Caesar confronted each other. The dramatic change in Roman coinage bears this out, but in reality the seeds for change in the empire started much earlier when the Roman generals Sulla and Marius battled for supremacy. When offered this coin I thought it was an ideal starting place for my collection. Not only is the coin historically important but the portrait is superb. Regardless of whether this coin fits into a republican collection or, like here, forms the beginning of an imperial collection, it is a great coin to own. MSG.



- 2 *M. Iunius Brutus*. Denarius 54, AR 3.95 g. BRVTVS Head of L. Iunius Brutus r. Rev. AHALA Head of C. Servilius Ahala r. Babelon Julia 30 and Servilia 17. Sydenham 932. RBW 1543. Crawford 433/2.

Two very attractive portraits and a wonderful old cabinet tone. Extremely fine

1'000

A common coin with two nicely engraved artistic portraits. A nice piece for an early tie to the assassin, Brutus. MSG.

Imperial Issues



- 3 *Julius Caesar*. Denarius, Gallia Narbonensis and Hispania Citerior 49, AR 3.86 g. Elephant trampling serpent r.; in exergue, CAESAR. Rev. *Culullus, Aspergillum*, apex and axe with wolf heads at the top. Babelon Julia 9. C 9. Sydenham 1006. Sear Imperators 9. Woytek Arma et Nummi p. 558. RBW 1557. Crawford 443/1. Perfectly struck and centred on a full flan, beautiful old cabinet tone and good extremely fine 2'000

Ex Leu sale 86, 2003, 706.

Julius Caesar, having been given an ultimatum to lay down arms and return to Rome for "reassignment", clearly had his true intentions identified with the mintage of this coin type. His legions were completely loyal to him and they would certainly follow Caesar anywhere. There can be little doubt that his troops would support whatever effort was necessary to defend against charges which were likely coming had Caesar left his legions behind and gone to Rome alone. It would seem quite natural that Caesar, knowing full well the battle that lay ahead, had a massive coinage prepared to pay for the very soldiers who would defend his honor. The soldiers were fighting for one reason – Julius Caesar. Why not change the pay that they would receive to show just what they had been fighting for? Caesar, minting coins in his own name, under this context, had initiated a natural extension to the greater cause he was justifying. MSG.



- 4 *Cn. Pompeius Magnus and Terentius Varro*. Denarius, mint moving with Pompey on Illyrian coast, Dyrrachium or a camp mint near Dyrrachium in 49, AR 3.89 g. VARRO-PRO·[Q] Bust of Jupiter facing r. wearing diadem. Rev. Sceptre between dolphin l. and eagle r., in exergue, MAGN.PRO / COS. Babelon Terentia 15 and Pompeia 7. C 3. Sydenham 1033 var. Sear Imperators 8. Woytek Arma et Nummi p. 558. RBW –. Crawford 447/1a.

Very rare and probably the finest specimen known. A superb portrait struck in high relief and with an enchanting light iridescent tone, virtually as struck and Fdc 10'000

Ex NAC sale 40, 2007, 529 and Nomos fixed price list 2008, 71.

I don't believe this piece has an equal. The coin has it all and must be considered mint state. There is not even the slightest touch of wear. More importantly it is fully struck and very nicely centered - worthy of being in the finest collection. MSG.

When Julius Caesar and his armies defied orders from the senate and marched on Rome, Pompey, who was without troops in accordance with Roman law, was forced to flee. Many leading senators and the consuls fled with him. As they departed for Greece a call was put out to amass what troops could be found to try and sustain a response to Caesar's bold confrontation. Deprived of the Rome mint, the Pompeian leaders were forced to use moving mint facilities to generate enough coinage to sustain their response. This coinage, which likely was supplemented by what money could be removed from Rome during the hasty flight, was needed for everything to support Pompey's legions – food, arms, housing, transportation, etc. Given how large the production of such coinage must have been, surprisingly little of it survives today. The bulk of the coinage was likely melted and re-coined by Caesar.

The present coin type is one of only a couple of issues which seem to have been minted directly under, and in the name of, Pompey. The obverse bust relates to the powers bestowed upon him by the Roman senate granting him exceptional control over almost the entire Roman Empire. The reverse glorifies Pompey's military victories, notably against Mithradates VI, of Pontus, and against piracy in the Mediterranean. MSG.



- 5 *L. Hostilius Saserna*. Denarius 48, AR 3.94 g. Bare head of female Gaul r.; behind, *carnyx*. Rev. HOSTILIVS – SASERNA Diana of Ephesus standing facing, holding long spear in l. hand; to her r., stag. Babelon Hostilia 4. Sydenham 953. Sear Imperators 19. RBW 1570. Crawford 448/3.
Virtually as struck and almost Fdc 800

Ex Gemini sale VI, 2008, 410.

The Saserna coins minted for Julius Caesar are an interesting group. Clearly related to his conquest of Gaul, these issues show his early, and continual, flair for propaganda on coinage. This issue with the female head of a captive Gaul with the *carnyx* (Gallic war horn) behind head relates specifically to his battles in that province. The reverse type of the archaic statue of Artemis (Diana) seems to relate to an early episode in the battle between Pompey and Julius Caesar. When Caesar was faced with the decision to "fight a general without an army or an army without a general" he wisely chose to first attack Pompey's forces in Spain rather than chase Pompey into Greece. Along the way to Spain, Caesar had to quell support of Pompey from the city of Massilia, which had remained loyal to the Pompeian effort. Massilia had a magnificent temple to Artemis and, once the city was subdued, Caesar seemed to use this reverse image of the temple statue as a mockery to Pompey and his supporters. Really a nice example of this otherwise common coin. MSG.



- 6 *Julius Caesar*. Denarius, Illyria (Apollonia ?) early to mid 48, AR 3.74 g. Head of Venus facing r., behind, LII. Rev. CAE – SAR Trophy holding Gallic shield and *carnyx*, axe to r. Babelon Julia 26. Sydenham 1009. Sear Imperators 11. Woytek Arma et Nummi p. 558. RBW —. Crawford 452/2.
Superb old cabinet tone and good extremely fine 1'500

Privately purchased from Ed Waddell.



- 7 *Q. Caecilius Metellus Pius Scipio*. Denarius, mint moving with Scipio in Africa 47-46, AR 3.89 g. Q·METEL Laureate head of Jupiter r.; below, PIVS. Rev. SCIPIO Elephant r.; in exergue, IMP. Babelon Caecilia 47. Sydenham 1046. Sear Imperators 45. RBW 1601. Crawford 459/1.

In exceptional condition and among the finest specimens known. Well struck and centred on a full flan and with an enchanting iridescent tone.

Virtually as struck and almost Fdc 1'500

Ex Tkalec sale 7 May 2010, 139.

Q. Caecilius Metellus Pius Scipio had fled to Africa where the remaining generals of the Pompeian cause had united. The organisation of the African troops was left to Marcus Porcius Cato, great grandson of the famous "Cato the Censor". When planning the response to Julius Caesar's advance into the area, Cato foolishly decided that aristocratic rank outweighed military experience and he placed Scipio in charge of operations. Scipio, despite having been the late father-in-law to Pompey, had considerable lack as a military commander. He had great advantage on his side with the forces of King Juba and his elephants; Labienus and Petreius, both of whom were experienced generals; and the sons of Pompey, Gnaeus and Sextus.

When Scipio finally decided to attack the Caesarean army he split his legions into two separate locations. Caesar attacked the weaker line and was able to secure victory at Thapsus and take control of the city. Scipio was overtaken and chose to commit suicide. MSG.



8

- 8 *Q. Caecilius Metellus Pius Scipio and Eppius Legatus.* Denarius, mint moving with Scipio in Africa 47-46, AR 3.72 g. Q METELL – SCIPIO IMP Laureate head of Africa r., clad in elephant skin; before, corn ear and below, plough. Rev. EPPIVS – LEG F C Naked Hercules standing facing with r. hand on hip and l. on club draped with lion's skin and set on rock. Babelon Caecilia 50 and Eppia 1. Sydenham 1051. Sear Imperators 44. RBW 1605. Crawford 461/1.

Rare. Light iridescent tone, several minor marks on reverse, otherwise good very fine

300

The two issues of Scipio here fairly clearly show that the rebel had little access to skilled engravers. His coins tend to be somewhat crude artistically even though his message regarding the strength of the Africans is clear. MSG.



9

- 9 *Julius Caesar and A. Hirtius Praetor.* Aureus 46, AV 7.99 g. C CAESAR – COS TER Veiled female head r. (Vesta ?). Rev. A HIRTIVS PR Lituus, jug and axe. C 2. Babelon Julia 22 and Hirtia 1. Bahrfeldt 19. Sear Imperators 56. Sydenham 1017. RBW 1636. Crawford 466/1. Calicó 36.

In exceptional condition and among the finest specimens known. An exquisite portrait struck on an exceptionally broad flan. An almost invisible mark

on reverse, otherwise good extremely fine

12'500

Ex Tkalec sale 26 October 2007, 128.

From the production for Caesar's "quadruple triumph" at Rome. This may be the most commented on coin in my collection. This is a great coin worthy of being in the finest collection! MSG.

Julius Caesar's defeat of his opponents from 60 to late 47 BC was celebrated by a quadruple triumph in Rome. His battle hardened legions had first spent eleven years in the conquest of Gaul. This was followed by a march on Rome to declare the senate mandate that Caesar step down as invalid and unacceptable. After a short time the legions marched overland to Spain to defeat the Pompeian legions stationed there – made famous by the first part of the famous quote "fighting an army without a general". After victory in Spain the troops marched back through Rome to Brundisium where they then travelled across the sea to face the "general without an army" as they defeated Pompey at Pharsalus. They chased Pompey to Egypt only to find that he had already been assassinated. While there Caesar dealt with the family troubles between Cleopatra VII and Ptolemy XIII, placing Cleopatra firmly on the throne. On his way back to Rome, with legions in tow, Caesar travelled through Pontus to put down a rebellion by Pharnaces (The battle with the famous quote "Vini, Vidi, Vici" – I came, I saw I conquered). After a short stint back at Rome the legions were again moved to battle in North Africa to face down Cato and Scipio. It was after the African campaign that Caesar finally returned to Rome to get what he felt was due him for years – a triumph!

The triumph had four days of parades: first the day for the conquest of Gaul; followed by the defeat of Ptolemy XIII; then the defeat of Pharnaces; and lastly the defeat of Juba. It must be noted that the Romans did not celebrate defeating other Romans so the contrived intentions of the Egypt and Africa campaigns are of interest.

As part of this grand celebration there were many other commitments to also settle. Caesar had promised his troops a great deal and now that his victory seemed secure he was required to pay up. His promise was for 5,000 denarii to each legionary and 10,000 denarii to each centurion. The financial needs were enormous. It is clear from the number of specimens known of the above aureus type that a large mintage in gold (one aureus equaled 25 denarii at the time) was used to supplement the payout. The highly variable nature of the obverse female head is a testament to how hastily the mint produced these coins. There may not be another gold issue from the Roman Empire that has ever been this casually engraved and produced.

The coin above is clearly how the image was intended to be. The female head is delicately engraved and of stylistic proportion (exceedingly rare for this issue). The reverse die is also expertly rendered. There can be little doubt that this die pair was engraved by the master at the mint. That this piece survives in this condition is maybe even more astounding than the delicate engraving work. This is truly an exceptional specimen and quite possibly the finest known. MSG.



- 10 *Cn. Pompeius Magnus and M. Poblcius.* Denarius, Spain 46-45, AR 3.87 g. M·POBLICI·LEG·PRO·PR Head of Roma r. wearing crested helmet. Rev. CN·MAGNVS·IMP Female figure (Hispania ?) standing r. with shield slung on her back, holding two spears over shoulder in l. hand, with r. presenting palm branch to Pompeian soldier, armed with sword, standing l. on prow. Babelon Pompeia 9 and Poblucia 10. C 1. Sydenham 1035. Sear Imperators 48a. RBW 1641. Crawford 469/1a.

Struck on a very broad flan and with a lovely light iridescent tone. Minor areas of weakness, otherwise about extremely fine

750

Gnaeus Pompey was the elder son of Pompey the great. Both Gnaeus and his younger brother, Sextus, survived the defeat of their father at Pharsalus. Both sons returned to Hispania along with Caesar's former general Labienus. Soldiers loyal to Pompey joined their cause and they were able to force a protracted final confrontation with Caesar. The final battle was to take place on the outskirts of Munda where Caesar is said to have 'actually fought for his life'. Ultimately Caesar was victorious and Labienus was killed on the battlefield. Gnaeus would be captured and executed about a month later. Only Sextus would survive to regroup and continue to harass the successors of Caesar. MSG.



- 11 *Julius Caesar and M. Mettius.* Denarius January-February 44, AR 4.12 g. CAESAR IMP Wreathed head of Caesar r.; behind, *littus* and *culullus*. Rev. M·METTIVS Venus standing l., holding Victory in outstretched r. hand and sceptre in l., resting l. elbow on shield which in turn rests on globe below; in l. field, H. Babelon Julia 32 and Mettia 4. C 34. Sydenham 1056. Alföldi, Monarchie, pl. 5, 3. Alföldi, Portrait, pl. I, 14. Kraay, Quattorviri, pl. 3, 5. Sear Imperators 100. RBW 1678. Crawford 480/3.

Rare and unusually well struck for the issue. A superb portrait of fine style, lovely old cabinet tone and extremely fine

10'000

Ex Spink sale 5014, 2005, 388.

This is a really nice lifetime, laureate portrait of Julius Caesar. The head is delicately engraved and fully struck. The usual reverse flatness is, only minor here and the reverse details are all fully present and well centered. A really nice example. MSG.

Marcus Mettius was one of four moneyers for 44 BC. No clear information survives to indicate why the college of moneyers, traditionally always being three, was upped to four in this fateful year. Perhaps the increase was mandated by the large outpouring of money needed in anticipation of the planned war with Parthia. In any event, Mettius is alone to use control letters on his reverse dies (here the letter "H"). These control letters were common on republican coins but had not been used for imperial issues. More curiously, Crawford believes that the issues with control letters G through L are from an earlier date than those with control letters A through E. No convincing argument has ever been presented to identify why this might have been so. Both Crawford and Sear indicate that those issues with G-L are lifetime issues while those with A-E are posthumous. MSG.



- 12 *Julius Caesar and P. Sepullius Macer.* Denarius February 44, AR 3.84 g. CAESAR – DICT PERPETVO Laureate and veiled head r. Rev. P·SEPVLLIVS – MACER Venus standing l., holding Victory in outstretched r. hand and sceptre resting on shield in l. Babelon Julia 50 and Sepullia 5. C 38. Sydenham 1074. Sear Imperators 107d. RBW 1685. Crawford 480/13.

Rare. Unusually well struck and in exceptional condition for the issue. A pleasant portrait and with a lovely light iridescent tone. Extremely fine 6'000

Ex Triton sale IX, 2006, 1343 and from the collection of Douglas O. Rosenberg (expertly conserved since).

A great coin, which was actually an upgrade purchase for me. This "lifetime" coin is fully struck, well centered and delicately engraved. It's really hard to find a "MACER" coin with a strike like this. This specimen was clearly carefully struck and equally as carefully engraved. As such, it is a major condition rarity for the issue! MSG.

The coinage of P Sepullius Macer is likely the most common of the four moneyers of 44 BC. Other than his appearance as moneyer he is unknown to history. Macer's coins are notorious for their inconsistent striking which must be the cause of the mint being in a frenetic state prior to the Parthian campaign. The portrait engraving was also completely haphazard with many dies being what can only be charitably described as poorly executed. MSG.



- 13 *P. Sepullius Macer.* Denarius April-May 44, AR 4.00 g. Bearded and veiled head of M. Antony r.; behind, jug and below chin, *lituus*. Rev. P·SEPVLLIVS – MACER Horseman on horseback galloping r. wearing conical cap and holding whip in r. hand, a second horse by his side in background, wreath and palm branch behind. Babelon Sepullia 8 and Antonia 2. C 74. Sydenham 1077. Sear Imperators 142. RBW 1689. Crawford 480/22. Very rare. A very elegant portrait of fine style and with a lovely tone.

Unobtrusive areas of weakness, otherwise extremely fine 5'000

This coin is very difficult to find in nice condition. This is a very fine example for the issue. MSG.

Macer had also issued coins with the portrait of Caesar. Here the obverse portrait of Antony, bearded and veiled is clearly portraying him in mourning over the loss of Julius Caesar. This is the first appearance of Antony on coinage. He would not be honored by the Rome mint again until after the formation of the second triumvirate. MSG.



- 14 *Octavian*. Bronze, Ephesus (?) 43, Æ 4.22 g. Overlaid bare heads of Octavian, Antony and Lepidus facing r. Rev. APXIEPEYΣ ΓΡΑΜ ΓΛΑΥΚΩΝ ΕΦΕ ΘΕΟΝΑΤΑΣ Statue of Diana of Ephesus facing. Sear Imperators 729. RPC 2572. Very rare. Dark green patina and very fine 750

Ex Aufhäuser 16, 2001, 239 and Hauck & Aufhäuser 18, 2004, 414 sales.

A charming little coin showing the members of the second triumvirate. Even though it is a provincial coin it makes a nice addition to a twelve Caesars set. MSG.



- 15 *Sextus Pompeius and Q. Nasidius*. Denarius, mint moving with Sextus Pompey in Sicily in 44-43 or 42-38, AR 3.81 g. NEPTVNI Bare head of Cn. Pompeius Magnus r.; before, trident and below, dolphin. Rev. Galley r. with billowing sail and bank of rowers moving; in upper l. field, star. In exergue, NASIDIVS. Babelon Pompeia 28 and Nasidia 1. C 20. Sydenham 1350. Sear Imperators 235. Woytek Arma et Nummi p. 558. RBW 1698. Crawford 483/2.

Rare and exceptionally well-centred for the issue. Struck on excellent metal and with a light iridescent tone. An insignificant area of weakness on obverse, otherwise good extremely fine

10'000

Ex Triton sale XIII, 2010, 290 (expertly conserved since).

This coin, no matter how good the photo, is better "in hand" than a picture could ever be. The slight flatness on the hair in the portrait seems to be due to the broad flan and the lack of metal available to bring the strike up full. This is an amazingly clean coin with a completely detailed ship reverse. Really a nice coin! MSG.

Sextus Pompey managed to escape the defeat of the Pompeian forces at Munda and was deemed too insignificant for Caesar to expend the effort to track him down. He spent time in hiding until Caesar departed back to Rome. He then started recruiting the remnants of the Pompeian legions who had survived Munda. In this effort he managed to eventually control all of further Spain. He also managed to amass a rather large fleet and eventually moved both his troops and ships to Massilia. In the meantime, Caesar had been assassinated, and the senate had bestowed upon Sextus the title Command in Chief of the Fleet and of the Sea Coasts. This coin obviously declares Sextus' mastery of the seas. The portrait of Pompey the Great which appears on the obverse is far superior in style to preceding issues. This would prove to be one of the best images of Pompey found on coinage. MSG.



16

- 16 *Sextus Pompeius and Q. Nasidius.* Denarius, mint moving with Sextus Pompey in Sicily in 44-43 or 42-38, AR 3.80 g. NEPTVNI Bare head of Cn. Pompeius Magnus l.; before, trident and below, dolphin. Rev. Four galleys without sails about to engage in combat, two moving r., two moving l.; below, Q.NASIDIVS. Babelon Pompeia 30 and Nasidia 21. C 21. Sydenham 1351. Sear Imperators 236. Woytek Arma et Nummi pl. 11, 282. RBW —. Crawford 483/1.

Of the highest rarity, only the sixth specimen known and the only one in private hands.

Among the rarest issues of the whole Republican series and missing in all private collections. A bold portrait struck on a very large flan, slightly off-centre on reverse, otherwise about extremely fine

80'000

Ex NAC sale 59, 2011, 839.

It is rare that someone has called me personally after a sale to comment on a coin I had purchased. This was one of those times. Rick Witschonke called one day and simply said "I heard you got the NASIDIVS. Great coin! I'm very happy for you". Rick's great republican collection never had one of these - it is a great rarity in the series. I have never seen another. There are perhaps a half dozen or so coins in this series that separate a really good collection from a great collection. This is certainly one of those pieces. MSG.

This denarius of Sextus Pompey is an extremely rare adjunct to a relatively large issue of Q. Nasidius that has on its reverse a single galley rather than the collection of vessels shown here in the midst of battle. Identifying the mint and vintage of the issues of Q. Nasidius has been a topic of debate among scholars.

The refined style suggests that they were struck somewhere other than Spain if the crudely rendered Spanish-mint denarii of the Pompeians are taken into account. Sydenham and Grueber both suggested Sicily, Crawford considers them struck at a moving mint with Sextus Pompey while en route to Sicily, and Sear has suggested Massalia.

Opinions on dating are likewise varied, with 38-36 B.C. offered by Sydenham and Grueber, and 44-43 favoured by Crawford and Sear. An early date does seem preferable since the coinage does not bear the lofty title 'Commander-in-chief of the Fleet and of the Sea Coasts' that he received from the senate in April of 43 B.C.

Nasidius had long been loyal to the Pompeians. In 49 B.C. he attempted to break the siege of Massalia by Julius Caesar's legate Decimus Brutus. Afterward he held a command in the Pompeian fleet in North Africa and then joined the forces that Pompey Junior had assembled in Spain after the Battle of Thapsus. Clearly, as these coins show, he sailed with Sextus Pompey afterward, only to eventually join Marc Antony as an admiral in his eastern fleet. He participated in the disaster at Actium, after which nothing further is known of his life or career.



- 17 *Caius Antonius*. Denarius, mint moving with Caius Antonius January-March 43, AR 3.70 g. [C A]NTONIVS·M·F·PRO·COS Draped bust of genius of Macedonia r., wearing *causia*. Rev. Priestly implements; below, PONTIFEX. Babelon Antonia 148. C 1. Sydenham 1286. Sear Imperators 141. Kent-Hirmer pl. 30, 104. RBW 1699. Crawford 484/1.

Extremely rare and in unusually fine condition for the issue. Light iridescent tone,
minor banker's marks, on obverse, otherwise extremely fine

30'000

Ex UBS sale 78, 2008, 1122 and previously privately purchased from Münzhaltung Basel (1933-1942).

One of the most difficult coins to obtain in the imperial series and the only appearance of Caius Antony. A really rare coin worthy of the finest collection. MSG.

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 action he was able to keep Caius at bay until he surrendered. However, the worst was yet to come. 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 also seemed to result 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.



- 18 *Marcus Antonius*. Denarius, mint moving with M. Antony in Gallia Cisalpina late 43, AR 3.84 g. M·ANTON IMP R P C Bare head of M. Antony r.; behind, *lituus*. Rev. CAESAR DIC Bare head of Julius Caesar r.; behind, *capis*. Babelon Antonia 5 and Julia 55. C 3. Sydenham 1166. Sear Imperators 123. Woytek Arma et Nummi p. 558. RBW –. Crawford 488/2.

Rare and in exceptional condition for this difficult issue. Two superb portraits
and a wonderful old cabinet tone. Extremely fine

3'500

Privately purchased from CNG.

An interesting type because of the bizarre long faces of both Marc Antony and Julius Caesar – typical for this issue. I also note that Antony and Caesar's faces have similar features and I think this was intentional. A nice example for the type. MSG.

This issue was probably minted in response to the perceived threat that Octavian posed now that he had raised legions of his own. This type may have come during the siege of Mutina but surely no later than shortly after the siege was lifted. Now that the "son of Julius Caesar" was opposed to Antony, he had a very real need to align himself with Caesar in the hope that his legions would remain loyal to him rather than switch sides and join the "upstart heir" selected by Caesar in his will. MSG.



- 19 *C. Cassius Longinus with Lentulus Spinther.* Aureus, mint moving with Cassius (probably Smyrna) 43-42, AV 8.21 g. C·CASSI·IMP – LEIBERTAS Diademed bust of Libertas r., wearing necklace. Rev. LENTVLVS / SPINT Sacrificial vase and *lituus*. Babelon Cassia 15. C 3. Bahrfeldt 58. Sydenham 1306. Sear Imperators 220. RBW –. Crawford 500/2. Calicó 65.

Very rare and in exceptional condition for this difficult issue.

Well-centred on a full flan and extremely fine

40'000

Ex Hess-Leu 1, 1971, 215; NAC 24, European Nobleman, 2002, and NAC 41, 2007, 28 sales.

The biographer Plutarch held Cassius in low regard, describing him as a man who was not well liked, and who ruled his soldiers through fear. He says: "...Cassius was known to be a man of violent and uncontrolled passions, whose craving for money had often tempted him to stray from the path of justice, and it therefore seemed natural that his motive for fighting... was not to win liberty for his fellow-countrymen, but to secure some great place for himself". Nonetheless, from the earliest days of his career, Cassius demonstrated remarkable leadership quality, and he proved to be especially courageous under fire. His bold leadership in the murder of his long-time benefactor Julius Caesar thrust him into a limelight that in hindsight he might have avoided had he known the consequences. Cassius produced a good variety of coin types, none of which bear his portrait. This is unfortunate since there do not seem to be any securely identified portraits of this brilliant, sarcastic and ill-tempered commander in any other form. This aureus was struck c.43-42 B.C., perhaps about the time Brutus and Cassius met at Smyrna in 42 B.C., and not long before Cassius took his own life at Philippi. Based on Cassius' activities in the two years leading to Philippi, it may well have been struck using the proceeds of his lucrative raids in Syria and on the island of Rhodes.



- 20 *C. Cassius Longinus and Brutus with Lentulus Spint.* Denarius, mint moving with Brutus and Cassius 43-42, AR 4.01 g. C·CASSI – IMP Tripod surmounted by *cornucopia* and two laurel branches, fillet hanging on either side. Rev. Jug and *lituus*; below, LENTVLVS / SPINT. Babelon Cassia 14 and Cornelia 76. C 7. Sear Imperators 219. RBW –. Crawford 500/1. Virtually as struck and Fdc 2'500

Privately purchased from Harlan J. Berk.



- 21 *C. Cassius and Brutus with Lentulus Spint.* Denarius, mint moving with Brutus and Cassius 43-42, AR 3.63 g. BRVTVS *Simpulum* between sacrificial jug and knife. Rev. LENTVLVS / SPINT Jug and *lituus*. Babelon Junia 41 and Cornelia 71. C 6. Sydenham 1310. Sear Imperators 198. RBW 1766. Crawford 500/7. Rare. Virtually as struck and almost Fdc 2'500

Privately purchased from Harlan J. Berk.

A large number of these coins have come on the market recently. I had an early pick of the finest of the specimens that Harlan Berk had purchased. I would expect it will take years for the market to fully absorb these coins but once they are gone the issue will again likely become difficult to find. If you don't have these two coins I wouldn't wait much longer as they are already beginning to appear less frequently. MSG.

P. Cornelius Lentulus Spintther was a former supporter of Pompey and was in the employ of Cassius at the time these two coin types were minted. Spintther was an *augur* which identifies the reverse symbols on both issues. The obverse symbols for Brutus relate to his election to the college of *pontifices*. The obverse symbol of the tripod on the issue for Cassius would seem to relate to Apollo as the God of prophecy.

These coins were likely minted when Brutus and Cassius met at Smyrna to join forces for the eventual battle with Antony and Octavian. Both conspirators had heavily leveraged the citizens of the territories they controlled and the silver raised was likely used to produce these coin types in anticipation of war. Note that Cassius has been hailed "imperator" and this title is not yet on the coinage of Brutus indicating he has clearly not yet taken this title for himself. MSG.



- 22 *Q. Caepio Brutus and C. Flavius Hemic.* Denarius, military mint moving with Brutus in Lycia 43-42, AR 3.65 g. C·FLAV·HEMI[C]·LEG·PRO·PR Draped bust of Apollo r.; before, lyre. Rev. Q·CAEP·BRVT·IMP· Victory standing l., holding branch and crowning trophy. Babelon Junia 49 and Flavia 1. C 7. Sydenham 1294. Sear Imperators 205. RBW 1771. Crawford 504/1.

Very rare. Struck on a very broad flan and complete with a lovely old cabinet tone.

A hairline flan crack at one o'clock on obverse, otherwise good very fine

2'500

Ex CNG 76, 2007, 1296; NAC 59, 2011, 1802; Künker 216, 2012, 721 and Roma Numismatics V, 2013, 623 sales.

This coin type with IMP added to the legend indicates a date of late spring or early summer 42 BC. Sear indicates that the identity of the minter as C. Flavius Hemicullus is far from certain. Crawford rejects this cognomen all together. MSG.



23

- 23 *M. Iunius Brutus with Casca Longus.* Aureus, mint moving with Brutus in the East 43-42, AV 8.07 g. BRVTVS – IMP Bare head of Brutus r. within laurel wreath. Rev. CASCA – LONGVS Trophy, with curved sword and two spears on l. and figure-of-eight shield on 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 l. field, L. Babelon Junia 46 and Servilia 37. C 14 var. Bahrfeldt 65b and pl. VII, 16. Sydenham 1297. Sear Imperators 211. Money of the World 30 (this coin illustrated). Biaggi 40 (this coin). RBW –. Crawford 507/1b. Calicó 56 (this coin illustrated).

Exceedingly rare and possibly the finest specimen known of this issue of great historical interest and fascination. A bold portrait of superb style struck in high relief on a very broad flan. Almost invisible double strike on obverse, otherwise virtually as struck and almost Fdc 500'000

Ex Leu 22, 1979, 184; NFA XXII, 1989, 23; Stack's-Berk 29 November 1990, John Whitney Walter, 7; Ira & Larry Goldberg 46, 2008, Millenia, 75 and Goldberg 59, 2010, 2416 sales.

According to Biaggi de Blasis' inventory: privately purchased from Lucien Hirsch in June 1951 and from the Jameson collection, but not published in the catalogue.

I had arranged for extended payment terms to bid on this lot. The day of the sale, after we had won the lot, we were offered more for the coin from two different sources. I have had offers to buy this coin ever since the day it became part of my collection. The fact is, every great collection of twelve Caesars and imperial coinage isn't complete without this most difficult issue. MSG.

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 Emperor, 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 emperors and their vast armies.

Brutus struck three 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.





24

- 24 *L. Livineius Regulus*. Denarius 42, AR 3.08 g. Laureate head of Caesar r.; behind, laurel branch and before, caduceus. Rev. L·LIVINEIVS / REGVLVS Bull charging r. Babelon Julia 57 and Livineia 1. C 27. Sydenham 1106. Sear Imperators 115. RBW 1730. Crawford 494/24.

Rare. A very attractive portrait and a wonderful iridescent tone, insignificant areas of weakness, otherwise good extremely fine

8'000

Ex Gemini sale V, 2009, 252. Formerly displayed at Cincinnati Art Museum, 1994-2008, 141.

A great portrait of Julius Caesar and nearly mint state. The irregularity of the flan didn't bother me because all the details were there. MSG.

L. Livineius Regulus's father is known to have participated with Julius Caesar in the African campaigns. Other than his stint as moneyer little else is known about him. The symbolism on this coin type is also unclear. The obverse laurel branch and caduceus likely relate to hopes for peace and prosperity under Caesar although this meaning would seem pointless given that he had been deceased for more than a year when the coin was struck. Given that the triumvirate was now in control of Rome, the symbolism may still make sense as relating rather to the followers of Caesar.

The reverse type may relate to an event which occurred when Caesar was about to sacrifice a bull (Dio Cassius, *Historia Romana*, XLI, 39.2) The bull escaped and Caesar shrugged off the incident. Perhaps we can speculate that the triumvirate was "shaking off" the loss of Caesar and was intending to continue on with his dreams thereby restoring the peace and prosperity alluded to on the obverse. Whatever the case, the coin type generally has good portrait style and is an excellent representation of the dead dictator. MSG.



25



25

- 25 *M. Aemilius Lepidus and Octavianus*. Denarius, Italy late 43, AR 3.62 g. LEPIDVS·PONT·MAX – III·V·R·P·C Bare head of Lepidus r. Rev. CAESAR·IMP (ligate)·III·VIR·R·P·C Bare head of Octavian r. Babelon Aemilia 35 and Julia 71. Sydenham 1323a. Sear Imperators 140. Woytek *Arma et Nummi* p. 558. RBW 1752. Crawford 495/2a. Very rare. Light iridescent tone and very fine 1'500

Ex Freeman & Sear Mail Bid sale 13, 2006, 55.

Lepidus is an intriguing figure, having had the distinct honour of being one of the few leaders of the civil war following the death of Julius Caesar to have lived out his life and died of natural causes. He was a loyal backer of Julius Caesar who, in fact, had dined at Lepidus' home the night before he was murdered. Lepidus had been a military figure in Spain in support of Caesar and had received a triumph at Rome for his actions there. He was also elected consul in 46 BC. After Caesar's assassination Lepidus recommended swift action against the conspirators. He instead was urged to have the senate ratify his positions and await a peaceful resolution. Shortly after Caesar's death he was named *Pontifex Maximus*, a title he would hold until his death.

Lepidus was sent to Spain to settle the unrest there, which was coming back to life with Sextus Pompey reorganizing the followers of Pompey. His successful negotiations led to Lepidus being given control of Spain and Gaul and his legions were stationed in Gaul when Antony attempted to siege Mutina. After that failure Antony moved his remaining soldiers to Gaul and successfully negotiated an agreement with Lepidus – against the hopes of the senate. When Octavian returned to meet with Antony to determine their next move in restoring the Caesarian regime, Lepidus was included in their pact which was formalised by senate ratification of the Lex Titia which officialised the "Second Triumvirate."

Initially Lepidus had a major role in this arrangement and Octavian was clearly relegated to being the junior member of the partnership. Lepidus was eventually located in North Africa and he was involved in the final battle to take back control of Sicily from Sextus Pompey. He attempted to usurp the growing powers of Octavian but was rebuffed and, as a result, lost all triumviral powers and was exiled. He was allowed to retain his title of *Pontifex Maximus* and periodically was able to return to Rome for celebrations.

He died peacefully in either 13 or 12 BC. Soon thereafter Octavian, now renamed Augustus, assumed the role of *Pontifex Maximus* and this title would be conferred on most succeeding emperors. MSG.



- 26 *L. Flaminius Chilo*. Denarius 41, AR 3.90 g. Laureate head of Julius Caesar r. Rev. L·FLAMINIVS – III VIR Goddess (Venus ?) standing facing l., l. hand raised holding sceptre and r. hand outstretched holding caduceus. Babelon Julia 44 and Flaminia 3. C 26. Sydenham 1089. Sear Imperators 113. Woytek Arma et Nummi p. 558. RBW –. Crawford 485/1.

Rare. A superb portrait of fine style struck on a very broad flan. Lovely old cabinet tone, insignificant areas of weakness, otherwise good extremely fine

10'000

Ex Robert J. Myers December 1974, 253; CNG 36, 1995, 2335; NAC 40, 2007, 585 sales. Antiqua list XV, 2009, 104.

I believe the portraits of Julius Caesar minted by Flaminius are the finest of all the moneyers. This is a marvellous portrait style and a wonderful coin. Coins like this were for me just too hard to find to pass up when they came along. MSG.

The coinage of Flaminius is of similar appearance to the issues of 44 BC, both lifetime and posthumous. The obverse with the laureate head of Caesar is without legend but there can have been no doubt as to who was being portrayed by this point. The head is also more idealized than the issues of 44 and perhaps intentionally "Godlike" in appearance. The reverse design is also reminiscent of the earlier issues but Venus holding Victory would no longer be appropriate for the now slain dictator. Instead Venus holds a caduceus in her outstretched right hand. This change of symbolism relates to the prosperity that was hoped for under Caesar. The caduceus also has a second meaning that may apply here. This was an accessory of Mercury who, among many other attributes, was also the "protector of the dead."

The issues of Flaminius are scarcer than the portrait issues of the preceding year. This is only natural since there was no longer a Parthian war for which to build up money reserves. It is in this year that perhaps the finest portraits of Caesar are seen. Later issues would suffer from Caesar becoming the secondary figure on the coinage which would come to identify primarily with Octavian and Antony. MSG.



- 27 *M. Antonius and Octavian with M. Barbatius Pollio*. Denarius, mint moving with M. Antony (Ephesus ?) 41, AR 3.94 g. M·ANT·IMP·AVG·III·VIR·R·P·C·M BARBAT·Q·P Head of M. Antony r. Rev. CAESAR IMP PONT·III·VIR·R·P·C Bare head of Octavian r. with slight beard. Babelon Antonia 51, Julia 96 and Barbatia 2. C 8. Sydenham 1181. Sear Imperators 243. RBW 1798. Crawford 517/2.

In an exceptional state of preservation. Two wonderful portraits perfectly struck on a full flan. Lovely old cabinet tone and good extremely fine

4'000

Ex Leu sale 86, 2003, 730.



- 28 *Ti. Voconius Vitulus*. Denarius 40 (?) or later, AR 4.00 g. Laureate head of Julius Caesar r. Rev. Q·VOCONIVS / S – C Calf advancing l.; below, VITVLVS·Q· / DESIGN. Babelon Voconia 1 and Julia 121. C 48. Sydenham 1133. Sear Imperators 331. RBW 1813. Crawford 526/4.

Very rare and in unusually fine condition for the issue. A lovely portrait struck on excellent metal. Light iridescent tone and extremely fine 12'000

Ex NAC sale 51, 2009, 123.

Here we have the last of the moneyers' coinage for a period of two decades. This coinage, naming the issuing moneyer, would not recommence until well into the reign of Augustus and then would only be short lived before being eliminated altogether. Vitulus is unknown other than from his coinage. The reverse type is a play on his name which literally translates "bull-calf". Since Octavian was in control of Rome at this point it is only logical that the coinage of Vitulus is only related to Caesar and Octavian. The engraving work is generally good and the style is attractive although somewhat idealized. MSG.



- 29 *Octavianus and Marcus Antonius*. Aureus, mint moving with Octavian in Central or Southern Italy circa 40-39, AV 7.90 g. CAESAR – IMP Bare head of Octavian r. Rev. ANTONIVS IMP Bare head of Marc Antony r. Babelon Julia 62 and Antonia 14. C 5. Bahrfeldt 29.19 (this coin). Sydenham 1327. Newmann, ANSAJN 2, 1990, Antony and Octavian p. 46, 39.8. Sear Imperators 301. Biaggi 64 (this coin). RBW 1815. Crawford 529/1. Calicó 105 (this coin).

Extremely rare. Two bold portraits well struck and centred on a full flan.
An almost invisible mark on reverse, otherwise good very fine 45'000

Ex Hess 1912, Prowe, 302; Naville III, Evans, 1922, 14; Glendining 1956, Platt Hall, 678; NAC 27, May 2004, 287 and NAC 41, 2007, 35 sales.

This is a great coin type with an outstanding provenance. Two very realistic portraits in fine style. MSG.

The accord between Marc Antony and Octavian was always one of necessity rather than of mutual admiration. Neither Triumvir had the military might or political backing to survive alone. As Octavian worked at re-establishing some sense of normality to the Italian peninsula, Antony was working to secure the eastern provinces. Their written accord was coming to an end before either was in a position to "go it alone". The two would finally extend their agreement to "work together" for an additional five years. This coin is a result of that renewal of the triumvirate with the signing of the Pact of Brundisium. Unlike the coin with dual portraits produced at Ephesus under Antony above (lot 27) the present issue has simple legends omitting reference to the triumvirate. MSG.



30

- 30 *Marcus Antonius*. Cistophoric tetradrachm, Ephesus (?) 39, AR 11.25 g. M·ANTONIVS·IMP·COS·DESIG·ITER ET·TERT Ivy-wreathed head r.; below, *lituus*. All within ivy-wreath. Rev. III·VIR – R·P·C·Head of Octavia r. on *cista mystica* between two interlaced snakes with erect heads. Babelon Antonia 60. C 2. Sear Imperators 262. RPC 2201.

In exceptional state of preservation. A magnificent portrait and a finely detailed reverse. Superb old cabinet tone and good extremely fine

4'500

Privately purchased from Ed Waddell.

A pair of great portraits with exceptional detail on the head of Octavia. MSG.

The progression of uneasy peace between Octavian and Antony saw many twists and turns throughout their years as first aggressors against the conspirators, and then as co-rulers of an unsettled empire. The relationship between the two men was never comfortable. Unfortunately for Octavian's sister, Octavia, she was thrust into their relationship when it was decided that she would marry Antony to solidify the bond between the two triumvirs. Octavia married Antony and moved with him to the eastern provinces. She seems to have done all she could to make it a happy marriage but Antony eventually abandoned her in favor of Cleopatra.

Antony divorced Octavia in 32 BC. She is the second Roman woman to appear on coinage after only Fulvia, Antony's previous wife, who had died prior to the marriage with Octavia. After the defeat of Antony at Actium, and his subsequent death, Octavia raised Marc Antony's children by Cleopatra along with her own children. She is reported to have been a model figure during her life. MSG.

The relationship between Marc Antony and Octavian was adversarial even at the best of times. They clashed in less than two years after Caesar's murder, after which they formed a Triumvirate with Lepidus, preferring it to a winner-takes-all contest. Both lived uncomfortably in their new skins, biding time in the hope they might gain the upper hand with the passage of time. However, the battle they avoided later in 43 B.C was only postponed until they faced off at Actium a dozen years later.

Their cooperation in the short term allowed Antony and Octavian to jointly defeat Brutus and Cassius at Philippi in 42, after which the victors went their separate ways: Antony departing for the east, and Octavian returning to the west. Upon arriving in Italy, Octavian was faced with two unexpected forces, Antony's wife Fulvia and his youngest brother Lucius Antony, who took up arms against Octavian. The young triumvir scored a military victory against them in the Perusine War, and both of his opponents died of natural causes within months of war's end.

Civil war with Antony was now imminent, but was averted when the two met in southern Italy in October 40, and signed the treaty of Brundisium, by which they divided the Roman world between themselves. Not surprisingly, Antony took the east and Octavian took the west, and together they decided that Lepidus, the "third wheel" of the triumvirate, should remain restricted to North Africa. In an effort to strengthen the new agreement, Antony entered into an ill-fated marriage with Octavian's only sister, Octavia.



31

- 31 *Sextus Pompeius*. Aureus, Sicily 37-36, AV 8.13 g. MAG·PIVS· – IMP·ITER Bearded and bare head of Sextus Pompeius r.; all 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. C 1. Babelon Pompeia 24. Bahrfeldt 87. Sear Imperators 332. Kent-Hirmer pl. 28, 102 (obverse) and pl. 27, 102 (reverse). Woytek Arma et Nummi p. 559. RBW 1783. Crawford 511/1. Calicó 71. Very rare. An appealing specimen with three handsome portraits, reverse slightly off-centre and an insignificant area of weakness on Pompeius Junior's head, otherwise extremely fine 125'000

Ex Ars Classica XVII, 1934, 680; Stack's 29 November 1990, John Whitney Walter, 12; Stack's 3 December 1996, Michel. F. Price, 96 (illustrated on the cover page); NAC 45, Barry Feirstein IV, 2008, 4 and NAC 62, 2011, S.C. Markoff, 2006 sales.

These are three simply stunning portraits delicately and expertly engraved. Clearly a master engraver was at work on this issue. MSG.

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 portrait 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 Gnaeus 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 arms 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 Gnaeus Pompey are flanked by priestly objects, a *lituus* and a tripod, which represent the priesthoods to which they had been appointed.

Ultimately the efforts of Sextus would fail. He achieved a brief peace with Antony and Octavian in 39 BC but Octavian, led by his trusted friend Agrippa, was able to drive Sextus out of Sicily and end his piracy. Sextus was captured at Miletus in 35 BC and, without trial, executed.



32



32

- 32 *Sextus Pompeius*. Denarius, Sicily 37-36, AR 3.74 g. MAG PIVS·IMP·ITER Head of Cn. Pompeius Magnus r.; behind, jug and before, *lituus*. Rev. PRÆF Neptune standing l., foot on prow, between the brothers Anapias and Amphinomus, with their parents on their shoulders; in exergue, CLAS·ET·ORÆ / [MAR]IT·EX·S·C. Babelon Pompeia 27. C 17. Sydenham 1344. Sear Imperators 334. Woytek, Arma et Nummi p. 558. RBW 1785. Crawford 511/3a.

Rare. A wonderful portrait of fine style struck on a very broad flan,
light old cabinet tone and extremely fine

3'500

Ex Lanz sale 88, 1998, Benz, 749.

This issue of Sextus Pompey comes with a nice portrait of Pompey the Great. The reverse, as in this specimen, is usually not complete. MSG.



33



- 33 *Octavianus*. Bronze, Italy 38, Æ 19.97 g. DIVI·F Bare head of Octavian r. with slight beard; below chin, eight-rayed star. Rev. DIVOS / IVLIVS within laurel wreath. Babelon Julia 101. C 95. Sydenham 1336. Alföldi & Giard 40 (D4/R4). Kestner 3829. BMCRR Gaul 108-10. RPC 621. Sear Imperators 309. RBW 1823. Crawford 535/2.

Dark green-brown patina, lightly smoothed, otherwise good very fine

1'500

Ex CNG Electronic sale 271 (Triton session V), Princeton Economics acquired by Martin Armstrong, 46.

This coin is indeed smoothed but it is such a difficult issue to find this nice that I could not pass it up. The best definition of detail for this issue that I have ever seen. MSG.

A comet that appeared in the summer of 44 BC during the games in honor of Venus was believed to be the ascension of Julius Caesar into the heavens to join his rightful place among the gods. As a result, Octavian was able to convince the senate to deify his adoptive father. His subsequent use of the legends DIVI F and DIVI FILIVS (son of the Divine) on coinage would be extensive. Here the obverse shows both the comet and the legend. MSG.



34



34

- 34 *Octavianus*. Denarius, mint moving with Octavian 37, AR 4.03 g. IMP·CAESAR·DIVI·F·III·VIR·ITER·R·P·C Bare head of Octavian r. with beard. Rev. COS·ITER·ET·TER·DESIG *Simpulum*, *aspergillum*, jug and *lituus*. Babelon 140. C 91. Sydenham 1334. Sear Imperators 312. RBW 1826. Crawford 538/1.

A very unusual and attractive portrait and with a lovely old cabinet tone. Insignificant areas
of weakness and traces of double striking on reverse, otherwise extremely fine

3'000

Ex Hess-Leu 27 March 1956, 353 and LHS 100, 2007, 458 sales.

It is true that the reverse is double struck, however the obverse portrait of a bearded Octavian is outstanding. MSG.



35

- 35 *Octavianus*. Denarius, mint moving with Octavian 36, AR 3.78 g. IMP·CAESAR·DIVI·F·III· VIR·[ITER·R·P·C] Head of Octavian r., slightly bearded. Rev. COS·ITER·ET·TER·DESIG Tetrastyle temple of Divus Julius within which his statue as veiled Augur standing facing and holding *lituus*; on architrave, DIVO·IVL and within pediment, star. In l. field, lighted altar. Babelon 139. C 90. Sydenham 1338. Sear Imperators 315. RBW 1829. Crawford 540/2. Very rare. Light iridescent tone and good very fine 750

Ex Lanz sale 138, 2007, 532.

The reverse of this issue shows the temple to the deified Julius Caesar located in the Roman forum – the foundation of which still exists. This is a rather cluttered design and almost never comes with complete details and legends. The reverse legend again defines the renewal of the second triumvirate through the Pact of Brundisium. MSG.



36

- 36 *Marcus Antonius*. Denarius, mint moving with M. Antony in the East 36, AR 3.76 g. [A]NTONIVS·AVGV·COS·DES·ITER·ET·TERT Bare head of M. Antony r. Rev. IMP· – TERTIO – ·III– VIR·R·P·C Armenian tiara; behind, bow and arrow in saltire. Babelon 94. C 19. Sydenham 1205. Sear Imperators 297. RBW 1828. Crawford 539/1.

Very rare and in unusually fine condition for this difficult issue.

Lovely old cabinet tone and about extremely fine

6'000

Ex UBS sale 78, 2008, 1204 (sold as ex Herzfelder).

A difficult coin related to Armenia. Nicely toned and a very attractive piece. MSG.

Sear argues rather convincingly that this issue relates to a victory by Antony's general Canidius Crassus in the fall of 37 BC against Artavasdes in Armenia. This battle was critical if Antony's planned invasion of Parthia was to have any chance at success. Unfortunately the heralded victory here would come back to haunt Antony as Armenia turned on him and caused a major loss to his supply line during the failed Parthian campaign. Sear also argues that this issue was minted by Antony's eastern mint rather than a moving mint under Crassus. The execution of the engraving is too finely detailed for it to have the indication of a moving mint, where less skilled engravers often struggled with the artistry of their work. Eventually Antony would exact revenge on the fickle Armenia in 34 BC. The allegiance of the territory does not seem to be complete however as Tiberius and Augustus established a peaceful agreement with Armenia in 20/19 BC whereby it would become a full province of the empire. MSG.



37

- 37 *Marcus Antonius*. Denarius, mint moving with M. Antony in the East 32-31, AR 3.45 g. ANT·AVG – III·VIR·R·P·C Galley right with rowers, a mast with fluttering banners placed at the prow. Rev. LEG – VI Aquila between two standards. Babelon Antonia 111. C 33. Sydenham 1223. Sear Imperators 356. RBW 1841. Crawford 544/19. Old cabinet tone and good extremely fine 1'250

Ex Gorny & Mosch sale 147, 2006, 1943.

I never tried to collect this set by legion number. I felt having a good representative example was sufficient. Although this piece is slightly off-centre it is a very nice example for the series. MSG.



- 38 *Marcus Antonius and Cleopatra*. Denarius, uncertain mint in the East (Chalcis ?) 34, AR 3.98 g. CLEOPATRAE – REGINAE·REGVM·FILIORVM·REGVM Draped and diademed bust of Cleopatra r.; before, prow. Rev. ANTONI·ARMENIA·DEVICTA Bare head of M. Antony r.; behind, Armenian tiara. Babelon Antonia 95. C 1. Sydenham 1210. Butcher, *Coinage in Roman Syria* p. 57, fig. 8.2. Sear *Imperators* 345. RBW 1832. Crawford 543/1.

Unusually well struck and complete. Two attractive portraits and
a lovely old cabinet tone, good very fine

7'000

Ex Triton sale VII, 2004, 839.

As T.V. Buttrey eloquently discusses in his recent article "Grammar and History: Thoughts on Some Late Roman Republican Coins" in *Essays Russo*, several interpretations can be drawn from the legends on this relatively common, yet interesting coin:

"This issue can be dated to 34 by the celebration of the Conquest of Armenia, and of the triumph which was the occasion of the promotion of their children to the rank of Hellenistic monarchs. The question is whether the genitive (a) represents the late Republican usage of identifying a portrait with a label: "[imago] Antoni", "[imago] Cleopatrae". Antony had already been accommodating a wife or two on his coins, so that the appearance of Cleopatra could be taken as being of that order, even if in bad taste on a coin intended for Romans.

Alternatively (b), we might move beyond the simple imago to a possessive [might we call it an "authoritative"?] genitive, reading: "[this is a coin] of Antony". As indeed it was. But this opens new territory, requiring "[this is a coin] of Cleopatra [and] of [her {their!}] children". With the children we have in any case moved away from the imago interpretation, since they are not represented by *imagines*.

Or should we see the genitive more forcefully (c) as the regular Hellenistic usage, and attribute this issue to Antony as implied Hellenistic king? Note that among the large number of coins struck by Antony in all metals from 44 B.C. onwards, this denarius is absolutely unique in that he is identified by his name alone, unaccompanied by even a single one of his various political and celebratory titles. Here Antony is not entitled "Basileus" of course, but the implications should be clear. (Caesar, after all, made himself "Rex" in all but name.)

The kingly implication was all over the place anyhow, i.e. when Antony presided over the Armenian triumph in Alexandria seated side-by-side with Cleopatra, and above their children now garbed as, and formally designated as, Hellenistic kinglets. Again, we are told that in his will Antony requested that he be buried next to Cleopatra: that can only have been in one place, in Alexandria, in the Royal Ptolemaic tombs.

The final, and richest, possibility lies in (d). Perhaps we have been reading the coin upside down, and we have here a unique issue of denarii by Cleopatra, reading

CLEOPATRAE REGINAE REGVM FILIORVM REGVM ANTONI ARMENIA DEVICTA

Not struck at Alexandria, to be sure, -- the half-figure bust is not characteristic of her Alexandrian portraiture --but produced at one of her mints to the East -- not Damascus where the style and fabric of the tetradrachm (not to mention the alloy) are quite distinct.

In theme we can compare Cleopatra's coinage at Chalcis (RPC I.4771), where the two are portrayed on opposite faces of the coin -- which speaks volumes of their parallel positions and powers -- though the legends are hers alone:

Head of Cleopatra, ΒΑΣΙΛΙΚΗ ΚΛΕΟΠΑΤΡΑΣ

Head of Antony, ΕΤΟΥΣ ΚΑ ΤΟΥ ΚΑΙΣ ΘΕΑΣ ΝΕΥΤΕΡΑΣ .

On the denarius Cleopatra acknowledged openly, with the Hellenistic genitive legend, that Antony was, effectively, equal sharer of the monarchy.

This may also provide the explanation of the issue itself. The sources tell us of the aid which Cleopatra gave to Antony on more than one occasion. They also refer, independently and with little detail, to the so-called "Donations", whereby Antony went beyond providing Cleopatra with supplies (e.g. timber for the fleet) but bestowed on her whole territories that had been under Roman—Antony's -- control. The Romans of course saw the alienation of their eastern territories—the "Gifts" -- as the un-controllable madness of a love-sick Emperor. But the Donations could have been a straight business deal, Antony having to repay Cleopatra's financial support with territory. The denarii of this issue were poorly and perhaps hastily struck, yet struck in very large numbers. As a Roman denomination, with legends in Latin, they would have been persuasive pay for Antony's troops. The denarii may well have been produced by Cleopatra as queen: the power was shared but the money was hers. In their physical survival today they could represent a portion of her half of the deal that underlay the "Donations".

The Roman Empire

The mint is Roma unless otherwise stated



- 39 Denarius, Brundisium or Roma Autumn 32-Summer 31 BC, AR 3.70 g. Bare head r. Rev. CAESAR – DIVI F
Naked male figure (Mercury ?) seated right on rock upon which is spread his cloak, with *petasus* slung
behind, playing lyre. C 61. BMC 597. RIC 257. Sear Imperators 401. CBN 75.
Rare. Struck on a very broad flan and with a wonderful old cabinet tone. Extremely fine 4'500

Ex CNG 20,1992, CK, 633 and Triton XIV, 2011, 609 sales.

Issues related to the Victory in the Battle of Actium



- 40 Denarius, Brundisium or Rome Autumn 30-Summer 29 BC, AR 3.86 g. Bare head r. Rev. Triumphal arch
surmounted by facing quadriga driven by Octavian. C 123. BMC 624. Sear Imperators 422 (this coin
illustrated). RIC 267. CBN 66. An attractive portrait struck on an exceptional metal. Light
iridescent tone, virtually as struck and almost Fdc 5'000

Ex Manhattan sale 1, 2010, A. Lynn, 176.

The depicted arch is believed to be the single span arch originally erected in the Roman *forum* and here clearly dedicated to the victory of Octavian over Antony and Cleopatra. This arch was later replaced by a triple span arch, which is also depicted on coins of Octavian/Augustus (see lot 68 below). A similar design can also be found on his cistophori (see lot 58). MSG.



- 41 Denarius, Brundisium or Roma Autumn 30 BC, AR 3.48 g. Victory standing r. on prow, holding wreath in outstretched r. hand and palm branch in l. Rev. Octavian standing in slow triumphal quadriga advancing r.; in exergue, IMP CAESAR. C 115. BMC 617. Sear Imperators 416. RIC 264. CBN 98.

Lovely light iridescent tone, minor areas of weakness, otherwise extremely fine

1'500

Ex Lanz sale 132, 2006, 321.

The depicted arch is believed to be the single span arch originally erected in the Roman forum and here clearly dedicated to the victory of Octavian over Antony and Cleopatra. This arch was later replaced by a triple span arch, which is also depicted on coins of Octavian/Augustus (see lot 68 below). A similar design can also be found on his cistophori (see lot 58). MSG.



- 42 Denarius, Brundisium or Roma Autumn 30-Summer 29 BC, AR 3.83 g. Laureate head of Octavian as Apollo r. Rev. IMP – CAESAR Cloaked figure (Octavian ?) holding spear and *parazonium*, set on rostral column with two anchors. C 124. BMC 633. Sear Imperators 423. RIC 271. CBN 68.

In exceptional condition and among the finest specimens known of this desirable issue. A lovely portrait and a finely detailed reverse composition.

Lovely iridescent tone and good extremely fine

5'000

Ex Gemini sale II, 2006, lot 302.

The portrait is the strong muscular "godlike" style which would become the norm for later issues of Augustus. The reverse shows the rostral column erected on the palatine hill in honor of Octavian's defeat of Antony and Cleopatra at Actium. MSG.



- 43 Denarius, Brundisium or Roma Autumn 30-Summer 29 BC, AR 3.92 g. Head of Mars r. with slight beard, wearing crested Corinthian helmet; below, IMP. Rev. CAESAR on rim of shield, with eight-rayed star at centre, set on spear and sword in saltire. C 44. BMC 644. Sear Imperators 428. RIC 274. CBN 87. Old cabinet tone and extremely fine 1'250

Ex Baldwin's sale 44, 2006, 155.

The Roman god of war, Mars, is a central theme on many coins minted under Octavian both before and after being named Augustus. This issue is clearly related to military success but the specific meaning is elusive. The type doesn't fit with the other Actian victory coins and perhaps it relates to a different battle or victory. The reverse shield with central comet relates to the deified Julius Caesar. MSG.



- 44 Quinarius, Brundisium or Roma 29-28 BC, AR 1.75 g. CAESAR – IMP VII Bare head of Octavian r. Rev. ASIA – RECEP(T)A Victory draped standing l. holding wreath and palm branch on *cista mystica* flanked by two interlaced snakes with heads erect. C 14. BMC 647. Sear Imperators 429. RIC 276. CBN 899. Old cabinet tone and very fine 750

Ex Triton XI, 2008, Prideaux, 661.

Here Octavian makes an important declaration. He is receiving the provinces of Asia formerly controlled by Antony. This implies the peaceful transfer of rule versus the "CAPTA" issues as on the next coin. The *cista mystica*, the common symbol of the eastern mints, is present but with Victory on top. Although there was no one left to oppose him, Octavian clearly needed the eastern provinces to come "into the fold" without a struggle. A pretty little coin with so much symbolism. MSG.



- 45 Denarius, uncertain Eastern mint 28 BC, AR 3.94 g. CAESAR·DIVI F· – COS·VI Bare head r.; below neck, small capricorn. Rev. AEGVPT / CAPTA Crocodile r. with jaws closed. C 4. BMC 653. Sear Imperators 432. RIC 545. CBN 928.

Very rare and in exceptional condition for this difficult and interesting issue.

Wonderful old cabinet tone and about extremely fine / extremely fine 15'000

Ex Cahn-Hess 17 July 1933, Haeblerlin, 3180; NAC-Spink Taisei, 16 November 1994, Gilbert Steinberg, 130 and Triton XI, 2008, Prideaux, 663 sales.

This is a rather complete and nicely detailed crocodile – unusual as such. The obverse is also nicely centered with full legends. MSG.

See the following lot description for a more detailed history of this issue. Of note here is that the Capricorn under the bust of Octavian represents his birth sign. Key to this issue is finding the crocodile complete, as here. The portrait style is also masculine and "godlike" which would become the normal portrait style for Augustus for the remainder of his reign. MSG.



46

- 46 Aureus, uncertain Eastern mint early-mid January 27 BC, AV 8.15 g. CAESAR DIVI F COS VII Bare head r.; below neck, small capricorn. Rev. AEGVPT / CAPTA Crocodile r. C 1. Bahrfeldt 112 and pl. X, 24 (these dies). BMC 655 (these dies). RIC 544 (these dies). CBN 935 (these dies). Sear Imperators 434. Kent-Hirmer pl. 35, 124. Calicó 158 (these dies).

Of the highest rarity, only the fourth specimen known and one of only two in private hands.

A portrait of fine style, minor marks in field and a very light scratch on crocodile's body on reverse, otherwise about extremely fine

90'000

Ex NAC sale 59, 2011, 870.

Every sale has bargains and for NAC 59 this was it. I was prepared to bid much higher for this incredibly important and rare coin. This piece is worthy of consideration for the best collections. Really a rare piece and in great condition. Odds are you'll never see another come up for sale! MSG.

Egypt would play a surprising role in the imperial period throughout much of the civil war. Having been under Ptolemaic rule since the death of Alexander the Great it would come down to the manipulative Cleopatra VII to try and save her dynasty. Shown on coinage not to be the great beauty that has been portrayed in film she was rather a master at playing her odds to maximum success. And Egypt itself would be: the scene of the first romance between Caesar and Cleopatra; the site of the killing of Pompey the Great; the place where Cleopatra captivated Marc Antony and showed him "how to live as a king"; and it would be the place where Antony and Cleopatra would finally die.

Cleopatra had seduced Julius Caesar and managed to secure her right to rule with his support when he settled the dispute with her young brother Ptolemy XIII. She was staying in Rome as a "guest" of Caesar at the time of his assassination. She was able to return to Egypt and watch things play out between the successors of Caesar and the last loyalists to the republican cause. When it became clear that the Caesareans would win she formed an allegiance with Marc Antony.

It must have seemed a fortuitous move on her part when Antony divorced Octavia and wed her. Surely if Antony could maintain his power she would continue to rule Egypt unimpeded. She had placed great reliance on this relationship by supplying Antony with both funds and ships to support his efforts against Octavian. It must have come as a complete surprise that she gave Octavian just the ammunition that he needed to declare war on Antony and, in the process, gain the blessing of the Roman senate. Overtly, war was declared on Cleopatra – not Antony.

It came to the point where she could now see what a great risk she had taken. Her only hope was that Antony would prevail and her dynasty would be preserved. The battle of Actium would prove to be the turning point in the battle between the two triumvirs. Antony was significantly supported in this battle by ships supplied by the queen and when the battle was lost so, in turn, was any remaining hope that she had chosen the correct alliance.

It is reported that in a last ditch effort she offered herself to Octavian with the hope that she could salvage Egypt. It was not to be and Cleopatra was eliminated and Egypt was lost. It is important to recognize that the new province of Egypt was not to be owned by Rome but to be the personal property of Octavian. The wealth of this territory would not fill the coffers at Rome but rather the pockets of the, soon to be, emperor himself.

The role of Egypt as a major supplier of grain would increase with Roman control. It would become a key factor in managing the ever growing population of Rome itself. Here the coin says much but in a most interesting way. Egypt was indeed captured, but not for the empire. It was captured for Octavian. It had to be a most personal of coin types for the sole survivor of the civil war. The historical importance of this coin cannot be overstated. MSG.



47

- 47 Cistophoric tetradrachm, Pergamum (?) circa 27-26 BC, AR 12.09 g. IMP CAESAR Bare head r.; before, *lituus*. Rev. AVGVSTVS Sphinx seated r. C 31. BMC 701. Sutherland group III. RIC 487. RPC 2207.

Very rare. A very attractive specimen of this desirable and interesting issue. A finely engraved reverse composition, light tone and about extremely fine 25'000

Ex Naville XI, 1925, Levis 211 and Antiqua sale 12, 2003, 124 sales.

This is such a wonderful coin and one of my favorites in the entire collection. This is the "set stopper" for the series of cistophori issued by Augustus. MSG.

Though Suetonius informs us the Sphinx was the personal badge of Augustus, appearing on the signet ring he used to seal diplomatic papers and private letters, it rarely is used on his coinage. Aside from an issue of Athenian bronzes probably struck for one of his visits in the 20s B.C., the Sphinx otherwise appears only on aurei, denarii and cistophori from an Eastern mint usually identified as Pergamum.

In each of these cases the Sphinx coins would seem to reflect the presence of the princeps in the region. The aurei are of particular interest, for they can be associated with the pre-emptive campaign of his son-in-law Tiberius in Armenia against the ambitions of the Parthian King Phraates IV. Augustus had come to the region from 21 to 19 B.C., eager to deal with Phraates and to reform administration in the Eastern provinces.

Augustus must have chosen the Sphinx because of its reputation as a guardian spirit and a heraldic badge. Both attributes had been associated with the Sphinx ever since its origin, traceable in Egypt and Mesopotamia to the 3rd millennium B.C. However, it was also a fierce creature that often is depicted as killing humans. Pliny notes that the sinister aspect of its character convinced Augustus to abandon the Sphinx, which he replaced with the head of Alexander the Great.



48

- 48 Cistophoric tetradrachm, Pergamum (?) 27-26 BC, AR 12.03 g. IMP CAESAR Bare head r. Rev. AVGV – STVS Six bunched wheat-ears. C 32. BMC 699. Sutherland group IV, cf. 152a for the obverse and 148a for the reverse. RIC 494. CBN 955a. RPC 2212.

A bold portrait well struck in high relief and a wonderful old cabinet tone. Good extremely fine 12'500

Ex Triton sale XI, 2008, Prideaux, 679.

A fabulous portrait of Augustus probably engraved by the master at the mint. It would be hard to find Augustus rendered more delicately than here. MSG.

The management of the grain supply for Rome was one of the biggest challenges facing Octavian, now Augustus. During the long civil war food was always at a premium and grain was a staple of the Roman diet. Although wheat, as shown on this reverse, was grown all over the empire, the primary sources were all on the southern side of the Mediterranean sea – particularly Egypt. As such, virtually all grain arriving in Rome had to be transported by ship. One of the accomplishments of Augustus during the war was the elimination of piracy and while this was important on many levels it was critical to the continual food supply arriving in Rome. Augustus makes mention of this accomplishment specifically in the first line of part 26 of his famous *Res Gestae* – list of accomplishments "I restored peace to the sea from pirates". MSG.





49



49

- 49 Denarius, uncertain mint (in Spain ?) 27 BC, AR 3.81 g. Bare head r. Rev. CAE – SAR Legend around shield; above, IMP and below, DIVI F. C 126. BMC 309. RIC 543a. CBN 1017.

Rare and in unusually fine condition for this difficult issue.

Light iridescent tone and about extremely fine

1'250

Ex Helios sale 5, 2010, 202.

Really a lovely example for this difficult issue. MSG.



50



- 50 Cistophoric tetradrachm, Ephesus circa 25-20 BC, AR 11.68 g. IMP·CAE – SAR Bare head r. Rev. AVGVS TVS Capricorn r., head reverted, bearing cornucopiae on its back; all within laurel wreath. C 16. BMC 696. Sutherland group 16 (O26/R- [unlisted rev. die]). RIC 477. CBN 916. RPC 2213.

Well struck on a very broad flan and complete, wonderful old cabinet tone and extremely fine

5'000

Ex CNG sale 73, 2006, 825.

The mint of Ephesus clearly struggled with portrait engraving. I believe a master engraver came to this mint to get it started with the new portrait coins of Augustus. Those few dies he engraved have very realistic portrait styles, as found typically at the other eastern mint, Pergamum. The style here leans toward the more common and I have called these both the "comic head" and the "silly head". This is somewhere in between the truly great and the truly silly portraits. I suspect this die was engraved by someone who was finally "getting it right". MSG.



51



- 51 Denarius, Samos (?) circa 21-20 BC, AR 3.65 g. CAESAR Bare head r. Rev. AVGVSTVS Young bull standing r., head erect. C 28. BMC 663. RIC 475. CBN 941.

A bold portrait and a lovely old cabinet tone, good extremely fine

2'500

This series features some of the finest portraits of Augustus. This coin is simply stunning with its old cabinet tone and it is much better than a photo would otherwise indicate. MSG.

This issue is one of the first types to bear the name Augustus. The specific meaning of the bull on the reverse is uncertain. Given that the coin is from the eastern mint of Pergamum two prevailing theories have been put forth. This reverse could represent the famous bronze heifer by Myron. This would relate to the restoration of the Apollo statue by Myron which had been taken away from Ephesus by Marc Antony. The second theory is that this coin may relate to Thurium which commonly used a bull on their coinage. This second idea comes from Augustus' father having defeated a Spartacist army at that city. MSG.

"DIVVS IVLIVS" Comet Issues

After the death of Julius Caesar a fortuitous omen appeared. During the summer of 44 BC a comet, clearly visible, crossed the night sky. This was seen as a symbol of Caesar rising to the heavens. This omen was a strong asset in Octavian's successful attempt to get the Roman senate to deify Caesar. The coin type here is believed to be related to Augustus' plans to hold the secular games in 17 BC. He used this coinage to reinforce the deification leading up to this important event. Augustus is shown wearing the oak wreath defining the senate honoring him with the "Corona Civica", an honor bestowed upon a Roman who saves another Romans' life. In this case, Augustus saved untold Roman lives by ending the civil war. MSG.



- 52 Denarius, Caesaraugusta (?) circa 19-18 BC, AR 3.98 g. CAESAR – AVGVSTVS Oak-wreathed head r. Rev. DIVVS – IVLIVS Eight-rayed comet with tail upwards. C 98 var. (laureate). BMC 323. RIC 37a. CBN 1292. Rare. Wonderful old cabinet tone and extremely fine 3'000

Privately purchased from Ed Waddell.

The commonly seen style of this type with reverse legend at either side – see below for alternate legend positioning. MSG.



- 53 Denarius, Spain, Caesaraugusta (?) circa 19-18 BC, AR 3.72 g. CAESAR – AVGVSTVS Oak-wreathed head r. Rev. DIVVS / IVLIVS Eight-rayed comet with tail upwards. C 100. BMC –, RIC 38a. CBN 1305. An extremely rare variety. Struck on a very large flan and with a light iridescent tone, a banker's mark on obverse, otherwise about extremely fine 1'500

Privately purchased from Harlan J. Berk.

This issue of the comet reverse with over/under legend is much more difficult than the previous lot. I have looked for years for a better one and never found a piece that came close to this. I could find no other listings for this variety in Coin Archives. MSG.

OB CIVIS SERVATOS – CL V – SIGNIS RECEPTIS

The "OB CIVIS SERVATOS" designation first appears on the coinage of Augustus after the return of the Roman prisoners who had been captured during the battles lost by Crassus and, later, Marc Antony. Translated this means "for saving the citizens" and, along with the oaken wreath given for such an honour, was placed above the doorway to the home of Augustus. This legend is often coupled with a second award to Augustus of the Clipeus Virtutis (Shield of Valour) or "golden shield". These types come at a time following the establishment of the Parthian peace and the return of the captured Roman soldiers. The golden shield (CL V) is found coupled with both the OB CIVIS SERVATOS legends and the SIGNIS RECEPTIS" legend coupled with an image of the returned Roman standards.

This huge outpouring of coinage would also include variations that show: the arch erected in the Roman forum, usually with the legend SIGNIS RECEPTIS; the Temple of Mars Ultor, often showing an image of the returned standards; and variations of the oaken wreath and/or the golden shield. This group of coins is the basis for the most extensive outpouring of coinage under Augustus since the end of the civil war.

Taken from Augustus' "Res Gestae" item 29 – "I recovered from Spain, Gaul, and Dalmatia the many military standards lost through other leaders, after defeating the enemies. I compelled the Parthians to return to me the spoils and standards of three Roman armies, and as suppliants to seek the friendship of the Roman people. Furthermore I placed those standards in the sanctuary of the temple of Mars Ultor."

Taken from Augustus' "Res Gestae" item 34 – "In my sixth and seventh consulates (28-27 B.C.E.), after putting out the civil war, having obtained all things by universal consent, I handed over the state from my power to the dominion of the senate and Roman people. And for this merit of mine, by a senate decree, I was called Augustus and the doors of my temple were publicly clothed with laurel and a civic crown was fixed over my door and a gold shield placed in the Julian senate-house, and the inscription of that shield testified to the virtue, mercy, justice, and piety, for which the senate and Roman people gave it to me. After that time, I exceeded all in influence, but I had no greater power than the others who were colleagues with me in each magistracy." MSG.



54

- 54 Sestertius, uncertain mint in Syria after 23 BC, Æ 25.98 g. IMP AVGVST[IVS] – TR POT Bare head r. Rev. CIVIS across field within linear border, all within oak wreath; above, OB and below, SERVATOS within double circular outer line border. C 212. BMC 738. RIC 549. Butcher Group 1, 38 (Antiochia). CBN 1001a. RPC 4101.

Extremely rare and in exceptional condition for the issue, possibly the finest specimen known. A very interesting portrait and a wonderful green patina. Extremely fine

15'000

Ex Triton sale XI, 2008, Prideaux, 87. From the J.S. Wagner Collection.

Most collectors are shocked to learn that portrait sestertii of Augustus and Tiberius are extremely difficult to find in good condition, if they can find them at all. This is a stunning example of a rare type. MSG.

RIC defines this coin type as from an unknown eastern mint, perhaps Antioch. If this is indeed true it would be the only type to carry the OB CIVIS SERVATOS legend from an eastern minting facility. The curious concentric circles which almost seem to be an engraving aid, are unique to the bronzes of Augustus (for comparison see lots 70 & 72 showing the style used by the Roman moneyers). These circles are more consistent with the cistophori die construction from Ephesus and Pergamum. While linear circles are occasionally used at other mints, at Rome the bordering circles are almost always beaded.

The portrait style and size does indeed have a look of known issues which have been reattributed to Antioch (the reverse wreath with large CA in the center). Those issues come with both a linear and a beaded border. The dating provided by RIC for this issue is rather unhelpful (sometime after 23 BC).

The final confusion lies in the cluttered legends on this coin type and the curious placement of the last "S" of SERVATOS which faces straight up rather than in the round as is normal. The same can be said for the central CIVIS which has been engraved completely larger than would be expected. This legend "struggle" is common at the eastern mints so all points lead one to believe that the references are correct. However, the engraving of the reverse wreath is highly artistic. So much so that one would expect a master engraver had created this stunning issue.



The combination of features seen here seem to most resemble the attributes of Pergamum yet no known bronzes from the period are attributed to that mint. I have theorized that a master engraver was sent east to establish the Roman designs for both Pergamum and Ephesus. Can we assume that this "master" would have only been responsible for the major design features of each die while leaving the lettering to a junior engraver? This would be consistent with the quality of work of these eastern mints. And perhaps, after setting up the engraving departments at Pergamum and Ephesus, this same engraver continued east to Antioch, and employed the same engraving strategy. MSG.



- 55 Denarius, Colonia Patricia (?) circa 19 BC, AR 3.85 g. CAESAR – AVGVSTVS Bare head r. Rev. OB CIVIS / SERVATOS Oak wreath with its ties erect in centre. C 210. BMC 330. RIC 40a. CBN 1287.

Very rare. Struck on excellent metal and with a superb iridescent cabinet tone. Good extremely fine

4'500

Privately purchased from Ed Waddell.



- 56 Denarius, Colonia Patricia (?) circa 19 BC, AR 3.71 g. CAESAR – AVGVSTVS Bare head r. Rev. Wreath around shield which is inscribed SPQR / CL V; above, OB CIVIS and below, SERVATOS. C 215. BMC 381. RIC 79a. CBN 1144.

Old cabinet tone and about extremely fine

1'500

Ex Helios sale 1, 2008, 411.

A tough coin to find in great condition. MSG.



- 57 Denarius, Colonia Patricia (?) circa 19 BC, AR 3.73 g. CAESAR – AVGVSTVS Bare head r. Rev. SIGNIS – RECEPTIS Aquila on l. and standard on r. flanking, S – P / Q – R arranged around shield inscribed CL V. C 265. BMC 417. RIC 86a. CBN 1132. Extremely fine 1'250

Ex NAC sale 78, 2014, 791.

Here is the reverse with the small legend "SIGNIS RECEPTIS", which I feel is the more attractive die type. It also comes with a rather large legend which to me seemed to occupy too much space. MSG.



- 58 Cistophoric tetradrachm, Pergamum circa 19-18 BC, AR 11.99 g. IMP IX TR POT V Bare head r. Rev. Triumphal arch inscribed IMP IX TR PO V decorated with legionary eagles l. and r., surmounted by emperor in quadriga r.; SPQR / SIGNIS / RECEPTIS beneath arch. C 298. BMC 703. Sutherland 478a (this coin, dies O25/R32). RIC 510. RPC 2218. CBN 982.

Old cabinet tone, minor traces of overstriking on obverse, otherwise good very fine 1'500

Ex Glendining, 3-5 December 1929, Nordheim, 14; J. Schulman, 5 April 1965, 1678 and Gemini III, 2007, 334 sales.

This is a great reverse. The obverse is struck somewhat flat on the high points but still a very nice coin for the issue. MSG.

The arch shown here was erected in the Roman forum in honor of Octavian's victory over Antony and Cleopatra. There must have been a celebration at this location adding reference to the peace established with Parthia – or perhaps the engraved legends on the arch itself were modified at this time. For reasons unknown the arch was later changed to a triple span rather than the single span shown on this type. The foundations of the later arch still exist in the forum. This is one of the few eastern mint types which are dedicated to this event. MSG.



- 59 Denarius, Caesaraugusta (?) circa 19-18 BC, AR 3.99 g. Oak-wreathed head r. Rev. CAESAR / AVGVSTVS Two laurel branches flanking S – P / Q – R arranged around shield inscribed CL V. C 51. BMC 354. RIC 36a. CBN 1335.

Rare. A lovely portrait perfectly struck in high relief and with an enchanting old cabinet tone. Virtually as struck and almost Fdc 6'000

Ex Leu 86, 2003, de Guermantes, 740; Goldberg, 26 May 2008, Millennia, 79 and Heritage Long Beach 3015, 2011, 23288 sales. From the Millennia and Rubicon Collections.

Here in an unusual twist the golden shield (CL V) is joined by laurel branches indicating peace. But the design is then similar to the SIGNIS RECEPTIS issues in that S P Q R is added around the shield and CAESAR/AVGVSTVS is above and below the design. The coin design is artistically engraved and tends toward the Greek influence, but the reverse design is cluttered and cumbersome. By contrast the portrait standing alone on the obverse is stunningly beautiful. The type alone is quite rare and this piece must surely be among the finest survivors. MSG.



- 60 Denarius, Caesaraugusta (?) circa 19-18 BC, AR 3.70 g. CAESAR – AVGVSTVS Bare head l. Rev. Honorary shield inscribed S P Q R / CL V. C 293. BMC 335. RIC 42b. CBN 1317.
Very rare. Struck on a very broad flan and perfectly centred.
Old cabinet tone and about extremely fine 2'500



- 61 *M. Durmius*. Denarius circa 19 BC, AR 3.98 g. M DV R M I V S – III VIR HONORI Head of Honos r. Rev. AVGVSTVS Augustus standing l. in biga of elephants l., holding laurel branch in r. hand and sceptre in l.; in exergue, CAESAR. C 427. BMC 52. RIC 311. CBN 191.
Very rare and in exceptional condition for the issue. Old cabinet tone and extremely fine 6'000

Ex UBS sale 78, 2008, 1297 (sold as ex Herzfelder).
A really difficult type in great condition. MSG.



- 62 Cistophoric tetradrachm, Pergamum circa 19-18 BC, AR 11.47 g. IMP·IX·TR – PO V Bare head r. Rev. MART – VLTO *Vexillum* within domed circular temple. C 202. BMC 704. RIC 507. Sutherland Group VII. CBN 989.
Old cabinet tone, minor marks, otherwise about very fine 500

Here is a reasonably priced coin of a very difficult type to find nice. In fact, I have never seen a great coin of this issue. It would appear that the dies were engraved in too high relief to strike up properly – and those that did strike well wore down very quickly. Oddly, for this otherwise common type it is never seen in mint condition. MSG.



63

- 63 Denarius, Colonia Patricia (?) circa 18 BC, AR 3.97 g. CAESARI – AVGVSTO Laureate head r. Rev. MAR – VLT *Aquila* between two standards within domed round hexastyle temple (temple of Mars Ultor?). C 190. BMC 373. RIC 105a. CBN 1203.

Lovely iridescent tone, slightly off-centre on obverse, otherwise good extremely fine

1'500

Privately purchased from Freeman & Sear.

The Temple of Mars Ultor (the Avenger) was promised by Augustus shortly after the Parthian Peace. The temple would ultimately house the standards returned by Parthia as shown on this reverse type. The foundations of this temple still survive in Rome. The temple appears on many issues at this time and all examples show a round temple, as here. It is unclear if this was a temporary temple used to house the standards or if this was perhaps how the completed temple would actually look. We do know, from the surviving foundations, that the temple that was built and dedicated by Augustus in 2 BC was actually rectangular in construction.

This temple played a large role in the future of the empire as the Roman army would meet here and make sacrifices and offer prayers before departing for battle. Mars, as the Avenger, would be important to Augustus for obvious reasons. It can only be assumed that all future departing legions prayed that their battles would be as successful as those of Augustus. It must have been quite a spectacle for the Roman citizens to witness such a ceremony and the subsequent departure of the military leaders from this temple. MSG.



64

- 64 *L. Aquillius Florus*. Denarius circa 19 BC, AR 3.80 g. CAESAR – AVGVSTVS Bare head r. Rev. L·AQVILLIVS – FLORVS·III·VIR Warrior with shield, standing facing, head r. raising half-prostrate female figure (Sicilia); in exergue, SICIL. C 366. BMC 50. RIC 310. CBN 188.

Rare. A lovely portrait and a wonderful old cabinet tone. Good extremely fine

4'000

Ex Triton sale VI, 2003, 803.

An absolutely spectacular portrait of Augustus. MSG.

This rare type, by the moneyer L Aquillius Florus, likely relates to the achievements of his deceased relative Gaius Aquillius Florus who was consul in 259 BC and proconsul of Sicily in 258. While on Sicily he monitored the movements of Hamilcar, the Carthaginian general. MSG.



65

- 65 *P. Petronius Turpilianus*. Denarius circa 19 BC, AR 3.66 g. CAESAR – AVGVSTVS Bare head r. Rev. TVRPILIANVS III VIR Six-rayed star above crescent. C 495. BMC 32. RIC 300. CBN 161.

Extremely fine

2'500

Privately purchased from Harlan J Berk.

Armenia Capta Issues

Translated from the Res Gestae of Augustus: "When Artaxes, King of Greater Armenia, was killed, though I could have made it a province, I preferred, by the example of our elders, to hand over that kingdom to Tigranes, son of king Artavasdes, and grandson of king Tigranes, through Tiberius Nero, who was then my step-son. And the same nation, after revolting and rebelling, and subdued through my son Gaius, I handed over to be ruled by king Ariobarzanes son of Artabazus, king of the Medes, and after his death, to his son Artavasdes; and when he was killed, I sent Tigranes, who came from the royal clan of the Armenians, into that rule. I recovered all the provinces which lie across the Adriatic Sea to the east and Cyrene, with kings now possessing them in large part, and Sicily and Sardinia, which had been occupied earlier in the slave war."

The above description relates to the great trip taken to the eastern provinces by Augustus and Tiberius. As coinage shows us, clearly the major victory was the establishment of peace with the Parthians which included the return of captured soldiers as well as the military standards lost by Crassus in 53 BC. While the agreements made in Armenia were important to secure a safe eastern border, they received little notice on coinage. These issues are both difficult to find attesting to the event being clearly overshadowed by the Parthian peace. MSG.



- 66 Denarius, Pergamum circa 19-18 BC, AR 3.52 g. Bare head r. Rev. ARMENIA / CAPTA Tiara on l. and bow case with quiver on r. C 12. BMC 673. RIC 515. CBN 997.

Very rare. Old cabinet tone and very fine 2'000

Ex Gorny & Mosch sale 159, 2007, 360.

This lot and the next are two very difficult coins. There was never a battle for Armenia and poetic license was used for the claims of these issues. Perhaps their rarity can be attributed to even Augustus being embarrassed by the fact that he really didn't "capture" Armenia. Were these coins possibly recalled for reminting? MSG.



- 67 Denarius, Pergamum circa 19-18 BC, AR 3.37 g. Bare head r. Rev. CAESAR – DIV F / ARMEN – CAPT[A] / IMP – VII[II] Armenian standing facing, holding spear in r. hand and resting l. on bow set on ground. C 59. BMC 678. RIC 519. CBN –, cf. 1000 (AVGVSTVS on obverse).

Very rare and in unusually fine condition for the issue. Lovely old cabinet tone, an area of weakness on obverse, otherwise about extremely fine 5'000

Ex Triton sale XI, 2011, Prideaux, 719.

This coin type may be even rarer than the one above. MSG.



- 68 Denarius, Colonia Patricia (?) circa July 18-17/16 BC, AR 3.86 g. S P Q R [IMP CAE]SARI AVG COS XI TR POT VI Bare head r. Rev. [CIVIB·]ET·SI – GN·MILIT·A·PA – RT·RECV [PER] Facing quadriga on central part of triumphal arch, figures l. and r. holding respectively standard and Aquila/bow. C 84. BMC 428. RIC 134a. CBN 1232.

Rare. Struck on a narrow flan, lovely iridescent tone and good very fine

1'750

Ex Gorny & Mosch 151, 2006, 383 and Manhattan 1, 2010, 176 sales.

This is the triple arch reverse type which replaced the single span Augustan arch in the forum - for single arch depictions see lots 40 & 58. The central span remains the same as shown on the earlier depictions. Given the progression of this type it would seem the second issue, still with a single span, but now with the added legend "SIGNIS RECEPTIS" relates to a planned construction project to increase the glory of the original arch. Here would seem to be the final result of that project where the ultimate three spans are shown completed. Although only the foundations remain one must assume the reverse legend here related to the Parthian peace and the return of the standards must have appeared in some form on the actual arch. MSG.



69

- 69 Denarius, Colonia Patricia circa July 18-17/16, AR 3.91 g. Bare head l. Rev. Capricorn r., holding globe over rudder; above, cornucopiae. Below, AVGVSTVS. C 22. BMC 307. RIC 130. CBN 1354.

In exceptional state of preservation. Light iridescent tone,
virtually as struck and almost Fdc

6'000

Privately purchased from Freeman & Sear.

This is a wonderful example of this type. MSG.

The use of the Capricorn symbol by Augustus would be a recurring theme. He would use it as a primary symbol, as here, and as an adjunct feature for other designs. If we can indeed believe Suetonius when he describes the fateful horoscope presented to a young Octavian many years before his rise to supremacy, this reverse type seems to describe that event perfectly. Here Capricorn, via the horoscope of Augustus, seems to have shown that he would determine the future of the world (globe) by directing its' actions (rudder). Through his guidance there would be a great prosperity (cornucopia). The symbolism is perfectly conveyed by this design. The clean anepigraphic obverse only adds to the simplistic mastery of this vision. Few coins have said so much while needing so little in the way of written legends. This is really a masterfully thought out design. MSG.



- 70 *M. Sanguinius*. Denarius circa 17 BC, AR 3.85 g. AVGVSTVS – DIVI F Bare head of Augustus r. Rev. M SANQVI – NIVS III VIR Laureate, youthful head of deified Julius Caesar r.; above, comet with tail. C 1. BMC 71. RIC 338. CBN 278.

Very rare and possibly the finest specimen known. Two portraits of superb style perfectly struck and centred on a full flan. Wonderful iridescent tone and good extremely fine

15'000

Ex NAC sale 27, 2004, 295.

This is really a great example of this type, which is very rare and doesn't come any better than this. MSG.

This type showing the comet which appeared in the summer of 44 BC once again likely relates to the *Ludi Saeculares* (Secular Games). Where the earlier issues only showed the comet (as in lots 52 & 53), here the coin would also include what would prove to be the last image of the deified Julius Caesar who would not appear again until restoration issues more than a century later. Of interest here with the portrait of Caesar is that it no longer looks like earlier portraits but has taken on a strong resemblance to Augustus. There can be little doubt that this was an intentional effort by the engravers.



- 71 *P. Licinius Stolo*. Sestertius 17 BC, Æ 23.94 g. Wreath encircling CIVIS flanked by two laurel branches; above, OB and below, SERVATOS. Rev. P LICINIUS STOLO III VIR A A A FF around SC. C 441. BMC 195. RIC 345. CBN 302. About very fine 200

Private purchased from Harlan J Berk.

A number of the "OB CIVIS SERVATOS" sestertii have come on the market in recent years. While most Augustan coinage was clearly meant to pay for troops and large construction projects it can be said that the bronzes were meant for the common people. Clearly it was important for Augustus to be recognized by the plebs for receiving this honor. MSG.



- 72 *C. Asinius Gallus*. Sestertius 16 BC, Æ 21.96 g. CIVIS within wreath flanked by two laurel branches; above, OB and below, SERVATOS. Rev. C ASINIUS GALLVS III VIR AAA FF around S C. C 367. BMC 157. RIC 370. CBN 372. Rare. Dark green patina and very fine 400



- 73 *L. Mescinius Rufus*. Denarius 16 BC, AR 4.06 g. Laureate head r. Rev. L·MESCINI – VS·RVFVS Mars, helmeted and cloaked, holding spear and *parazonium*, standing l. on pedestal inscribed S·P·Q·R / V·PR·RE / CAES. C 463. BMC 86. RIC 351. CBN 331.
A bold portrait and a light iridescent tone, extremely fine 4'000

Ex NAC sale 54, 2010, 301.

A coin difficult to find in nice condition. This is a great example for the issue. The head of Mars is fully formed and detailed. MSG.

This type, by the moneyer L Mescinius Rufus, must relate to the Parthian peace, the return of the Roman standards captured by Parthia, and the promise of the Temple of Mars Ultor. The reverse legend located on the pedestal and abbreviated "PR RE" must be read VOTA PRO REDITV CAESARIS. MSG.



- 74 Denarius, Lugdunum 15-13 BC, AR 3.82 g. AVGVSTVS – DIVI·F Bare head r. Rev. Two soldiers (or Drusus and Tiberius) with *parazonium* offering branches to Augustus seated l. on a platform; in exergue, IMP·X. C 133. BMC 445. RIC 165a. CBN 1366.

In exceptional condition for the issue. A lovely portrait and an attractive old cabinet tone. Extremely fine 4'000

Ex Triton sale XI, 2008, Prideaux, 833.

When Augustus departed for Gaul in 16 B.C. he would not see Rome again for three years. During his lengthy absence he re-organised Gaul, established the Imperial mint at Lugdunum and oversaw victorious campaigns in the Alpine provinces. Ostensibly, he had come to the province in person because a Germanic invasion followed by looting, but it is the current view that the German attacks were not as serious as some ancient sources suggest, and that they were merely a convenient pretext for the emperor's presence. On this denarius, Augustus' adopted sons Tiberius and Nero Claudius Drusus are shown in military garb, each holding a *parazonium* and presenting branches to their father, who sits before them on a platform. It represents the successful conclusion of their daring campaigns in 15 B.C. to annex Rhaetia and Noricum. Rome now controlled regions with invasion routes between Italy and Free Germany, and by acquiring Rhaetia the Imperial frontier was extended to the Danube. More valuable than the territorial gains was the groundwork that had been laid for the ambitious campaigns Augustus had planned for Drusus in Germany and Tiberius in Illyria. In preparation, Augustus established fifty legionary camps along the southern shore of the Rhine, built a fleet and placed Drusus in command of some 50,000 soldiers as the governor of Gaul. Drusus' conquest of Germany began in 13 B.C. as Augustus returned to Rome and Tiberius commanded armies in Pannonia. Drusus led four daring campaigns into Germany between the Rhine and the Elbe as Tiberius brought Pannonia and Dalmatia under Roman control. When Drusus died of a tragic accident in 9 B.C., Tiberius took over the German campaign. He won a major victory, for which in the following year he was awarded a triumph, the tribunician power for five years, and a second consulship. MSG.



- 75 *C. Sulpicius Platorinus*. Denarius 13 BC, AR 3.76 g. CAESAR – AVGVSTVS Bare head r. Rev. C SVLPICIVS – PLATORIN Augustus and Agrippa, both togate, seated half l. on *bisellium* set on platform ornamented with *rostra*; on l., upright staff or spear. C 529. BMC 15. RIC 407. CBN 539.
Rare and in unusually fine condition for this difficult issue.
Lovely iridescent tone and extremely fine 4'000

Ex CNG Mail Bid sale 60, 2002, 1494 and Helios 4, 2009, A. Lynn, 220 sales.



- 76 *L. Cornelius Lentulus*. Denarius circa 12 BC, AR 3.76 g. AVGVSTVS Bare head r. Rev. L LENTVLVS FLAMEN / MARTIALIS Augustus (?) standing facing, resting hand on shield inscribed CV and placing star on the head of figure (Julius Caesar ?) standing facing and holding Victoriola and spear. C 419. BMC 124. RIC 415. CBN 555.

Very rare. Struck on a very broad flan and complete with a lovely light iridescent tone.

A hairline flan crack at five o'clock on obverse, otherwise extremely fine

3'000

Privately purchased from Harlan J Berk.

The reverse type here has Augustus placing a star on a second figure (or statue) which has been identified as either Julius Caesar (RIC) or Agrippa (BMCRE). It is telling that the shield, inscribed CV, is beside Augustus. This could relate to Augustus himself and the award of the golden shield much earlier. It may also relate to Agrippa being granted the proconsular powers for a period of five years, however this happened in either 23 or 22 BC.

Dynastic Issues of Augustus



- 77 *C. Sulpicius Platorinus*. Denarius 13 BC, AR 3.81 g. CAESAR – AVGVSTVS Bare head of Augustus r. Rev. M AGRIPPA – PLATORINVS III VIR Bare head of Agrippa r. C Agrippa and Augustus 3. BMC 112. RIC 408. CBN 533.

Very rare. Two attractive portraits of fine style and a light tone. An almost invisible banker's mark on obverse, otherwise about extremely fine 12'500

Ex Leu sale 83, 2002, 708 and Antiqua fixed price list XI, 2002, 80.

I recall Steve Rubinger suggesting this coin to me – out of his fixed price catalog. I bought it on his suggestion. I had no idea at the time how difficult this issue was to find this nice! MSG.

Marcus Agrippa had been a boyhood friend of Augustus and he would become his leading military strategist throughout the civil war. If not for the cunning and strategic prowess of Agrippa it is doubtful that Octavian would have been successful. Surely Octavian, now renamed Augustus, was aware of this and had the senate bestow great powers on Agrippa. Agrippa would end up having authority almost equal to Augustus himself. Clearly the intention was to allow Agrippa to succeed the emperor. MSG.



- 78 *Cossus Cornelius Lentulus*. Denarius 12 BC, AR 3.81 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. BMC 121. RIC 414. CBN 549.

Extremely rare and in an excellent condition for this very difficult issue. Two very pleasant portraits and a lovely tone, hairline flan crack at two o'clock on reverse, otherwise about extremely fine 25'000

Ex NAC sale 51, 2009, 158.

This is a great companion to the above coin. I asked Steve Rubinger about this coin - as he was attending the sale and bidding on my behalf. He agreed that it was a "must have" coin and we should go after it with a strong bid. Obviously we were successful. MSG.

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 12 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.



- 79 *L. Marius C.f. Tromentina*. Denarius 13 BC, AR 3.91 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 1. BMC 104. RIC 403. CBN 524.

Very rare and in unusually fine condition for this difficult issue. Two elegant portraits of fine style struck on a full flan. Light iridescent tone and extremely fine

20'000

NAC sale 52, 2009, 311.

You would be so hard pressed to find a better example than the present coin. MSG.

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, her behaviour became more extreme until it came to the notice of her father.

One of the major challenges facing Augustus in his later years was what would happen to the empire he had built after he was gone. The last thing he wanted, or Rome needed, was a power struggle to succeed him. This surely could have plunged the empire back into civil war (as would prove the case after the death of Nero who died without an heir).

The one man who surely had Augustus' trust and confidence had always been his closest friend and advisor, Marcus Agrippa. Through the coinage, it is clear that Agrippa was marked as the successor. When Agrippa died Augustus turned to his two grandsons Caius and Lucius. Sadly both of them would also predecease the great emperor. His wife, Livia, had long wished that her own son, Tiberius, would become the chosen one to succeed Augustus. But the emperor was clearly reluctant to choose Tiberius and it is not until very late in his reign, after running out of other options, that Tiberius was finally given the role of successor. Other than the common issues showing the young grandsons, all of these dynastic issues are rare. The group of coins below offers a rare chance to see these pieces all exhibited together in one collection. It would take years to build this set in any grade, let alone in the condition they are here. MSG.

This lot, and the previous two, consist of three very difficult issues which are all in great condition. Finding one in a sale would be exciting, having all three appear is almost unheard of.



80

- 80 Aureus, Lugdunum 8 BC, AR 7.88 g. AVGVSTVS – DIVI·F Laureate head of Augustus r. Rev. C·CAES Caius Caesar on horseback galloping r., holding reins in r. hand and sword and shield in l.; behind, *aquila* between two standards. In exergue, AVGVS·F. C 39. BMC 498. RIC 198. CBN 1460. Calicó 174.

Very rare and among the finest specimens known. Well struck and

centred on a full flan. Good extremely fine

30'000

Ex Freeman & Sear Fixed Price List 7, 2003 214.



81

- 81 Denarius, Lugdunum 8 BC, AR 3.82 g. AVGVSTVS – DIVI·F Laureate head of Augustus r. Rev. C CAES Caius Caesar on horseback galloping r., holding reins in r. hand, l. hand holding sword and shield; behind, eagle between two standards. In exergue, AVGVS·F. C 40. BMC 502. RIC 199. CBN 1461.

In an exceptional state of preservation. Wonderful iridescent tone,

virtually as struck and almost Fdc

3'500

Privately purchased from Freeman & Sear.

Gaius (commonly referred to today also as Caius) was the eldest son from the marriage of Agrippa and Julia, making him grandson of Augustus. Gaius, along with his younger brother Lucius, was adopted by Augustus in 17 BC and his name was changed to Gaius Julius Caesar. He was born in the fall of 20 BC and here would be still a young boy of 12 or 13 years of age. In 6 BC he was allowed to sit with the senate and he was designated for the consulship, which he held in 1 AD. He was wounded in battle while on campaign in Armenia and died a short time later in 4 AD. MSG.



82

- 82 Aureus, Lugdunum 2 BC - 4 AD, AV 7.84 g. CAESAR AVGVSTVS – DIVI F PATER PATRIAE Laureate head r. Rev. AVGVSTI F COS DESIG PRINC IVVENT Gaius and Lucius, both togate, standing facing and resting hands on shield; behind each, shield and spear. In centre field, *simpulum* and *lituus*. In exergue, C L CAESARES. C 42. BMC 539. RIC 209. CBN –. Calicó 177.

About extremely fine

10'000

Ex Antiqua sale XVII, 2013, 89.

Gaius and Lucius, having been adopted by Augustus, are shown here on a common type in silver but rarer in gold. The coupling of the obverse and reverse legends clearly mark the children out as intended successors to the emperor. The title of *princeps iuventutis* was recognized and approved by the senate, after Augustus had this title given to his grandsons. The ceremonial shield and spear, are significant as they link the two young heirs to the Roman cavalry. The reverse design is somewhat cluttered and examples which have complete legends, as seen here, are the exception. RIC dates this coin as part of a series minted from 2 BC to 4 AD. It would seem the latest this issue can be dated is early 2 AD as Lucius died in 2 AD and Gaius in 4 AD. It just doesn't make sense that this dynastic type would continue to be minted after the death of Lucius. With the deaths of the two adopted sons the path was cleared for stepson Tiberius to finally be considered for succession. MSG.



83

- 83 Sestertius, Lugdunum circa 9-14 AD, Æ 26.20 g. CAESAR AVGVSTVS DIVI F PATER PATRIAE Laureate head r. Rev. Front elevation of altar of Lugdunum: enclosure with panels decorated with *corona civica* flanked by figures holding laurel branches; decoration along roofline; altar flanked by columns surmounted by statues of Victory standing vis-à-vis, each holding palm frond in left hand over left shoulder and wreath in right hand; below, ROM ET AVG. C 236. BMC 565. RIC 231a. CBN 1695. Giard Lyon 95 (D453/R-).

Very rare and among the finest specimens known of this difficult issue. A bold portrait and an unusually detailed reverse composition, brown tone and good very fine

20'000

Ex Triton sale XVII, 2014, 630.

This is such a tough issue to find nice and complete. Here the reverse legend in the exergue is incomplete but all other design elements are there and sharply defined. This is one of the nicest pieces for this issue that you can find. Simply a wonderful portrait of Augustus in high grade. MSG.

The altar of Lugdunum is known from several ancient sources including Dio and Livy. It is best described in Strabo's "Geography" where he states "Lugdunum itself, then, (a city founded at the foot of a hill at the confluence of the River Arar and the Rhodanus), is occupied by the Romans. And it is the most populous of all the cities of Celtica except Narbo; for not only do people use it as an emporium, but the Roman governors coin their money there, both the silver and the gold. Again, the temple that was dedicated to Caesar Augustus by all the Galatae in common is situated in front of this city at the junction of the rivers. And in it is a noteworthy altar, bearing an inscription of the names of the tribes, sixty in number; and also images from these tribes, one from each tribe, and also another large altar." We also obviously know this altar from the extensive series of coinage dedicated to it.

We know that the altar was proposed in 15 BC during a time when Augustus was in Lugdunum and had established the city as an official Roman mint. An early series of coins of this type were minted at that time and, like the Temple of Mars Ultor described above, the altar depicted must have been the planned design. In 10 BC the completed structure was formally dedicated by Nero Claudius Drusus, step-son of Augustus and father of the future emperor Claudius.

It was against Roman custom to worship the standing emperor and the practice was technically forbidden in Rome itself. In the provinces local customs had long held that the ruler should be worshiped and this practice continued well into Roman times. This may have even been encouraged so as to promote loyalty to the current ruler. Temples and altars of this type are known from all over the empire and, in almost every case, they are known to have the legend ROM ET AVG (or some variation identifying the current emperor). It is noteworthy that Rome was worshiped first, the emperor second. This seems convenient today given the unstable nature of the principate.

A second set of bronzes with this reverse type was initiated in the names of Augustus and Tiberius (who had by this time been designated as Augustus' successor) after the dedication. The series is complete with sestertii; dupondii; Asses; and semises. The sestertii are almost always found heavily circulated and quite worn. High grade survivors are quite rare for Augustus and almost never seen for Tiberius. MSG.



84



85

- 84 Denarius, Lugdunum 13-14 AD, AR 3.84 g. CAESAR AVGVSTVS – DIVI F PATER PATRIAE Laureate head r. Rev. PONTIF MAXIM Draped female figure (Livia as Pax) seated r. on curule chair, holding sceptre and branch. C 223. BMC 545. RIC 220. CBN 1693.
Very rare. Wonderful old cabinet tone and about extremely fine 2'000
Ex UBS sale 78, 2008, 1367.

- 85 **Divus Augustus.** As circa 22/23-30 AD, Æ 10.83 g. DIVVS AVGVSTVS PATER Radiate head l. Rev. S – C Altar-enclosure with double-panelled door; in exergue, PROVIDENT. C 288. BMC Tiberius 146. RIC Tiberius 81. CBN Tiberius 132.
Very fine 200

Privately purchased from Wayne Phillips on 11 July 1994.

It would be natural to wonder why this coin is in my collection. It is of average grade and fairly common. It happens to be the first coin I ever owned from the twelve Caesars set and as such I always kept it as part of my collection. I hope it finds a new home with a beginning collector of the twelve Caesars who may someday have as much joy building this set as I have. MSG.



86

- 86 **Divus Augustus.** As circa 34-37 AD, Æ 11.42 g. DIVVS AVGVSTVS PATER Radiate head l. Rev. S – C Winged thunderbolt upright. C 249. BMC Tiberius 158. RIC Tiberius 83. CBN Tiberius 141.
A superb portrait and a finely detailed reverse, dark tone and good extremely fine 4'500

Ex Antiqua sale XVII, 2013, 93.

I have always been amazed at how difficult it is to find the middle bronzes of the twelve Caesars in great condition. Surely almost all of these coins saw heavy circulation. This example is outstanding and must have been tucked away soon after striking. A great coin! MSG



87

- 87 **Divus Augustus.** Dupondius 80-81 AD, Æ 14.31 g. DIVVS AVGVSTVS PATER Radiate head l. Rev. IMP T VESP AVG REST Victory striding l., holding shield in r. hand inscribed SPQR. C 557. BMC Titus –, cf. 265. RIC Titus 189. CBN Titus –, cf. 288. Komnick type 35.8/10 (this coin).
Lovely olive-green patina, somewhat broken on the edge.
A nick on reverse field, otherwise good very fine 1'000

Ex NFA XXXVIII, 1992, 1077 and Triton VII, 2004, 848 sales.



88

- 88 **Divus Augustus.** Sestertius 98 AD, Æ 27.67 g. DIVVS AVGVSTVS Laureate head r. Rev. IMP NERVA CAESAR AVGVSTVS REST around S C. C 570. BMC Nerva 149. RIC Nerva 136. CBN Nerva 141. Komnick type 4.17/27 (this coin).

Rare. A bold portrait and a fine brown tone, about extremely fine / good very fine 5'000

Ex Triton sale XVII, 2014, 638. From the Archer M. Huntington Collection (ANS inventory 1001.1.23031).

Most dealers will know the details of the sale of the Huntington Collection in recent years. Few collectors were involved as this massive collection was sold in large sections as a single lot and then piece meal onto the market through various auction houses. I missed this coin when it originally came up for bid because it was placed under Nerva – and I stopped looking at the catalog at the end of the Domitian section. I was glad that Herb Kreindler offered it to me and gave me a second chance to own it. A nice coin. MSG.



89

89

- 89 **Divus Augustus.** Antoninianus 250-251 AD, AR 3.78 g. DIVO AVGVSTO Radiate head r. Rev. CONSECRATIO Lighted altar. C 578. RIC Trajan Decius 78.

Light iridescent tone and extremely fine 300



90

- 90 Dupondius 21-22, Æ 14.79 g. IVSTITIA Diademed and draped bust of Livia as Iustitia r. Rev. TI CAESAR DIVI AVG F AVG PM TR POT XXIII around S C. C 4. BMC Tiberius 79. RIC Tiberius 46. CBN Tiberius 57.

A very elegant portrait, work of a skilled master engraver and with a lovely green patina. Extremely fine / good extremely fine 15'000

Ex Triton sale XIV, 2011, 637.

Tiberius caesar, 9 – 14

A complete set of the Altar of Lugdunum Series for Tiberius

This series would recommence coinage in 12 AD, after the naming of Tiberius as the heir of Augustus and apparently continuing up until the time of Augustus' death in 14 AD. Here the series is split between images of Augustus and that of Tiberius. The middle bronzes for Tiberius are common enough that they can be found in VF grade with some regularity. The semis is rarer and the sestertius is extremely rare. The wear pattern on these coins is typical for a provincial minting location as it seems obvious that virtually the entire mintage saw heavy circulation. What is somewhat unusual for an Imperial mint (and Lugdunum was an imperial mint) is that the coins are rather haphazardly struck. Good centering of the obverse/reverse is rarely accomplished and coins which show complete legends and design details are elusive. The precious metal coinage from this mint would receive much more care in striking and it remains unclear why these bronzes suffered as they did. For the history of the Altar of Lugdunum see under lot 83. MSG.



- 91 Sestertius Lugdunum 12-14, Æ 24.95 g. TI CAESAR AVGVSTI F IMPERATOR VII Laureate head of Tiberius r. Rev. Front elevation of the Altar of Lugdunum, decorated with the *corona civica* between laurels and flanked by nude male figures; to l. and r., Victories on columns, facing each another. In exergue, ROM ET AVG. C 35. BMC Augustus 580. RIC Augustus 248a corr. (AVGVST F). CBN Augustus 1761.
Very rare. Brown tone and about very fine 3'500

Ex Triton sale IX, 2006, 1380.

No doubt the toughest portrait in a sestertius is that of Tiberius. This is the only option, and minted during the reign of Augustus. In 20 years of collecting I never found one that was better by enough margin to upgrade this piece. It is worthy of consideration because they just don't come along very often! MSG.

- 92 Dupondius Lugdunum 12-14, Æ 12.35 g. TI CAESAR AVGVST F IMPERAT VII Laureate head of Tiberius r. Rev. Front elevation of the Altar of Lugdunum, decorated with the *corona civica* between laurels and flanked by nude male figures; to l. and r., Victories on columns, facing each another. In exergue, ROM ET AVG. C 37. BMC Augustus 583. RIC Augustus 244. CBN Augustus 1767.
Rare. Dark brown tone and good very fine 600

Ex CNG eAuction 295, 2013, 386.

Perhaps a bit scarcer than the as, the dupondius is still found with some regularity. This one is nice for the issue. MSG.



- 93 As Lugdunum 12-14, Æ 11.07 g. TI CAESAR AVGVST F IMPERAT VII Laureate head of Tiberius r. Rev. Front elevation of the Altar of Lugdunum, decorated with the *corona civica* between laurels and flanked by nude male figures; to l. and r., Victories on columns, facing each another. In exergue, ROM ET AVG. C 37. BMC Augustus 585. RIC Augustus 245. CBN Augustus 1769.
In exceptional condition for the issue. Light brown tone and extremely fine 3'000

Ex Freeman & Sear Fixed Price List 7, 2003, G219.

A nice example of the more commonly found Altar of Lugdunum series – the as. MSG

- 94 Semis, Lugdunum 12-14, Æ 4.32 g. TI CAESAR AVGVST F IMPERAT VII Laureate head of Tiberius r. Rev. Front elevation of the Altar of Lugdunum, decorated with the *corona civica* between laurels and flanked by nude male figures; to l. and r., Victories on columns, facing one another. In exergue, ROM ET AVG. C 38. BMC Augustus 588. RIC Augustus 246. CBN Augustus 1812.
Very rare. Extremely fine 750

Ex NAC sale 51, 2009, 165.

This is a great little coin. It would be hard to find one better. MSG.



- 95 Aureus, Lugdunum 14-37, AV 7.62 g. TI CAESAR DIVI – AVG F AVGVSTVS Laureate head r. Rev. PONTIF MAXIM Draped female figure (Livia as Pax) seated r. on chair with plain legs, holding long sceptre and branch. C 15. BMC 30. RIC 25. CBN 14. Calicó 305d.
A very delicate portrait of fine style perfectly struck on a full flan and a finely detailed reverse composition. Virtually as struck and almost Fdc 12'500

Ex Antiqua sale VIII, 2000, 108.

One of the nicest examples of this common issue with the "normal" Tiberius portrait. Livia has full facial details on the reverse indicating a likely early strike off these dies. MSG.

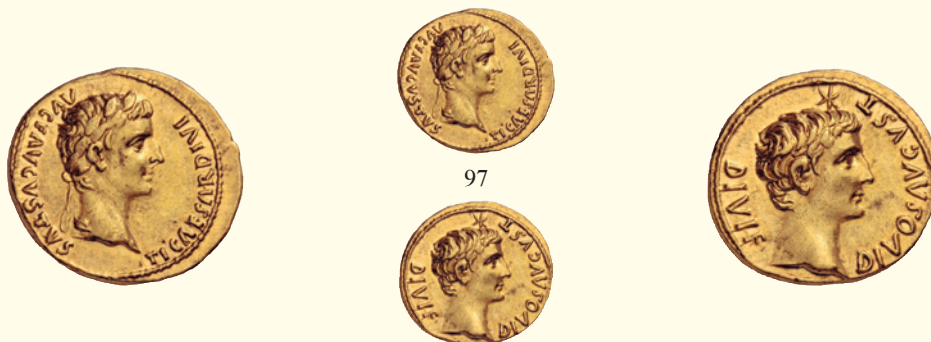
This type, perhaps the most commonly encountered Roman coin today, copies the reverse design created under Augustus shortly before his death (see lot 84). Augustus had named Tiberius as his intended successor by the time the original reverse of this type was created. Given that Tiberius was the son of Livia and knowing that she was the one pushing so hard for Augustus to name Tiberius it makes perfect sense that she would be the personification shown here. Maybe more telling is the fact she is holding a laurel branch. One can assume this is stating that via the strength of the emperor's wife Livia, a peaceful transition of power has been achieved.

It remains curious that Tiberius would continue to mint this type alone for his entire reign, which extended well beyond the time when the importance of his mother had passed. In silver this type is often referred to as the biblical "tribute penny" as it was described in the King James Bible. The type comes with the chair having both plain legs (as seen here) and ornate legs. This simple feature seems to have been engraved to the engraver's liking and no significance has been identified with the leg design. MSG.



- 96 Denarius, Lugdunum 14-37, AR 3.72 g. TI CAESAR DIVI – AVG F AVGVSTVS Laureate head r. Rev. PONTIF MAXIM Draped female figure (Livia as Pax) seated r. on chair with ornate legs, holding long sceptre and branch. C 16. BMC 48. RIC 30. CBN 33.
Light iridescent tone, virtually as struck and almost Fdc 1'500

Privately purchased from Harlan J Berk.



- 97 Aureus, Lugdunum 14-16, AV 7.79 g. TI CAESAR DIVI – AVG F AVGVSTVS Laureate head of Tiberius r. Rev. DIVOS AVGVST – DIVI F Bare head of Augustus r., above, six-pointed star. C 4. BMC 28. RIC 23. CBN –. Calicó 313.

Very rare and possibly the finest specimen known. Unusually well struck and centered for this issue. Two very attractive portraits of fine style. Good extremely fine 45'000

Ex Aureo & Calicó sale 241, 2012, *Imagines Imperatorum* (Pepe Fernandez Molina), 11.

Here are an interesting pair of portraits. Tiberius has the traits and look of Augustus (refined and godlike) while Augustus has the traits and look of Tiberius (nose and chin). One would suspect this was probably intentional. A great coin and difficult to find this nice. It would be hard to find one better. MSG.

This aureus testifies to the definitive adoption and the ensuing appointment of Tiberius as Augustus heir. It is worth mentioning how the minting of this extremely rare issue occurred so shortly before the death of the emperor, about whose demise various leading inferences have been made. We indeed know from sources that Augustus retired to Nola and, suspicious of his entourage, would eat only figs from his gardens. All the same, this cautious diet did not save him from a possible death by poisoning. Some have suggested the involvement of Livia, a powerful and controversial personality who may have been the shadowy orchestrator behind at least some of the inexplicable deaths of many heirs previously appointed by Augustus. The first to succumb to a sudden and questionable disease, in 23 BC, was his nephew Marcellus, son of the emperor's sister Octavia and most loved potential heir. Next in line for succession was now Agrippa, but he also was not to outlive the Emperor, for an untimely albeit natural death took him in 12 BC. Then it was the turn of Agrippa's sons Lucius Caesar, who died of a suspicious illness in Gaul in 2 AD, his brother Gaius having died two years previously of a too fatal wound while at war in the East. Agrippa Postumus, younger brother of Gaius and Lucius, thus became the last male descendant of the Emperor who, if the truth be told, despised him for his intractability and madness, to the point of promoting a "senatus consultum" to have him transferred to an island, in perpetual isolation and surrounded by a body of soldiers (Suet., *Augusti Vita*, 65). But after Augustus' death the position of Agrippa, next of blood, as legitimate heir – madness notwithstanding – could not be challenged and so he was immediately disposed of by one of his guardians. Tiberius path to the throne was finally clear.



- 98 Drachm, Caesarea Cappadociae 33-34, AR 3.85 g. TI CAES AVG PM – [T]R P XXX – V Laureate head of Tiberius r. Rev. DRVSVS CAES TI AVG F COS II TR P IT Bare head of Drusus I. C 2. BMC 171. Sydenham Caesarea 4. RIC 86. CBN 159. RPC 3622.

Two finely executed portraits of unusually good style.
Light iridescent tone and extremely fine 3'000

Privately purchased from Harlan J Berk.

I did not, as a rule, collect provincial coins of the twelve Caesars. Every so often though a coin would appear that I felt was too nice to pass up. Here is a great portrait of Drusus in silver. MSG

Drusus was the son of Tiberius and husband of Livilla, his cousin and also sister to Germanicus and Claudius. Drusus had an active and successful political and military career. Unfortunately his wife was coerced by the traitor Sejanus to issue a slow acting poison to her husband and he eventually died in 23 AD. He had been granted tribunician powers in 22 AD and would have been the logical successor to Tiberius. With his death it became possible for Caligula to succeed Tiberius.



99

99

- 99 As, 34-35 AD, Æ 10.92 g. TI CAESAR DIVI AVG F AVGVST IMP VIII Laureate head l. Rev. PONTIF MAXIM TRIBVN POTEST XXXVI Winged caduceus between S – C. C 12. BMC 107. RIC 53. CBN –. Dark green patina gently smoothed, otherwise about extremely fine 1'500

Ex Leu sale 22, 1979, 192 and Freeman & Sear Fixed Price List 10, 2005, 81.

The expansion of coinage types in bronze under Tiberius is noteworthy. The bronze coinage under Augustus was limited in scope and seemed hardly sufficient for normal day to day transactions. It also was generally not aided with graphic representations. This would be completely reversed under Tiberius and the coin types are quite varied.

The caduceus is associated with Mercury and here RIC apparently associates this attribute with Mercury being the "messenger of the gods". RIC also indicates the portraiture of the emperor shows him quite aged on these later bronzes. This has not been my experience as the portrait style still tends to be idealistic, following the tradition of Augustus. MSG.



100

- 100 Sestertius 22-23, Æ 27.42 g. Confronted heads of two little boys emerging from crossed cornucopias with caduceus between. Rev. DRVSVS CAESAR TI AVG F DIVI AVG N PONT TR POT II around S C. C 1. BMC Tiberius 95. RIC Tiberius 42. CBN Tiberius 72.

Very rare. Dark brown tone and good very fine 4'500

Ex NAC 18, 2000, lot 421 and Künker 168, 2010, 7643 sales.

This sestertius was struck in 22/23, nearly three years after the death of Germanicus, Tiberius' nephew and first heir. In the interim Tiberius had named no heir, but with the nine coins in his dated aes of 22/23 he announces a 'Tiberian dynasty' that includes his son Drusus, his daughter-in-law (and niece) Livilla, and his twin grandsons Tiberius Gemellus and Germanicus Gemellus, whose heads decorate the crossed cornucopias on this sestertius.

Since it is the only coin in the aes of 22/23 without an obverse inscription, we must presume its design was believed sufficient to communicate the fact that the twin boys were portrayed. Though this type usually is thought to celebrate the birth of the twins, that event had occurred two and a half years before this coin was struck. Rather, it is best seen in light of early Julio-Claudian dynastic rhetoric in which male heirs were celebrated as twins (even if they were not literally twins, or even biological brothers) and were routinely likened to the Dioscuri, the heavenly twins Castor and Pollux.

The crossed-cornucopias design is familiar on ancient coinage, and here the cornucopias, grape clusters, grape leaves and pine cones seemingly allude to Bacchus or Liber in a reference to fecundity. In terms of dynastic appeal, the design boasts of the prosperity and fruitfulness of the Tiberian line, with the caduceus symbolizing Mercury as the messenger of the gods and the bringer of good fortune.

Despite the hopefulness represented by this series of coins, tragedy struck on two fronts. The 'Tiberian dynasty' collapsed within months of its being announced when both Drusus and his son Germanicus Gemellus (the boy whose head is shown on the right cornucopia) died in 23.

Poor fates awaited the remaining two members: Drusus' wife Livilla became increasingly associated with Tiberius' prefect Sejanus, and she died shamefully in the aftermath of his downfall in 31, and the second grandson, Tiberius Gemellus, survived long enough to be named co-heir of Tiberius with Caligula, but after Tiberius' death he was pushed into a subsidiary role and soon was executed by Caligula, who would not tolerate a second heir to the throne.



101

- 101 Sestertius circa 37-38, AE 31.57g. C·CAESAR·AVG·GERMANICVS·P·M·TR·POT Laureate head l. Rev. S·P·Q·R / P·P / OB·CIVES / SERVATOS within oak wreath. C 24. BMC 38. RIC 37. CBN 50.

Very rare and in an exceptional state of preservation. A bold portrait, work of a very skilled master engraver and an incredibly finely detailed reverse die. A pleasant brown-green patina and good extremely fine

35'000

Ex Triton sale VI, 2003, lot 818.

A truly stunning portrait sestertius of Caligula. The portrait "jumps off the coin". The color is spectacular and this is about as close to mint state as a bronze coin can be. One of my favorite coins in the entire collection. Truly worthy of being in the finest collection! MSG

The reverse type with P(ater) P(atriae) and OB CIVES SERVATOS shows the honorific titles bestowed upon the emperor by the Roman senate upon his ascension. These honors along with the obverse honors of Pon(tifex) M(aximus) and Tr(ibunicia)s Pot(estas) run the whole gamut of titles earned by Augustus. Sadly, Caligula would prove to merit none of these honors as his rule, which started with much hope, quickly eroded to the point that he was eventually killed by his own praetorian guard.

The portrait style here is highly idealized as was the case with Augustus. Caligula takes on strong god-like qualities on this coin and the delicate engraving is a sign that the new school of Roman engravers started under the rule of Tiberius was still quite capable of executing artistic work. MSG.



- 102 Denarius 37-38, AR 3.68 g. C CAESAR·AVG·GERM·P·M TR·POT Laureate head of Gaius r. Rev. AGRIPPINA MAT CAES AVG GERM Draped bust of Agrippina r. C 2. BMC 15. RIC 14. CBN 25 (Lugdunum).

Very rare. Two superb portraits of fine style struck in high relief, extremely fine 10'000

Privately purchased from Harlan J Berk.

When Caligula became emperor he did so as the lone-surviving male of the lines of Augustus and Germanicus; though his three sisters were still alive, he had lost both parents and both brothers during the reign of Tiberius. His father had died under mysterious circumstances and the rest fell during the family's contest for power against Tiberius and his prefect Sejanus. Since Caligula's claim to power rested upon his membership in the Julio-Claudian family, early in his reign he tried to curry favour by taking a journey to the islands of Potnia and Pandateria to gather the ashes of his mother Agrippina and his eldest brother Nero Caesar. (His brother Drusus Caesar died of starvation in prison, and none of his remains survived.) The seas were stormy, and the perilous nature of his journey only amplified the appearance of Caligula's devotion to the memory of his family. As part of this program of honoring his ill-fated relatives, Caligula issued this denarius with the portrait of his mother, who for the decade after Germanicus' death had been Tiberius' greatest critic, and his most persistent opponent. On this denarius her facial features are similar to those of Caligula – a feature that seems to combine family resemblance and a programmatic desire to show the kinship between the new emperor and his mother.



- 103 Denarius 40, AR 3.75 g. C·CAESAR·AVG·PON·M·TR·POT·III·COS·III Laureate head of Gaius r. Rev. GERMANICVS·CAES·P·CAES·AVG·GERM Bare head of Germanicus r. C 5. BMC 28. RIC 26. CBN 34.

Very rare and in exceptional condition for the issue. Two wonderful portraits perfectly struck and centered on a full flan, lovely iridescent tone and good extremely fine 17'500

Ex Tkalec sale 24 October 2003, 218.

The limited variety of types in precious metal under Caligula can be dated based on obverse legend. This makes the number of RIC listings greatly exceed the distinct pictorial types actually used. This issue, from Caligula's fourth year, shows his deceased father, Germanicus. The dynastic issues showing Divus Augustus (his grandfather), Agrippina (his mother) and Germanicus all go back to the Augustan blood line and away from the Claudian blood line of Tiberius. Indeed, Caligula was the only living descendant of Augustus at the time of Tiberius' death. Clearly this was on purpose and likely done to separate himself from the memories of the poorly regarded and less than pleasant, Tiberius. At the time of Tiberius' death, Caligula was the only living male whose bloodline led directly back to the divine Augustus. Nero, who would be the last of the Augustan line would be born a year after Caligula's ascension to the throne. Caligula clearly lacked any political experience and his coinage focuses largely on his "right to rule."

The honoring of Germanicus should not be understated however as he was a very popular and much beloved individual having had great military success in his own right. He is perhaps best known for avenging the defeat of Varus at the Battle of Teutoburg Forest, in Germany. His political life was not as successful and a theory exists that his death may have come at the hands of Gnaeus Calpurnius Piso under direction from Tiberius. Piso committed suicide before his trial and the truth never came out.

Germanicus was from the Claudian line and was the son of Nero Claudius Drusus and Antonia, the daughter of Marc Antony. It seems a strange irony that a descendant of Marc Antony would eventually have sole rule of Rome (in Caligula, his grandson). It would seem only fitting that Claudius, brother of Germanicus, would succeed Caligula to the throne. MSG.



104



104

- 104 As 37-38, Æ 11.12 g. C CAESAR AVG GERMANICVS PON M TR POT Bare head l. Rev. VESTA Vesta, diademed and veiled, seated l. on throne, holding patera and sceptre; at sides, S – C. C 27. BMC 46. RIC 38. CBN 65.

A magnificent portrait struck in high relief. Dark green patina gently smoothed on reverse and two minor flaws on the obverse, otherwise good extremely fine

3'000

Privately purchased from John Jencek at the NYINC in 2013.

The mostly commonly encountered coin type portraying Caligula is this issue. Minted throughout his short reign and apparently immediately placed into circulation. Almost all surviving specimens show some degree of wear and many are heavily worn from use. Portrait styles tend toward realistic and are rarely sensitive. The use of Vesta on this type would seem to relate to the theme of dynastic issues in the sense that Vesta is the goddess of the hearth and home. The Vestal Virgins, in Rome, maintained a perpetual fire in her honor. The coin type would be frequently repeated by other rulers. MSG.



105



105

- 105 Sestertius 39-40, Æ 28.40 g. C CAESAR DIVI AVG PRON AVG P M TR P III P P Pietas, veiled and draped, seated l., holding patera in outstretched r. hand and resting l. arm on statue of Spes; in exergue, PIETAS. Rev. DIVO – AVG / S – C Gaius, veiled and togate, offering from patera above altar before elaborately decorated hexastyle temple of Divus Augustus, garlanded for sacrifice; before and partly behind him, an attendant restrains bull, while a second attendant looking l. holds another patera. C 2. BMC p, 156, *. RIC 44. CBN 100.

Struck on a very broad flan and complete. Pleasant dark brown-green tone and about extremely fine

5'000

Ex NAC 18, 2000, 438 and NAC 46, 2008, 502 sales.

In 37 AD the temple of Divus Augustus was completed on the Palatine Hill and its dedication was performed the last two days of August that year – the month renamed in honor of Augustus. Caligula, as Pontifex Maximus, led the sacrificial ceremonies. This coin commemorates that dedication and ceremony. The events coordinated with the dedication were extravagant and the city was brought to a virtual standstill so that everyone would be able to attend.

The temple was destroyed by fire but rebuilt in 89/90 under the rule of Domitian although he added his father and brother to the roster of those being honored, along with Minerva, his favorite deity. The temple was further restored in the 150's AD under Antoninus Pius. The temple was eventually destroyed and its foundations have not been excavated. MSG.



- 106 Dupondius 37-41, Æ 16.32 g. GERMANICVS / CAESAR Germanicus, bareheaded and cloaked, standing in ornamented slow quadriga r., holding eagle-tipped sceptre. Rev. SIGNIS – RECEPT / DEVICTIS – GERM Germanicus, bareheaded and cuirassed, standing l., holding eagle-tipped sceptre in l. hand and raising r.; in field, S – C. C 7. RIC Gaius 57. BMC Gaius 93. CBN Gaius 142.

Lovely green patina, good very fine / about extremely fine 2'000

Ex Antiqua sale XVI, 2010, 99.

Like the precious metal coinage, the bronzes of Caligula relate to family and dynasty. Here the types refer to Caligula's deceased father, Germanicus, who had avenged the loss of standards at Teutoburg Forest. He was able to recover two of those three that had been lost. The obverse shows a triumphant Germanicus while the reverse uses the legend so common on types of Augustus "SIGNIS RECEPT". An interesting coin type in that both sides relate to Germanicus.

- 107 Imitative denarius after 37, AR 3.86 g. GERMANICVS CAES P C C[AES AVG GER]M Head of Germanicus r. Rev. [M P]LAETORI – CEST EX SC Winged caduceus. Cf. Giard, Lyon, R63, pl. XXXVIII. RIC Gaius 26 reverse type (obverse) and Crawford 405/3b (reverse). Davis website 13.

Extremely rare. About very fine 1'500

Ex Philip Davis Collection.



- 108 Sestertius circa 37-41, Æ 28.38 g. AGRIPPINA·M·F·MAT·C·CAESARIS·AVGVSTI Draped bust r., hair falling in long plait at the back. Rev. S·P·Q·R / MEMORIAE / AGRIPPINAE Carpentum drawn l. by two mules; the cover supported by standing figures at the corners with ornamented side. C 1. BMC Gaius 85. RIC Gaius 55. CBN Gaius 128.

Very rare. A very elegant portrait struck in high relief and a finely detailed reverse composition. Dark brown patina and extremely fine 20'000

Ex NAC 23, 2002, 1485 and NAC 78, 2014, 838 sales.

Of the two Agrippina types, this is the much more interesting reverse. A very clean coin with excellent detail. MSG.

Agrippina Senior was among the most deserving, yet least fortunate of the Julio-Claudian women. After her marriage in A.D. 5 to Augustus' preferred heir, Germanicus, she was poised to achieve a status on par with the empress Livia. However, with the death of Augustus and the accession of Tiberius, power within the dynasty shifted decisively from the Julians to the Claudians. Even though Agrippina's marriage offered a union of the two bloodlines, her prospects did not survive under Tiberius. When Germanicus died at Antioch late in A.D. 19 under suspicious circumstances, Agrippina devoted herself to opposing Tiberius and his prefect Sejanus. Finally, in 29, Tiberius deprived her of freedom, and in 33 she died in exile. Three issues of sestertii were struck for Agrippina Senior, all posthumously. The first, produced by her son Caligula, shows on its reverse a carpentum; the second, issued by her brother Claudius, has on its reverse a large SC surrounded by a Claudian inscription; the third is a restoration of the Claudian type by the emperor Titus (79-81), whose inscriptions are substituted for those of Claudius. The obverse inscription on Caligula's issue, AGRIPPINA M F MAT C CAESARIS AVGVSTI, describes Agrippina as the daughter of Marcus (Agrippa) and the mother of Gaius (Caligula). Claudius' inscription also identifies her as Agrippa's daughter, but ends GERMANICI CAESARIS, thus shifting the focus from her being the mother of Caligula to being the widow of Claudius' deceased brother Germanicus. Distinctions in the portraits follow the same lines as the inscriptions: on the issue of Caligula, Agrippina has a slender profile like that of her son, whereas on Claudius' her face is broader and fuller, in keeping with his appearance.



- 109 Denarius 41-42, AR 3.71 g. TI CLAVD CAESAR AVG GERM P M TR P Laureate head r. Rev. CONSTANTIAE – AVGVSTI Constantia seated l. on curule chair, r. hand raised and feet on stool. C 16. BMC 13. RIC 14. CBN 29.

Very rare and in exceptional state of preservation for the issue. A magnificent portrait of superb style struck in high relief and a spectacular iridescent tone. Virtually as struck and Fdc

15'000

Ex Tkalec sale 29 February 2000, 238.

Without a doubt the toughest of the twelve Caesars in silver and this piece is really special. Really an outstanding coin! MSG.

By the time the emperor Claudius came to the throne after the murder of his depraved nephew Caligula, he been properly schooled in how terribly people can treat one another. Indeed, it was his enduring, impotent position in the eye of the Julio-Claudian storm that made him the central character in Robert Graves' classic work of historical fiction, *I, Claudius*. As a child he could not benefit from his father, who died before he reached his first year, and he apparently suffered a lack of love from his mother, the otherwise admirable Antonia, who, according to Suetonius (Claudius 3) described him as "a monster: a man whom nature had not finished but had merely begun". In the bigger picture, Claudius' physical disabilities served him well, for he survived the treacherous reigns of Tiberius and Caligula (though not unscathed, for he suffered through the aftermath of many deplorable acts). His 13-year reign was entirely unexpected. In one of Tacitus' most memorable and personal passages, he states about Claudius: "The more I think about history, ancient or modern, the more ironical all human affairs seem. In public opinion, expectation, and esteem no one appeared a less likely candidate for the throne than the man for whom destiny was secretly reserving it." For most Romans, Claudius' reign was a pleasant departure from the more oppressive reigns of Tiberius and Caligula, both of whom were generally disliked. Claudius seems to have been popular with the people and often with the army, but he usually was at odds with the senate, from whom he demanded hard work and dedication.

The use of Constantia on the reverse of this denarius likely represents her virtue of courage. Certainly given his upbringing no one could claim more courage than Claudius. This type also appears in some quantity on aurei and may be more common in that metal than in silver. There was finally a rather large minting of Constantia types in bronze. This type would be used for the entire reign and was clearly an important symbol of the life of Claudius.





110

- 110 Cistophoric tetradrachm, Ephesus 41-42, AR 11.36 g. TI CLAVD – CAES AVG Bare head l. Rev. DIAN – EPHE Frontal view of tetrastyle temple of Diana at Ephesus, her cult statue within with fillets hanging from her wrists, *polos* on her head; the temple stands on a podium of four steps and has a pediment decorated with figures. C 30. BMC 229. RIC 119. CBN 222. RPC 2222.

Undoubtedly the finest specimen known. A spectacular portrait of great style perfectly struck in high relief and a wonderful iridescent tone. Virtually as struck and Fdc

15'000

Privately purchased from Ed Waddell.

The cistophorus would be minted under Claudius for the first time since the great coinage of this denomination by Augustus. The Claudian mintages were nowhere near as extensive and the pieces that are seen usually show significant wear indicating that they circulated heavily. RIC indicates these issues may all be commemorative in nature and were not intended to be a regular coinage for the area. Of the cistophorus issues of Claudius there are four main types: Those including Agrippina (his wife); the issues dedicated to Artemis (Diana) and her temple, as here; the issues with ROM ET AVG temple reverses; and, late in his reign the issues identifying Nero as his successor. Of these types this is perhaps the rarest.

Artemis herself was the Goddess of the hunt but here probably refers to her role as Goddess of childbirth. RIC dates this coin likely to 41-42 AD based on the absence of titles in the legend and the fact the head is not laureate. Yet the ROM ET AVG issues of Pergamum are undated by RIC. These two types share an almost identical obverse design – both portraiture and legends. MSG.



111

112

- 111 Quadrans January 42 AD, Æ 2.98 g. TI CLAVDIVS CAESAR AVG Hand l. holding scales, between which PNR. Rev. PON M TRP IMP COS II around large S C. C –. BMC –, RIC 89. CBN 191.

Very rare. Light green patina and extremely fine

400

Ex CNG sale 41, 1997, 1779.

A cool little coin and actually quite rare, even more so in this state of preservation. MSG.

- 112 Quadrans circa 42, Æ 2.38 g. TI CLAVDIVS CAESAR AVG around three-legged *modius*. Rev. PON·M·TR·P·IMP·P·P·COS·II around large S C. C 72. BMC 182. RIC 90. CBN 196.

Brown tone and extremely fine

200

Ex Vecchi Nummorum Auctiones sale 8, 1997, 227.

Minor bronzes of the twelve Caesars are among the most difficult of coins to find in high grade as they all saw immediate and heavy use. Their value was too low to be saved and finding any of them in a high grade of preservation is always unusual. I never found the majority of issues in a grade that I wanted to add to my collection. Here is one which is quite nice for the issue. MSG.



113

- 113 Didrachm, Caesarea Cappadociae circa 44-48, AR 7.61 g. TI CLAVDIVS CAESAR – AVG GER[M P M TR P] Laureate head l. Rev. Claudius in slow triumphal quadriga r., holding eagle-tipped sceptre; in exergue, DE BRITANNIS. C 15. BMC 237. Sydenham, Caesarea, 55. RIC 122. CBN 290. RPC 3625.

Rare. Light iridescent tone and about extremely fine

4'500

Ex NAC sale 51, 2009, 184.

This comes from a small emission at Cappadocia and portrays Claudius at his triumph at Rome after the victory in Britain. Here is a highly idealized portrait of the emperor and a typically styled Roman quadriga reverse. This coin clearly was not minted until after Claudius received his triumph but the exact dating for the series of didrachms from this mint remains uncertain. All of the didrachms of this series are quite rare and this may have been something of a commemorative series rather than one designed for circulation needs. If this is true one would expect a minting date somewhere between 44 and 48 AD. MSG.



- 114 Aureus 46-47, AV 7.70 g. TI CLAVD CAESAR AVG P M TR P VI IMP XI Laureate head r. Rev. DE BRITANN on architrave of triumphal arch surmounted by equestrian statue l., between two trophies. C 17. BMC 32. RIC 33. CBN 54. Calicó 349.
 Very rare and in exceptional condition for this historically important issue.
 A bold portrait well struck in high relief, extremely fine 45'000

Ex NAC sale 64, 2012, 1109.

This is an outstanding example for the issue. MSG.

Although Julius Caesar was the first to bring Roman troops into Britain it wasn't until the reign of Claudius that they were able to maintain a permanent settlement there. In AD 43 Claudius authorised an invasion led by Aulus Plautius. Claudius was only involved in a minor way but he did accept a triumph back in Rome. The senate voted to erect two arches to commemorate the conquest. One was installed in Gaul. A second was located on the Via Flaminia, the main road north of Rome. This issue glorifies that accomplishment and is a popular, but difficult, type (also found in silver issues). MSG.



- 115 Aureus 49-50, AV 7.80 g. TI CLAVD CAESAR AVG P M TR P VIII IMP XVI Laureate head r. Rev. SPQR / P P / OB CS within oak wreath. C 88. BMC 54. RIC 48. CBN -. Calicó 381.
 A bold portrait and a lovely reddish tone, an absolutely insignificant nick
 at six o'clock on obverse, otherwise extremely fine 25'000

Purchased from CNG at the CIGF in 2001.

This is an example of the idealistic style portrait of Claudius. MSG.

Perhaps no one was more deserving than Claudius of the OB CIVIS SERVATOS (an award for saving the life of a fellow Roman) bestowed upon him by the Roman senate. This legend, or its variation appears on the coinage of Claudius soon after ascending to the throne. It is significant because of a mere chance occurrence when Caligula was killed by the praetorian commander and several senators.

These men, like the conspirators who had slain Julius Caesar some 85 years before, had a clear plan for killing the emperor. What both had failed to do was have a plan in place for a new government and leader once the execution had occurred. It was by chance that the praetorian guard stumbled upon a cowering Claudius said to have been in hiding behind the palace drapery. The guard quickly declared in favour of Claudius and averted what surely would have been a lethal power struggle for control of Rome. Claudius pardoned most of the assassins and order was restored to the principate. So the OB CIVIS SERVATOS could have been related to the pardons but it surely was true of the many lives which had been saved by averting what could have been another civil war in order to define the new ruler of the empire. MSG.



- 116 As 50-54, Æ 10.46 g. TI CLAVDIVS CAESAR AVG P M TR P IMP P P Bare head l. Rev. LIBERTAS – AVGVSTA S – C Libertas, draped, standing facing, head r., holding *pileus* and extending l. hand. C 47. BMC 204. RIC 113. CBN 230.

A realistic portrait and a wonderful enamel-like brown-green patina. Good extremely fine 4'500

Privately purchased from Ed Waddell.

The middle bronzes of the twelve Caesars are so difficult to find in high grade as nearly all saw heavy circulation. This is an outstanding example for the type. MSG.

The Rome mint under Claudius continued producing a rather large quantity of copper/bronze coins. The types are all fairly standard designs and here Libertas is probably related to the freedom of Rome from the tyrant Caligula. MSG.



- 117 Aureus circa 50-54, AV 7.61 g. TI CLAVD CAESAR AVG GERM PM TRIB POT P P Laureate head r. Rev. AGRIPPINAE – AVGVSTAE Draped bust of Agrippina r., wearing crown of corn ears. C 3. BMC 72. RIC 80. CBN 78. Calicó 396c. Rare. Traces of mounting, otherwise good very fine 5'000

Ex Peus sale 396, 2001, 437 and NAC 64, 2012, 2492 sales. From the Alberto Campana collection.

Agrippina (the younger) is one of the most interesting women from the early imperial period. She was sister to Caligula and was honored by him, along with Drusilla and Livilla (her younger sisters) on his coinage – a first for a Roman coin. When Drusilla died Caligula is said to have gone mad and Agrippina was implicated in a failed assassination plot against Caligula. She was exiled to the Pontine islands where she remained until after Caligula's death. Claudius rescinded the exile and Agrippina returned to Rome where she was reunited with her son who would later be renamed Nero and become Rome's next emperor.

Her intrigue was just starting however as she was possibly involved in the unexpected death of her second husband Crispus

in order to gain his estate which was conveniently left to Nero. Agrippina became mistress to one of Claudius' advisors and worked her way back into daily palace life. When it came time for Claudius to consider remarrying it was ultimately decided that Agrippina, although his niece, would be a good mate. This relationship was considered incestuous but was approved by the senate and the marriage went forward. This made her step-mother to Claudius' son Britannicus who would seem to be the logical heir to Claudius.

In 50 AD she was named Augusta, the first woman to be so named while her husband was still alive. She convinced Claudius to adopt her son and it is at this time his name was officially changed to Nero. She convinced Claudius to name Nero as his heir and worked in every way to distance Britannicus from the family. Towards the end of his life Claudius regretted marrying Agrippina and adopting Nero. This gave Agrippina incentive to eliminate Claudius and ancient sources say that she did indeed poison him. With the death of Claudius she finally had her wish. Her son was emperor and she was effectively in control of him, and in turn, the empire itself. MSG.



118

- 118 Cistophoric tetradrachm, Ephesus Ioniae 50-51, AR 11.55 g. TI CLAVD CAESAR AVG P M TR P X IMP
 XIX Laureate head of Claudius r. Rev. AGRIPPINA AVGVSTA CAESARIS AVG Draped bust of
 Agrippina Junior r. C 2. BMC 234. RIC 117. CBN 295. RPC 2223.

Rare. Two attractive portraits and a light iridescent tone,
 about extremely fine / good very fine

4'000

Ex Tkalec, 19 February 2001, 258 and NAC 72, 2013, 607 sales.

This issue is from the small mintage of eastern coinage of a dynastic nature including both Agrippina and Nero. The next
 two lots would follow this same theme. A difficult coin type to find this nice. MSG.



119

- 119 Aureus circa 50-54, AV 7.62 g. [TI CLA]VD CAESAR AVG GERM P M TRIB POT P P Laureate head of
 Claudius r. Rev. NERO CLAVD CAES DRVSVS GERM PRINC IVVENT Bareheaded and draped bust of
 Nero I. C 4. BMC Claudius 79. RIC Claudius 82. CBN Claudius 85. Calicó 391b.

Very rare and in exceptional condition for the issue. Two magnificent portraits
 well struck in high relief on a full flan, good extremely fine

45'000

Ex Ratto fixed price list February 1969, 5 and NAC sale 52, 2009, 340.

A particularly nice coin and a nice mate to the following issue of the same type in silver. MSG.

The closing years of the reign of Claudius are defined by the poor choices he made about his personal life, which had profound effects upon the state. Perhaps worst of all was his decision in 48 to marry his niece Agrippina Junior, a woman who possessed few virtues beyond a calculating intellect and blinding ambition. Along with Agrippina came her son from a former marriage, L. Domitius Ahenobarbus, who early in A.D. 50 was adopted by Claudius and took the name Nero. The likely explanation for this marriage is Claudius' inability to judge the character of women, though he may also have deemed it necessary to stabilise his regime. Of the four women Claudius married, he divorced the first three: one because she was the sister of the defamed Sejanus, and the other two because of their adulterous affairs and apparent plans to murder him. His fourth and final marriage, to Agrippina, occurred just months after he had ordered the execution of his third wife, Valeria Messalina. The new union was unorthodox, and required a change in the laws governing such affairs, which prohibited uncles from marrying their brothers' daughters. The domineering presence of Agrippina changed the complexion of Claudius' regime, as her top priority was the advancement of Nero, even above his biological son Britannicus. Upon seeing this aureus, no one could have doubted that Nero was destined to succeed Claudius. It likely was struck in 51, not long after Nero had been adopted by Claudius, and in the same year that he assumed the toga virilis, the 'toga of manhood' months before the proscribed age. Moreso, it shows the effectiveness of Agrippina, who two years later would secure the marriage of Nero to Claudius' elder daughter, Claudia Octavia, despite her longstanding betrothal to a distant cousin, Lucius Junius Silanus.



120

- 120 Denarius 50-54, AR 3.64 g. TI CLAVD CAESAR AVG GERM P M TRIB POT P P Laureate head of Claudius r. Rev. NERO CLAVD [CAES DRVSV]S GERM PRINC IVVENT Bare-headed and draped bust of Nero l. C 5. BMC Claudius 80. RIC Claudius 83. CBN Claudius 89 (Lugdunum).

Very rare and in exceptional condition for this very difficult issue. Two attractive portraits and a wonderful old cabinet tone. Reverse slightly off-centre, otherwise extremely fine

6'000

Ex Delmonte, 30 June 1934, 110; UBS 78, 2008, 1477 and Heritage Long Beach 3026, 2013, 23363 sales.

I have always been fascinated by the coinage of Nero. I worked hard to collect all the types and did manage to get most of the issues. In both sales I have kept the silver and gold issues which mirrored each other together so that one may attempt to get both as a matching pair.



121

121

- 121 **Divus Claudius.** Sestertius 80-81, Æ 25.90 g. TI CLAVDIVS CAESAR AVG PM TR P IMP P P Laureate head r. Rev. IMP T VESP AVG REST Spes advancing l., holding flower and rising skirt; in field, S - C. C 103. BMC Titus 297. RIC Titus 472. CBN Titus 308.

Rare. A magnificent portrait of high style and a lovely Tiber tone.

Surface somewhat rough, otherwise about extremely fine

4'000

Ex NAC sale 72, 2013, 1509.

I love the Tiber toning on this coin. There is some roughness on the reverse but the portrait is excellent. MSG.

Restitution issues are always interesting because they reflect the times in which they were made. Here, some 25 years after the death of Claudius his image is restored on coinage by Titus. Today we consider Claudius' rule to be exceptional only for the fact that it wasn't disastrous. But here we can see that his reign must have left a positive impression on the people of Rome or this restitution issue would never have been created. This series also included issues honouring: Augustus; Livia; Tiberius; Agrippa; Drusus; Nero Drusus; Germanicus and Galba. MSG.



122

- 122 Sestertius, Thracian mint circa 50-54, Æ 29.81 g. TI CLAVDIVS CAESAR AVG F BRITANNICVS Bareheaded and draped bust l. Rev. S – C Mars, helmeted and cuirassed, advancing l., holding shield and spear. C 2. BMC 226 and pl. 37, 5 (these dies). RIC p. 130 note. CBN –. Von Kaenel, SNR 63, B4 (these dies). Very rare and among the finest specimens known. Exceptionally well-detailed and with an unusually good surface for this issue which is very often tooled. Brown tone and extremely fine 50'000

Ex Triton sale XIII, 2010, 312.

A really great coin. Among the finest known. MSG.

The dating of this issue has been of some dispute although it is today generally accepted to be from late in the reign of Claudius (Note the stylistic similarities to the following lot). Britannicus was the son of Claudius from his wife, Messalina. When she was executed by Claudius the status of Britannicus went into decline. This was only furthered by Claudius' marriage to Agrippina (the younger) who worked tirelessly to elevate the status of her own son, Nero. Unfortunately when Nero assumed the throne Britannicus, seen as a serious rival, was poisoned and eliminated as a threat. MSG.

Julio-Claudian history is rife with promising young heirs who did not live long enough to succeed their fathers as emperor: eleven had perished before Britannicus was born, and he would be the last of the Julio-Claudian heirs to die at the hands of a rival. Even though Britannicus was the legitimate son of Claudius, he was never his father's preferred heir. It is difficult to know whether this was due to Claudius' personal misgivings or if, as the ancient sources indicate, Claudius had succumbed to the will of his niece and final wife Agrippina Junior, who wanted her own son Nero to succeed him. Whatever his motivation, Claudius promoted Nero strongly: he married Nero to Britannicus' sister Claudia Octavia and adopted him as his son, and since Nero was older than Britannicus it made him Claudius' principal heir. Few coinages were struck for Britannicus, and this sestertius is the only one that may be described as an imperial issue. It belongs to a series of sestertii and dupondii struck at an imperial branch mint in the Balkans, and though in the past some scholars have described it as a memorial issue under Titus, that view has been abandoned in favour of a Claudian vintage. It is linked with four other rare bronzes: sestertii and dupondii of Nero and Agrippina Junior. The five issues clearly represent a mintage under Claudius while Nero held the title of Caesar, and Britannicus was the imperiled back-up heir. The style and fabric of the issue is consistent with Balkan mint bronzes, especially those of Perinthus, though it is always possible that it emanated from a mint in nearby Bithynia. Marking this Britannicus sestertius as an imperial issue is the fact that Latin is used for its inscription, and the reverse bears the traditional formula SC (although this feature is not shared by all of the coins ascribed to this emission). Von Kaenel notes it may have been a special issue for the creation of Thracia as a province in about the year 46, though a date toward the end of Claudius' reign, c. 50-54, is more generally accepted.



123

123

- 123 Sestertius, Thracian mint 50-54, Æ 21.80 g. NERONI CLAVDIO DRVSO GERMANICO COS DESIG Bare-headed, draped and cuirassed bust r. Rev. EQVESTER / OR – DO / PRINCIPI / IVVENT on shield with vertical spear behind. C 99. BMC Claudius p. 195 † and pl. 37, 4. RIC Claudius 108. CBN Claudius 288. Von Kaenel, SNR 63, N3 (these dies).

Very rare and in unusually good condition for the issue. Green patina somewhat smoothed in field, otherwise good very fine

7'500

Ex Triton sale XVI, 2013, 1044.

This coin type belongs to a late series of bronzes issued by Claudius that were dynastic in nature. Here he has named Nero as his intended successor (PRINCIPI IVVENT). The coin type is quite rare but stylistically quite similar to the preceding lot. The reverse type with shield and spear relates to the naming of Nero as Princeps Iuventutis. These design elements relate to the presentation by the Roman cavalry (or knights) to the young princeps. This reverse type relates back to the same type under Augustus for Caius and Lucius (see lot 82 above).

Nero has clearly been chosen here as the heir to Claudius, surely after the prodding of Agrippina. Pre-accession coinage of Nero is quite common and almost seems needlessly excessive. This creates our first opportunity to follow the development of an emperor from a young child into a mature adult. Some of the coin types are common; however the Nero bronzes as princeps are all rather rare. This in contrast to the tremendous outpouring of bronzes minted under Nero as emperor. MSG.



124

- 124 Aureus 50-54, AV 7.72 g. NERO CLAVD CAES DRVSVS GERM PRINC IVVENT Bareheaded and draped bust of Nero l. Rev. [SACE]RD COOPT IN OMN CONL SVPR[A NVM EX S C] *Simpulum* on r. and *lituus* on l.; above, tripod and *patera* respectively. C 311 var. (obverse legend omits CAES). BMC Claudius 84. RIC Claudius 76. CBN Claudius 91. Calicó 441.

A gentle portrait well struck in high relief. Reverse slightly off-centre, otherwise about extremely fine

10'000

Privately purchased from Harlan J. Berk.

Here is the second main type of Nero under Claudius. This reverse type identifies Nero as having been accepted into all of the high priesthoods. MSG.



- 125 Denarius 50-54, AR 3.60 g. NERONI CLAUDIO DRVSO GERM COS DESIGN Bareheaded, draped and cuirassed bust r. Rev. EQVETES / OR – DO / PRINCIPUM / IVVENT on shield with vertical spear behind. C 97. BMC Claudius 93. RIC Claudius 79. CBN Claudius 96.

Very rare and in exceptional condition for this difficult issue. A gentle portrait and a superb old cabinet tone. Good extremely fine 6'000

Ex Aureo & Calico, 2012, *Imagines Imperatorvm* (Pepe Fernandez Molina), 29 and Goldberg 80, 2014, 3120 sales.
An incredibly difficult coin to find this nice. Certainly among the finest known. MSG.



- 126 Aureus December 57-58, AV 7.61 g. NERO CAESAR AVG IMP Youthful bare head r. Rev. PONTIF MAX TR P IIII P P around oak wreath enclosing EX S C. C 208. BMC 15. RIC 14. CBN 20. Calicó 423.
Well struck in high relief and about extremely fine 7'500

Ex Roma Numismatics sale II, 2011, 589.

The legend EX SC appears on many coinage types of Nero during his early reign. The inference can be to the senate consecrating the acts of, or for, Nero. Given that Britannicus was still in the background it would have been important to Nero that the senate be behind his actions.



- 127 Aureus 61-62, AV 7.66 g. NERO CAESAR AVG IMP Bare head r. Rev. PONTIF MAX TR – P VIII COS IIII P P EX – S C Virtus, helmeted and in military attire, standing l., holding *parazonium* in r. hand on knee and vertical spear in l. C 225. BMC 33. RIC 31. CBN 42. Calicó 432. Very fine 3'000

Ex NAC 64, 2012, 2509.



128



128

- 128 Sestertius circa 63, Æ 27.30 g. NERO CLAUDIVS CAESAR AVG GERM P M TR P IMP P P Laureate head l. Rev. DECVRSIO Nero prancing r.; before, foot soldier advancing r., looking backwards, holding *vexillum*. C 95. BMC 155. RIC 108. CBN 258.

Very rare and in exceptional condition for the issue. A bold portrait, work of a skilled master engraver and an unusually finely detailed reverse composition. Brown tone, minor porosity on reverse field, otherwise about Extremely fine

5'000

Ex Stack's Bowers and Ponterio sale 173, 2013, Ebert, 6061.

There are three distinct "DECVRSIO" types. This version, with soldier leading Nero and without the large "S C" on the reverse is the first issue and is far and away the rarest and hardest to find. This piece is unusually nice for the type. MSG.

The Decursio was a military exercise that Nero had instituted for the praetorian guard. It was an exhibition of equestrian skills which took on a form of pageantry shown here by the rearing horses. This is the first issue of this series instituted by Nero and is lacking the "S C" designation indicating the minting by senate approval. The design would be modified on future examples by the removal of the soldier leading the horses in the activity. Nero is identified as the horse rider and it is possible that the removal of the "walking guide" was done to make Nero look more accomplished. After all, a leader shouldn't need to be led! MSG.



129



- 129 Sestertius, Lugdunum circa 65, Æ 29.12 g. NERO CLAVD CAESAR AVG GER P M TR P IMP P P Laureate head r., with globe at point of bust. Rev. S - C Nero, bare-headed in military attire, prancing r. on horseback, holding spear with r. hand; behind him, mounted soldier prancing r. with *vexillum* held over r. shoulder. In exergue, DECVRSIO. C 86. BMC 312. RIC 436. CBN 72. Kent-Hirmer pl. 58, 205.

Rare and in exceptional condition for the issue. Lovely dark green patina and a finely engraved reverse composition. Extremely fine

15'000

Ex NAC sale 51, 2009, 198.

The Decursio issues are relatively common with this reverse, and likewise for the same reverse but with the horse riders facing the opposite direction. They are generally seen in grades up to good VF. What genuinely separates these issues is the degree of detail on the image. Nero's foreleg is fully formed and defined. The heads of both riders are complete and with full facial details. Likewise the horses themselves are fully formed. This coin type is genuinely rare at this grade level and is rarely seen with this degree of detail. Truly an outstanding specimen for the type. MSG.



130

- 130 Sestertius circa 64, Æ 24.76 g. NERO CLAVDIVS CAESAR AVG GERM P M TR P IMP P P Laureate bust r. with aegis. Rev. AVGV – STI / S POR OST C View of port of Ostia, at entrance *pharos* bearing a statue of Neptune, within harbour, seven ships, including one entering at top l. and one docked being unloaded at l.; below, Tiber reclining holding rudder in r. hand and dolphin in l. C 37 var. (CLAVD). BMC 134. RIC 181. CBN –, cf. 290 (GER). Berk, 100 Greatest Ancient Coins 13 (this coin).

Very rare. A superb specimen of this desirable issue with a bold portrait of excellent style and an exceptionally well-detailed reverse composition. Perfectly centred on a large flan and with a wonderful Tiber tone. About extremely fine

50'000

Ex Ars Classica 18, 1938, Vicomte. de Sartiges 99; J Schulman 258, 1974, 1589; Sotheby's Zurich 6 October 1977, 119; Leu 52, 1991, 169 and Leu 83, 2002, 726 sales.

This coin is in extremely high relief. It is a plate coin in Harlan Berk's "100 Greatest Ancient Coins". He related to me that he had looked at many pieces for the book and finally came back and settled on the fact mine was the best example he could locate to photograph. As you can see in this sale, I specialized in the coinage of Nero by major type – in all metals. Struck in extremely high relief, this is one of the best portraits on a sestertius in my collection. MSG

As an inland city of more than one million people during the reign of Nero, Rome relied heavily upon its Tyrrhenian Sea port at Ostia. Antioch, the great metropolis in Syria, was similarly positioned, as it was about the same distance (c. 15 miles) from its Mediterranean port at Seleucia. Though essential to major inland cities, ports and harbours were perhaps the most challenging of all engineering projects, and they were very costly to build and to maintain. It comes as no surprise that when great ports were completed, it was cause for celebration. To Romans, such occasions not only affirmed their international renown as engineers, but also represented a new opportunity to reap benefits in transportation, trade, grain supplies and military applications. The construction of a port at Ostia had been considered by both Julius Caesar and Augustus, but the projected expenses were so daunting that it was not until Claudius came to power that construction began; finally, it was finished during the reign of his adoptive son Nero. The port of Ostia is somewhat unique in that it can be visited and toured today in all the glory that it must have been when constructed.



131



131

- 131 Sestertius, Lugdunum circa 65, Æ 25.36 g. NERO CLAVD CAESAR AVG GER P M TR P IMP P P Laureate head l., with globe at point of neck. Rev. ANNONA – AVGVSTI – CERES Ceres, veiled and draped, seated l., holding corn-ears and torch, her feet on stool, facing Annona standing r., r. hand resting on hip and l. holding cornucopiae; between them, *modius* on garlanded altar. In the background, ships stern. C 15. BMC 307. RIC 431. CBN 78.

Struck in high relief on a full flan, dark green patina and extremely fine

6'000

Ex NAC sale 41, 2007, 51.

In ancient Roman religion, Annona (Latin *annōna* "corn, grain; means of subsistence", from *annus* "year") is the divine personification of the grain supply to the city of Rome. She is closely connected to the goddess Ceres, who is the goddess of agriculture and grain crops. MSG



132



133



- 132 As, Lugdunum, 65, Æ 11.16 g. NERO CLAVD CAESAR AVG GER P M TR P IMP P P Laureate head l., globe at point of bust. Rev. PONTIF MAX – TR POT IMP P P Nero, in the guise of Apollo, advancing r. playing lyre held in l. hand; in field, S – C. C 244 var. (GER). BMC –. CBN –, cf. 110 (GER). RIC 455.

In unusually fine condition for the issue. Lovely green patina and extremely fine

1'500

- 133 As circa 65, Æ 10.54 g. NERO CAESAR AVG – GERM IMP Laureate head r. Rev. PACE P R VBIQ PARTA IANVM CLVSIT The temple of Janus with closed doors; in field, S – C. C 171. BMC 227. RIC 306. CBN 401.

A strong portrait of masterly style. Dark green patina with some minor cleaning marks on reverse, otherwise extremely fine

1'500

Ex Rauch 76, 2005, 486 and Triton XII, 2009, 561 sales.

One of Rome's most ancient temples was dedicated to Janus, the god of beginnings and endings. It was comparatively small, consisting of two archways with doors that were joined by side-walls. The location of this temple, which was thought to have been built by Romulus after he made peace with the Sabines, is not known. King Numa was believed to have decreed that its doors would remain open when Rome was at war and must be closed in times of peace. But peace was rare in Roman history. Its doors had been closed only a few times prior to the reign of Nero: under Numa, by the consul T. Manlius Torquatus in 235, at the end of the Second Punic War, three times under Augustus, and, according to Ovid, once under Tiberius. Thus, when peace generally had been established on the empire's borders in 65, Nero closed the temple's doors and marked the occasion with great celebrations and an impressive series of coins that documented this rare event. The inscription IANVM CLVSIT PACE P R TERRA MARIQ PARTA that accompanies the type is one of the most literal and instructive on Roman coins; it announces "he closed doors of Janus after he procured peace for the Roman People on the land and on the sea." In relation to this, Suetonius (Nero 15) describes the visit to Rome of Tiridates, Rome's candidate for the throne of Armenia, who had come to power in that nation due to the campaigns of the Roman general Corbulo, by which Parthian aggressions were defeated. Nero crowned Tiridates, was hailed Imperator, and "...after dedicating a laurel-wreath in the Capitol, he closed the double doors of the Temple of Janus, as a sign that all war was at an end." Despite the emperor's contentment with affairs along the borders, the year 65 was not peaceful on the home front: much of Rome was still in ashes from the great fire of the previous year, Nero narrowly survived the Pisonian conspiracy, and not long afterward, in a moment of rage, he kicked to death his pregnant wife Poppaea. MSG.



- 134 Denarius circa 65-66, AR 3.61 g. NERO CAESAR – AVGVSTVS Laureate head r. Rev. VESTA Domed hexastyle temple; within which, statue of Vesta seated facing, holding *patera* and long sceptre. C 335. BMC 104. RIC 62. CBN 230.

A bold portrait and a wonderful iridescent tone. Good extremely fine 4'000

Ex Antiqua list IX, 2000, 91.

The Temple of Vesta was destroyed by the great fire in 64 AD. This was one of the oldest and most important temples in Rome and it was rebuilt by Nero after the fire. A small portion of the temple remains in the Roman forum today. MSG.



- 135 Sestertius circa 66, Æ 29.80g. IMP NERO CLAVD CAESAR AVG GER P M TR P P P Laureate head l. Rev. S – C Roma seated l. on cuirass, holding Victory and *parazonium*; behind her, two shields. In exergue, ROMA. C 271. BMC –. RIC 330. CBN 417.

A bold portrait and a finely engraved reverse die. Dark brown tone gently smoothed, otherwise extremely fine 4'000

Privately purchased from Tom Cederlind.

The image of Roma on this series of sestertii is one of the most variably engraved designs of the early Roman Empire. The incredibly common reverse type must have been used as the training ground for apprentice engravers learning their art. With great regularity these issues can be found with one, or more, body parts engraved completely out of proportion to the rest of the figure. Here the proportions of Roma are excellently rendered and complete detail remains. MSG.



- 136 As, Lugdunum circa 66, Æ 11.17 g. IMP NERO CAESAR AVG P MAX TR P P P Bare head l., with globe at point of bust. Rev. S – C Victory flying l., holding shield inscribed S P Q R. C 303. BMC 387. RIC 544. CBN 172. A strong and finely-detailed portrait, dark green patina and good extremely fine 2'500

Ex Aufhäuser 6, 1989, Egon Beckenbauer, 313 and LHS 103, 2009, 224 sales.

This type relates to the victory of Corbulo over the Parthians in a power struggle for Armenia. The victory ended with a peace negotiation with Parthia which allowed a prince named by them, but approved by Rome, to sit on the Armenian throne. Nero would become very popular in the eastern empire and the peace accord would remain in effect for the next fifty years. MSG.



137

- 137 Sestertius, Lugdunum circa 66, Æ 25.42 g. IMP NERO CAESAR AVG PONT MAX TR POT P P Laureate head l. with globe at point of bust. Rev. CONG – I – DAT – POP Nero seated r. on platform, on l., before him an official seated r. on another platform handing *congiarium* to citizen standing with one foot on a flight of steps, with small boy behind him; in background on l., Minerva facing, holding owl and spear and further r., Liberalitas stands facing, holding up *tessera*. C 71 var. (head r.). BMC –, cf. 308 (head r.). RIC 503. CBN –.

Very rare and among the finest specimens known of this interesting issue.

An untouched and attractive green patina, reverse slightly off-centre,
otherwise extremely fine

15'000

Ex NAC 25, 2003, 391; Tkalec, 2006, 136 and NAC 52, 2009, 354 sales.

Among the most popular of all Roman reverse types are 'platform scenes' in which the emperor, Liberalitas, or a multitude of people and deities, address citizens or soldiers. Adlocutio issues – platform scenes where the emperor addresses the army – first occurred on Roman coins under Caligula, and were struck by Nero and subsequent emperors, such as Galba. Donation scenes such as this, in which the emperor and/or Liberalitas makes distributions to citizens, first occur under Nero. He struck sestertii with two distinctly different scenes, each being *congiarium* scenes in which a distribution is made to the public. Later, the *donativum*, in which gifts were made to the army, became popular. In the mid-2nd Century the donative scenes are identified as Liberalitas types rather than *congiarium* types. The precise event (or events) at which Nero made his donations are not securely known, though the first presumably occurred in 57. Confusion arises from their being numbered I and II, but not being segregated by the two types, by mint, or even by date of striking. Mattingly suggested the distinction I and II may indicate that one donation was of money, and the other of grain. This variant of Nero's *congiarium* scene was almost exactly copied by the later emperor Nerva.



138

138

- 138 Denarius, Gaul, March-May 68 AD, AR 3.61 g. MARS – VLTOR Helmeted and draped bust of Mars r. Rev. Aquila between two standards, altar to r.; in field, P – R and in exergue, [SI]GNA. C Galba 406. BMC Galba 39. Martin 60. RIC 51. CBN 18.

Very rare and in exceptional condition for the issue. Struck on unusually fine
metal and with a wonderful iridescent tone. Extremely fine

4'500

Ex Antiqua sale XII, 2003, 134.

This issue is related to the effort of Vindex to displace Nero in 68. Vindex is said to have amassed a following of 100,000 soldiers. The type here, as is common during the civil war, is a recreation of an earlier denarius of Augustus using the Mars Ultor motif. MSG.



- 139 Denarius, Spain 68-69, AR 3.65 g. LIBERTAS – RESTITVTA Draped bust of Libertas r., wearing necklace. Rev. S P Q R on shield within oak-wreath; above shield is a globe with four-pointed star on either side. C Galba 431. BMC 12. Martin 91. RIC 27. CBN 10.

Rare and in exceptional condition for the issue. Struck on excellent metal and with a wonderful tone, good extremely fine

3'500

Privately purchased from Herb Kreindler.

One of the things I have always been told to look for is good metal in these civil war denarii. The pieces in my collection, both in this sale and the next, are all excellent examples for their respective issue. MSG.

- 140 Denarius, Southern Gaul (?) 69, AR 3.50 g. I O M – CAPITOLINVS Diademed and draped bust of Jupiter l., with small palm branch in front. Rev. VESTA – P R QVIRITIVM Vesta, veiled, seated l. on throne, holding *patera* and long torch. C Galba 432 var. (palm frond to left of Jupiter). BMC 72. Martin 96. RIC 125b. CBN 78.

Very rare. A portrait of exquisite style and with a lovely light iridescent tone, about extremely fine

6'500

Ex CNG Electronic sale 271 (Triton XV session V), 2012, Property of Princeton Economics acquired by Martin Armstrong, 75.



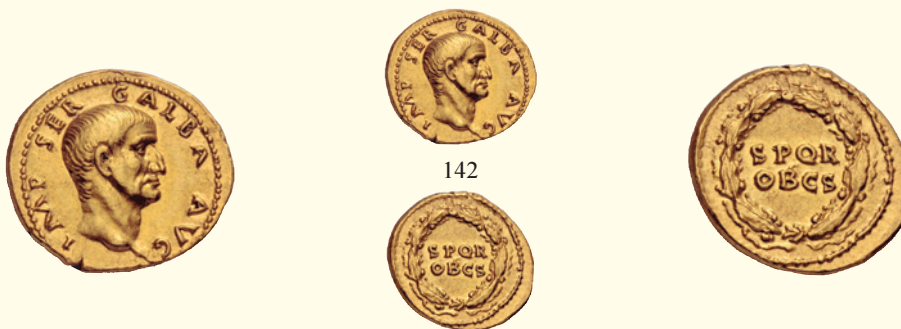
- 141 Denarius, Carthago (?) April-October (?) 68, AR 3.80 g. L CLODIVS·MACER Bare head of Clodius Macer r.; at sides, C – S. Rev. PRO PRA – E / AFRICAE Galley r., with five oarsmen. C –, cf. 13 (S C below neck). Hewitt –, cf. 48 (this reverse die). RIC –, cf. 42 (S C below neck). CBN –, cf. 8 (S C below neck). CNG 46, 1998, lot 1186 (this obverse die).

Extremely rare and among the finest specimens known. Struck on unusually good metal and with a delightful iridescent tone, minor areas of encrustation, otherwise about extremely fine / extremely fine

60'000

Ex Freeman & Sear Manhattan sale III, 2012, 173.

The rebellion of Clodius Macer in North Africa was sparked at a time when the last thing Nero desired was more bad news. He had just overcome the uprising of Vindex in Gaul only to learn of the more formidable insurrection of Galba in Spain. The revolts showed that Nero's dismissive and callous treatment of his governors and administrators in the provinces would not pass without consequences. Of all the coinages from this civil war, those of Clodius Macer are the most inventive. It is remarkable that he uses the formulaic abbreviation S C (senatus consulto) on his denarii, for this abbreviation otherwise had not appeared on Roman silver coins since about 40 B.C. We may take this and his decision to portray himself without a laurel wreath or a diadem as evidence that he wished to portray his revolt as being against Nero, not the senate. Most coins of his contemporaries cling to the predictable themes of loyalty, unity, recovery and victory, but Macer's are restorative, recalling an event of precisely a century before: the battle of Actium in 31 B.C. Macer must have thought it no mere coincidence – but rather an omen – that Rome's new revolutionary war was being waged in the centenary year of Actium, the battle that for all intensive purposes had ended Rome's previous civil war. The reverse of this denarius is copied from the obverse of Marc Antony's famous legionary coinage, of which the denarii were still to be commonly seen in circulation. Furthermore, another of Macer's coins replicates the reverse of Antony's legionary coinage by depicting a legionary eagle between two standards. He was careful in his reproductions, for he even followed the arrangement of the inscriptions on Antony's originals: the obverse, with the war galley, had borne Antony's personal inscriptions, and the reverse, with the standards, had borne the names of various legions and specialised units. With Macer's versions the galley design bears his personal inscription (identifying himself as the legatus Augusti propraetor of Africa), and the eagle-and-standards type bears the names of two legions under his control, the Legio I Macriana and the Legio III Augusta. MSG.



- 142 Aureus July 68-January 69, AV 7.29 g. IMP SER GALBA AVG Bare head r. Rev. S P Q R / OB C S within oak wreath. C 286. BMC 29. RIC 164. CBN 72. Calicó 509.

Rare. An excellent strong portrait of fine style perfectly centred on a full flan. Extremely fine

70'000

Ex NAC sale 40, 2007, 670.

A really great portrait of Galba! MSG.

Almost more remarkable than Galba's legacy as an emperor for seven months in 68 and 69 is the life he enjoyed before he claimed the purple. He was among the wealthiest men in the empire, and is said not to have travelled anywhere, not even on a casual afternoon ride, with less than ten thousand gold pieces. Being so wealthy and belonging to a noble family, the Sulplcii, it is not surprising that he held many important posts in Rome and in the provinces, and was a personal acquaintance of the Julio-Claudians. Galba began his association with the Julio-Claudians with a pinch on the cheek from Augustus when he was a child, and thereafter he was a personal acquaintance of the emperors from Tiberius to Nero, whom he overthrew in 68. Agrippina Junior was apparently infatuated with him, and he enjoyed especially close friendships with Claudius and Livia. Suetonius tells us Livia made Galba her principal heir, leaving him 500,000 aurei, but that Tiberius nullified her bequest on a technicality, reducing the amount to only 5,000.



- 143 Sestertius June-August 68, Æ 24.99 g. SER GALBA IMP CAES AVG TR P Laureate and draped bust r. Rev. S - C Roma seated l. on cuirass, holding sceptre and resting l. elbow on shield set at her side; in exergue, ROMA. C 169. BMC 89. RIC 241. CBN 112.

Rare. Struck on a broad flan with a pleasant green patina. Extremely fine

8'000

Ex NGSA 4, 2006, 161; NAC 52, 2009, 358 and NAC 54, 2010, 352 sales.

There are two distinct portrait styles which were employed for Galba. Both styles are stern in appearance. The predominant style has a balding head and heavy jowls and can best be described as a scowling face. As here, the other style shows a full head of hair and a thinner looking face. This style can almost be described as idealized however the stern look still exists. MSG.

This reverse type is a copy of Nero's earlier issues however Roma is not holding Victory. Although Roma is still sitting on military items the design should be interpreted as relating to the rebuilding of Roman political stability, peace and prosperity after the death of Nero. MSG.



144



144

- 144 Dupondius June-August 68, Æ 14.08 g. IMP SER GALBA AVG TR P Laureate bust r. Rev. LIBERTAS – PVBLICA S – C Libertas standing l., holding *pileus* and sceptre. C 120. BMC 121. RIC 275. CBN 125.
A bold portrait and an attractive Tiber tone, good very fine 1'250

Ex M&M 65, 1984, 66, 564; Sotheby's July 1996, 115; CNG 63, 2003, 1257; Gemini I, 2005, 326 and CNG 81, 2009, 1006 sales.



145



- 145 Denarius July 68-January 69, AR 3.64 g. IMP SER GALBA CAESAR AVG P M Laureate head r. Rev. VIR – TVS Virtus standing facing, holding *parazonium* and leaning on vertical spear. C 343. BMC 52 note *. RIC 236. CBN –.

Extremely rare and in unusually fine condition for the issue. Light iridescent tone and about extremely fine / good very fine

3'000

Ex NAC sale 27, 2004, 344.



146



146

- 146 Sestertius late summer 68, Æ 27.02 g. IMP SER GALBA CAE – SAR AVG TR P Laureate bust r. Rev. LIBERTAS – PVBLICA S – C Libertas standing l., holding *pileus* and sceptre. C 126. BMC 75. RIC 349. CBN –.
Green patina and good very fine 4'000

Ex NAC sale 33, 2006, 439.

The design variety produced by Galba was incredibly large. His 521 RIC listings produced in seven months of reign having only been slightly exceeded by those of Augustus before him – who ruled as emperor for 41 years. One of the more common design types of Galba is the Libertas Publica issue as here. The reference is obvious after the debauched rule of Nero. These coins clearly saw circulation and most exhibit significant wear indicating they remained in circulation long after Galba had been removed. MSG.



- 147 Denarius, uncertain mint in Spain or North Africa, October 68 - January 69, AR 3.65 g. SER SVLPICIVS GALBA IMP AVG Bare head r.; below, S C. Rev. VIRTVS Virtus standing l. holding Victory in outstretched r. hand and sceptre in l. C -. BMC -. RIC -. CBN -, cf. 267 (for similar obverse type). Fitzwilliam Museum CM.196-2002. Lanz sale 149, 2010, 360 (this coin).

Of the highest rarity, apparently only four specimens known of this very interesting and historically important issue. An unusual portrait and with a nice tone, good very fine

5'000

Ex Lanz sale 149, 2010, 360 and Nomos Fixed Price List Winter-Spring 2011, 92.

A very historical and interesting piece. MSG.

In the revolution of A.D. 68 three claimants in the Western provinces took up arms against the Emperor Nero. The uprisings of Vindex in Gaul and Clodius Macer in North Africa appear to have been sparked by the outrage felt by provincial subjects who had tired of Nero's callous disregard for their interests. Galba's revolt in Spain, however, is better characterised as an opportunistic act of a man who had enjoyed one of the most successful careers in Rome under the Julio-Claudians. Suetonius (Galba 4) records how as a child Galba visited Augustus, who pinched his cheek and said: "You too will taste a little of my power, child." His later success and his accumulation of great wealth is well-attested. He was among Livia's dearest friends, was nearly made emperor after the murder of Caligula, and he proved so valuable to Claudius that the invasion of Britain was postponed because Galba had suffered an unexpected illness. As successful as Clodius Macer must have been to have won his command in North Africa, he was no match for Galba. Once he had raised the standards of rebellion against Nero, Macer became an obstruction to Galba, the man who had been chosen by the senate to replace Nero. Suetonius (Galba 11) mentions Clodius Macer only in passing, noting that he had been in command in Africa, and characterising him as one of the men who had plotted against Galba. Tacitus puts the North African revolt in a shadowy context in two brief passages (I.6, I.11): "Macer, obviously bent on causing trouble in Africa, had been put to death by the imperial agent Trebonius Garutianus on the orders of Galba." ... "As for Africa and its legion, they had lived to see the execution of Clodius Macer and were content with any kind of emperor after experiencing a lesser master." Galba's denarii from North Africa are among the most fascinating of all Roman coins, for they combine the design

content of Galba with the style and fabric of Macer's hastily organized mint in Carthage. In this case the obverse must have been modeled after Galba's Rome-mint denarii, for even through its charming, provincial style one can see a shadow of the best-style portrait denarii issued in Rome. Beyond the style of engraving, peculiarities of the Carthage mint can be observed in the inscription. It includes SVLPICIVS (absent from all of Galba's precious metal coinages of Rome), the titles IMP and AVG being curiously bundled at the end, and the abbreviation SC (senatus consulto) – a diagnostic feature of Carthaginian denarii – which appears beneath the truncation of Galba's neck. The reverse has no parallel at Rome, but is nearly identical to a common reverse type from a Spanish mint, perhaps Tarraco, except that the inscription on those pieces is to the left of Virtus rather than to the right.



- 148 Quinarius, Lugdunum circa November 68-15 January 69, AR 1.50 g. SER GALBA IMP CAESAR AVG P M TP Laureate head r. Rev. VICTORIA GALBAE AVG Draped Victory standing r. on globe holding wreath in r. hand and palm branch in l. hand. C 317. BMC 244. RIC 132. CBN 63 (Roma).

Very rare. Light iridescent tone and good very fine

800

Ex Vecchi Numorum Auctiones sale 8, 1997, 238.

This reverse type is a copy of an earlier issue by Octavian after the battle of Actium. With Galba's authority having been confirmed by the senate it must have seemed that he had been victorious in becoming the ruler to restore order to the empire. Unfortunately this feeling would be short lived. MSG.



- 149 Aureus 15 January - mid-April 69, AV 7.20 g. IMP M OTHO CAESAR AVG TR P Bare head r. Rev. SECVRI – TAS P R Securitas standing l., holding wreath in r. and sceptre in l. C 16. RIC 7. BMC 13. CBN 7. Calicó 529.

Very rare. A wonderful portrait perfectly centred on a full flan. A lovely light reddish tone and a very pleasant good very fine

40'000

Ex NAC sale 34, 2006, 12.



- 150 Denarius before 9th March 69, AR 3.60 g. IMP OTHO CAESAR AVG TR P Bare head r. Rev. SECVRI – TAS P R Securitas standing l., holding wreath and sceptre. C 15. BMC 19. RIC 10. CBN 11.

Struck on a very large flan and exceptionally complete for the issue.

Light iridescent tone and good extremely fine

6'000

Privately purchased from Steve Rubinger.



- 151 Denarius before 9th March 69, AR 3.54 g. IMP OTHO CAESAR AVG TR P Bare head l. Rev. PAX ORBIS – TERRARVM Pax standing l., holding branch and caduceus. C 5. BMC 4. RIC 6. CBN –.

Rare. A wonderful portrait of high style, light iridescent tone and about extremely fine

4'000

Ex NAC sale 51, 2009, 211.



- 152 Denarius March - mid-April 69, AR 3.48 g. [IMP OTHO] CAESAR AVG TR P Bare head r. Rev. PONT – MAX Aequitas standing facing l. holding scales in r., l. hand holding raised and holding sceptre. C 9. BMC 6. RIC 19. CBN 22.

Very rare. An impressive portrait struck in high relief, light graffito on reverse, otherwise good extremely fine

3'500



153



153

- 153 Denarius late April-20 December 69, AR 3.30 g. [A V]ITELLIVS GERMANICVS IMP Bare head r. Rev. Victory seated l. holding *patera* and palm branch. C 121. BMC 4. RIC 71. CBN 37.
Rare. Light iridescent tone and extremely fine 2'500

Ex Helios 4, 2009, A. Lynn, 280 and Künker 168, 2010, 7702 sales.
An interesting type of Vitellius with bare head. MSG.



154



- 154 Denarius late April-20 December 69, AR 3.32 g. A VITELLIVS GERM IMP AVGVST TR P Laureate head of Vitellius r. Rev. LIBERI IMP GERM A[VG] Confronted and draped busts of Vitellius' children. C 2. BMC 29. RIC 103. CBN 62.

Very rare and among the finest specimens known of this difficult and desirable issue. Three wonderful portraits of high style and a lovely old cabinet tone.

An almost invisible mark on reverse field, otherwise extremely fine 25'000

Ex Glendining's, 20 November 1969, A. Baldwin, 6 and Sternberg I, 1973, 75 sales.

Though Vitellius' regime was short-lived, his coinage betrays his obsession with dynasty, for he issued coins honouring his deceased father, Lucius Vitellius, and two of his children, thought to have been named Vitellius Germanicus and Vitellia. Coins for his children include aurei and denarii from Rome, denarii from Lugdunum, and extremely rare aurei and asses from a Spanish mint.

The children portrayed on this denarius were born to Vitellius and his second wife, Galeria Fundana. Vitellius had left his family in Rome when, under Galba, he took up his new command in Germany. They remained safe throughout the fast and violent changes of regime. When Vitellius was recognized as emperor by the senate, his son was taken to Lugdunum to meet him upon his arrival from Germany. The boy, who apparently was about six years old at the time, was given the agnomen Germanicus and was shown to the soldiers as proof that a dynasty had been founded to replace the Julio-Claudians.

There was relatively little time left for father and son to share after that glorious event. Suetonius indicates that the boy perished with his father upon his downfall, while others suggest he was executed afterward, in 70, on orders of the praetorian prefect Licinius Mucianus. Nothing is known of the girl until after her father's reign had ended, when Suetonius reports that Vespasian arranged an excellent marriage for her and provided her with a wedding gown and dowry.

Vitellius had at least one other child, a son, Petronianus, by his first wife, Petronia. He apparently had sight only in one eye and was poisoned long before his father ascended the throne. Suetonius indicates that most people shared the belief that Vitellius had murdered the boy.



155



155

- 155 Denarius late April-20 December 69, AR 2.80 g. A VITELLIVS GERM IMP AVG TR P Laureate head r. Rev. LIBERTAS – RESTITVTA Libertas standing facing, head r., holding *pileus* and long rod. C 41. BMC 31. RIC 105. CBN 69. Lovely iridescent tone and about extremely fine 1'500

Privately purchased from CNG.

One of the most common themes during the civil war was the restoration of liberty. Here the reference is probably dating back all the way to Nero as well as Galba. MSG.



156



156

- 156 Sestertius late April-December 69, Æ 25.34 g. A VITELLIVS GERMAN IMP AVG P M TR P Laureate and draped bust r. Rev. PAX – AVGVSTI Pax standing l., holding branch and cornucopiae; in field, S – C. C 65. BMC 54. RIC 139. CBN 107.

Rare. A bold portrait struck in high relief, dark green patina somewhat tooled, otherwise extremely fine

6'000

Ex New York Sale XI, 2006, 276.

Vitellius is really tough to find nice on a sestertius. MSG



157



- 157 As late April-December 69, Æ 11.57 g. A VITELLIVS GERM IMP AVG PM TR P Laureate head r. Rev. CONCORDIA AVGVSTI Concordia seated l., holding cornucopiae and *patera* over lighted altar; in exergue, S C. C 14. BMC 72. RIC 171. CBN –.

A lovely portrait struck on high relief. Dark green patina and good extremely fine

6'000

Ex Triton sale X, 2007, 595.

High grade aes of Vitellius are all rare. As is true with virtually all coinage of the period, minor bronzes are even more difficult in high grade. These coins were clearly minted for daily transactions and they almost always show signs of heavy wear. This example is a clear exception. If a bronze coin from this era could be called mint state this would surely qualify. Both sides are delicately engraved and the coin shows no signs of wear. I doubt that a finer specimen exists. MSG.



158



158

- 158 Dupondius 70, Æ 12.94 g. IMP CAES VESPASIAN AVG COS III Radiate head r. Rev. CONCORDIA AVGVSTI Concordia seated l. on high back chair holding *patera* in outstretched right hand over altar, l. hand holding cornucopiae; in exergue, S C. C 71. BMC 588. RIC 265. CBN 566.

A bold portrait and a pleasant brown-green patina gently smoothed
on reverse, otherwise extremely fine

3'000

Ex Hirsch XXXII, 1913, 1180 and Lanz sale 94, 1999, Benz, 322. From the von Schennis and J. Evans collections.



159



159

- 159 Denarius, July-December 71, AR 3.49 g. IMP CAES VESP – AVG PM Laureate head r. Rev. PON – MAX Roma seated l. C 358. BMC 55. RIC 45. CBN 38.

A bold portrait and a superb iridescent tone. Virtually as struck and Fdc

2'000

Ex CNG 11, 1990, 308; CNG 40, 1996, 1425; Triton V, 2002, 1910 and Helios 4, 2009, A. Lynn, 290 sales. From the James Fox collection.

A great portrait of Vespasian. MSG.



160



- 160 Sestertius 71, Æ 26.69 g. IMP CAES VESPASIAN AVG P M TR P P P COS III Laureate head r. Rev. PAX – AVGVSTI S – C Pax standing l., holding olive branch and cornucopiae. C 326. BMC 555. RIC 167. CBN 516.

A superb portrait perfectly struck in high relief. Delightful

brown-green patina and good extremely fine

15'000

Ex NAC sale 25, 2003, 409.

For the first time in many years the allusion of Peace (Pax) on coinage would truly be meaningful. The empire had struggled mightily during the recent civil war and was clearly ready for peace to be restored. Vespasian was able to do that and his reign was dedicated to rebuilding the calm that was desired after the incredible year of turmoil in 69 AD. MSG.



- 161 Aureus, Antiochia 72-73, AV 7.55 g. IMP CAESAR VESPASIANVS AVG Laureate head r. Rev. IVSTITIA – [AVG] Justitia seated r. on chair holding long staff in r. hand and laurel branches in outstretched l. C –. RBN, Notice sur l'ancien médaillier de la ville de Lyon, 1882, p. 403, 7. BMC p. 75*. Calicó 648.

Of the highest rarity, apparently only the third specimen known and only one of two still in existence (the coin mentioned in RBN and BMC has probably been melted during the French revolution). A very interesting issue bearing an unusual portrait, slightly off-centre, otherwise extremely fine

17'500

Privately purchased from CNG.

I was offered this coin by Victor England at a CICF years ago. As far as he knew it was unique and after hemming and hawing over purchasing it I finally made the decision to add it to my collection. MSG.

We have decided to attribute this aureus to the mint of Antioch based on stylistic similarities found for the portraits and epigraphies with the obverse dies of RPC 1917, 1922 and 1923-6, all listed as Antioch. The obverse of this coin bears such a resemblance to that of 1917 that T.V. Buttrey has rightly remarked that it could indeed be the work of the same die-engraver noting in particular the similitude of the bust cut.



- 162 Denarius 72-73, AR 3.30 g. CAES VESP AVG P M COS IIII Laureate head r. Rev. *Simpulum*, sprinkler, jug, and *lituus*. C 45. RIC 356. BMC 64. CBN 49.

Light iridescent tone and good extremely fine

1'000

- 163 As 72-73, Æ 10.94 g. IMP CAES VESPASIAN AVG COS IIII Laureate head of Vespasian r. Rev. FELICITA – S – PVBLICA Felicitas standing l.; in field, S – C. C –. BMC –. RIC 400. CBN –.

Very rare. Dark green patina somewhat tooled, otherwise good very fine

300



- 164 Didrachm, Caesarea Cappadociae 76-77, AR 6.70 g. ΑΥΤΟΚΡΑ ΚΑΙCΑΡ ΟΥΕCΤΙΑCΙΑΝΟC CΕΒΑCΤΟC Laureate head r. Rev. ΔΟΜΙΤΙΑΝΟC ΚΑΙCΑΡ CΕΒ ΥΙΟC ΕΤ Θ Domitian, togate, standing l. Sydenham Caesarea 108. RPC 1651. Extremely fine 2'000

Ex Gorny & Mosch sale 175, 2009, 178.

This coin has every appearance of a Roman imperial coin except for the legends being in Greek, and of course, its size. The neatest portraits in silver are the rare provincial issues which were engraved by skilled masters at these remote mints. This is a really well executed piece of engraving work on a large flan in silver. MSG.



165



- 165 **Divus Vespasianus.** Denarius 80-81, AR 3.56 g. DIVVS AVGVSTVS VESPASIANVS Laureate head r. Rev. Two Capricorns above globe with shield above inscribed S C. C 497. BMC Titus 129. RIC Titus 357. CBN 101. Light iridescent tone, virtually as struck and almost Fdc 1'500



166



- 166 **Divus Vespasianus.** Denarius 80-81, AR 3.53 g. DIVVS AVGVSTVS VESPASIANVS Laureate head r. Rev. Slow quadriga l., with richly ornamented car; in exergue, EX S C. C 146. BMC Titus 119. RIC Titus 361. CBN Titus 94. Hendin 1585.

Rare. Struck on a very broad flan and perfectly centred, light iridescent tone and extremely fine

2'000

Ex Gemini sale IX, 2012, 299.

A *tensa* in the circus parade was one of the honours voted to Vespasian by the Senate when consecrating him after his death, hence the legend EX S C = "By Decree of the Senate". MSG.



167



167

- 167 **Divus Vespasianus.** Sestertius 80-81, Æ 27.37g. DIVO / AVG / VESPAS Seated statue of Divus Vespasian, holding sceptre and Victory on globe, in car drawn r. by four elephants with drivers. The side of the car is decorated with two relief bands depicting captured arms. Rev. IMP T CAES DIVI VESP F AVG P M TR P P P COS VIII around large S C. C 206. RIC 258. BMC 223. CBN 231.

Rare and in unusually fine condition for this difficult issue. Struck on a broad flan and with an attractive green patina. Extremely fine / about extremely fine

10'000

Ex Gemini sale I, 2005, Harry N. Sneh, 337.



- 168 Denarius, Ephesus, 71, AR 2.99 g. IMPERATOR T CAESAR AVGVSTI F Bare head r. Rev. CONCORDIA – AVG Ceres, veiled, seated l. on throne, holding two wheat ears and poppy in r. hand and cornucopiae in l.; in exergue, monogram EPHE. C 39. BMC Vespasian 466 note. RIC Vespasian 1438. CBN Vespasian 359. RPC 837 (3 specimens listed).
Rare. Wonderful old cabinet tone and extremely fine 1'500

Ex Gorny & Mosch 133, 2004, 441 and Gemini VIII, 2011, 306 sales.

As can be seen by my comments regarding the cistophori of Augustus, I am enthralled by these eastern mint issues. MSG.



- 169 Sestertius circa 72-73, Æ 27.06 g. T CAESAR VESPASIAN IMP IIII PONT TR POT III COS II Laureate head r. Rev. S – C Mars striding r., holding spear and trophy. C 201. BMC Vespasian p. 146. RIC Vespasian 500. CBN Vespasian 645.
An elegant portrait work of a skilled engraver. Pleasant green patina and good very fine 4'500

Ex Triton VI, 2003, 842.

This is a fabulous early sestertius portrait of Titus. This reverse type would be repeated later in his life and the more mature portrait style there closely resembles his father, Vespasian. MSG.



- 170 Aureus 75, AV 7.20 g. T CAESAR – IMP VESPASIAN Laureate head r. Rev. PONTIF – TR P COS IIII Victory standing l. on *cista mystica*, holding wreath in r. hand and palm in l.; on either side, coiled snake. C 163. BMC Vespasian 173. RIC Vespasian 705. CBN Vespasian 152. Calicó 369.
A realistic and well-struck portrait in high relief and with a lovely reddish tone. Good extremely fine 25'000

Titus augustus, 79 – 81

The Atonement Series

During the brief reign of Titus two major events occurred. The first was the eruption of Mount Vesuvius which destroyed the cities of Pompeii and Herculaneum as well as several other smaller outlying villages and farms. The second event was the grand opening of the Flavian Amphitheatre – what we know today as the Roman Coliseum. The first even caused widespread fear and heavy loss of property and life. The Romans knew little about the power and destructive forces of volcanoes and the eruption was seen by many as an omen from the pagan gods.

In contrast, the opening of the Amphitheatre was cause for great celebration. The Roman people were treated to 100 days of continual games, battles, and entertainment. A structure like it had never before been seen and the construction was truly a wonder of the day.

There are two schools of thought on the coins commonly known as the "atonement series" which were issued jointly by Titus, as Augustus, and Domitian, as Caesar. The first theory is the representations of the Roman gods on the coins were actual tables/statues placed in and around the coliseum as a means to thank the gods for helping Rome achieve erection of the wonderful structure - and by inference - that the Roman gods were the correct ones to be worshipping in contrast to the defeated Jews who worshiped only one god.

The second theory is that these tables/statues were placed throughout Rome, and possibly the provinces, as a means to appease the angry gods that caused the eruption of Mount Vesuvius. I have always believed this second scenario made more sense. It was natural for the emperor to take credit wherever he could and thanking the gods for helping build the coliseum seems unlikely. But natural forces that the emperor could not control surely must have been dealt by the hands of the gods.

Whatever the case, this series of coins is quite collectible and most issues can be found in EF condition. Though I have split my collection of these pieces between the two sales I will add comment at the end of each lot as to which god is being identified by the reverse type. I like this series because it is generally available for modest prices compared to other means of collecting the twelve Caesars in high grade. See Titus lots 172 – 175 and Domitian lots 183 and 184. MSG.



- 171 Aureus 1st January-30th June 80, AR 7.29 g. IMP TITVS CAES VESPASIAN AVG P M Laureate head l. Rev. TR P IX IMP XV COS VIII P P Thunderbolt set on draped seat. C 315. BMC 55. RIC 118. CBN 42. Calicó 753.

Very rare. An magnificent portrait struck in high relief, an almost invisible mark at two o'clock on obverse, otherwise extremely fine / good extremely fine

25'000

Ex NAC sale 54, 2010, 376.

A great coin from the "atonement series" which is attainable in silver but so tough in gold. MSG.



- 172 Denarius 1st January-30th June 80, AR 3.37 g. IMP TITVS CAES VESPASIAN AVG P M Laureate head r. Rev. TR P IX IMP XV COS VIII P P Wreath on curule chair. C 318. BMC 66. RIC 108. CBN 53.

Lovely iridescent tone and good extremely fine

1'500

Ex Triton III, 1999, 1047 and Manhattan I, 2010, A. Lynn, 226 sales.

This is another difficult reverse design to pinpoint. The wreath may be a reference to the DIVI, on in this case Augustus. It could also be a representation of Mars as the earth god presiding over the spring. MSG.



- 173 Denarius 1st January-30th June 80, AR 3.43 g. IMP TITVS CAES VESPASIAN AVG P M Laureate head l. Rev. TR P IX IMP XV COS VIII P P Square seat from which tasselled cloth hangs down in folds, with semi circular back surmounted by three crescent-like objects in centre and two vertical bars at sides. C 311. BMC 60. RIC 123. CBN 51.

Light iridescent tone, almost invisible scratch on reverse, otherwise extremely fine

750

Ex CNG e-Auction 162, 2007, 306.

Once again the reverse design is difficult to pinpoint. RIC calls the image as stars in crescent. The implications here could be many but it is referred to as a representation of Diana (or the Greek Artemis). MSG.



- 174 Denarius 1st January-30th June 80, AR 3.14 g. IMP TITVS CAES VESPASIAN AVG P M Laureate head r. Rev. TR P IX IMP XV COS VIII P P Draped seat surmounted by triangular frame decorated with palmettes. C 313. BMC 62 var. RIC 124c. CBN 50 var.

Wonderful iridescent tone and extremely fine / good extremely fine

1'500

Privately purchased from Freeman & Sear.

As with most atonement series coins the representation of the God by the reverse design is difficult. RIC calls the projections corn ears which would make this coin likely a representation of Ceres. (I have not seen a coin which has enough detail to convincingly say that the projections are indeed corn ears however.) MSG.



- 175 Semis, Eastern mint (Thrace ?) 80-81, Æ 2.41 g. IMP T CAESAR DIVI VESPAS AVG Laureate head r. Rev. IVD – CAP Judaea seated l. in attitude of mourning; behind palm tree and to r., yoke. C 112. RIC 504. BMC 259. CBN 275. Hendin 795.

Very rare and in unusually fine condition for the issue. Dark tone and extremely fine

3'500

Ex Helios sale 5, 2010, 237.

A neat little piece related to the Jewish war. Not nearly as common as the same type as a sestertius. MSG



176



176

- 176 Denarius, Ephesus, 71 AD, AR 3.18 g. DOMITIANVS – [CAESAR AVG F] Bareheaded and ornately cuirassed bust with aegis facing, head r. Rev. CONCORDIA – AVG Ceres, veiled, seated left, holding two wheat ears and poppy in right hand and cornucopiae in l.; in exergue, EPHE ligate. C 38. BMC Vespasian 470. RIC Vespasian 1446. CBN Vespasian 195. RPC 847.

Rare. An unusual and interesting portrait, about extremely fine

500

Ex Gemini VIII sale, 2011, 314.

Another cool eastern mint issue with an interesting portrait of Domitian. MSG.

The Mythical Founding of Rome



177



- 177 Aureus 77-78, AV 7.29 g. CAESAR AVG F – DOMITIANVS Laureate head r. Rev. COS V She-wolf l., with twins; in exergue, boat. C 50. BMC Vespasian 960. CBN 210. Calicó 820.

A very interesting portrait struck on very broad flan. Wonderful reddish

tone and extremely fine / good extremely fine

40'000

Ex Christie's, 12 December 1993, McLendon 113; Triton I, 1997, 1390 and NAC 24, 2002, 61 sales. Possibly from the Boscoreale hoard of 1895.

The Italian peninsula had been occupied long before the hills of Rome were home to a large population during the Iron Age. Numerous people had lived in the region throughout the Bronze Age, as perhaps best defined by the 'Apennine culture' that flourished from around 1800 to 1200 B.C. It is now believed that by 900 B.C. distinct cultural identities had been established throughout Italy, and that the first large settlements in Latium had arisen sometime in the 9th century B.C. Extensive urbanization followed in the 7th and 6th Centuries.

Though modern scholars have expressed an interest in both factual and mythological explanations of Rome's origins, the ancient Romans indulged only in the latter. Archaeology was a science not yet born, and in Roman eyes the history of their state began with the mythological circumstances of its foundation in 753 B.C.

Even so, the Romans recognised that the hills of Rome had been settled long before 753 B.C., starting with a certain Evander, an Arcadian who had established a city on the Palatine Hill prior even to the Trojan War. Most mythological traditions suggest there was a gap between that earliest settlement and what would become the city of Rome. The founder of the city, Romulus, belonged to a royal family that traced its origins to the Trojan War hero Aeneas and had long ruled the mythical city of Alba Longa in the Alban Hills.

Though Romulus and his twin brother Remus were of noble blood, their birth was no cause for celebration as their mother, Rhea Silvia, was a Vestal Virgin. Much was at stake with their birth since Rhea Silvia's father, King Numitor, earlier had been deposed by his brother Amilius, and the new-born twins raised the spectre of political rivalry. Amilius ordered the twins drowned, but they survived and washed ashore on the bank of the Tiber at the Palatine Hill. Upon landing they were suckled by a she-wolf and taken into the care of shepherds.

Only by the time they were young men and had taken up a life of brigandry did the twins learn of their noble heritage. After this revelation they led an assault on Alba Longa in which they deposed Amilius and restored their grandfather Numitor to the throne. The brothers then led a group of colonists to the site of their landing as infants, at the Palatine Hill, and with much toil founded a city that one day would be home to more than a million people.

Their achievement, however, was marked with tragedy when Romulus killed Remus, leaving Romulus as the eponymous founder of the city and its first king. When building the city Remus wanted to name it Remuria and Romulus preferred Roma, which led to a quarrel. In one version of the tale they left the decision to the tutelary gods of the countryside. The signs of the augury were interpreted differently by supporters of each brother and a combat ensued in which Remus was killed. An alternative tradition suggests the murder was an act of vengeance after Remus mocked Romulus by leaping over the half-built walls of their new settlement.



- 178 Denarius 77-78, AR 3.44 g. CAESAR AVG F DOMITIANVS Laureate head r. Rev. She-wolf suckling twins; above, COS V and in exergue, boat. C 51. BMC Vespasian 240. RIC Vespasian 961. CBN 208.

Lovely tone and good extremely fine 1'200

Ex Roma sale V, 2013, 725.



- 179 Denarius 80-81, AR 3.49 g. CAESAR DIVI F DOMITIANVS COS VII Laureate head r. Rev. PRINCEPS – IVVENTVTIS Garlanded and lighted altar. C 1st ed. 215. BMC Titus 92. RIC 266. CBN 76.

Struck on a very broad flan and with a lovely tone. Extremely fine 1'250

Ex Sternberg XXXII, 1997, 609 and New York XXIII, 2010, 148 sales.



- 180 As 80-81, Æ 12.84 g. CAES DIVI VESP F DOMITIAN COS VII Laureate head l. Rev. Minerva standing l., holding thunderbolt in outstretched r. hand and sceptre in upraised l.; in field, S – C. C 441. BMC Titus 244. RIC Titus 345. CBN Titus 254.

A bold portrait and with a pleasant dark green patina. Good extremely fine 3'500

Ex Brüder Egger XXXXIII, 1913, Herzfelder, 673; NFA XVIII, 1987, 412 and Sotheby's 5 July 1995, 112 sales.



181



181

- 181 Denarius 13 September-31 December 81, AR 3.40 g. IMP CAES DOMITIANVS AVG PONT Laureate head r. Rev. COS VII – DEG VIII P P Square seat draped with tasselled cloth upon which rests a semi-circular frame with three crescents with globes and two smaller crescents pointing downwards. C 59. BMC 7. RIC 31. CBN 7. Extremely fine 600

Privately purchased from Harlan J. Berk.



182

- 182 Sestertius 81-82, Æ 27.56 g. Aerial view of the Flavian amphitheatre (the Colosseum); on l., Meta Sudans and on r., porticoed building. Rev. DIVO AVG T DIVI VESP F VESPASIAN Titus seated l. on curule chair, holding branch and roll; around, arms; below, S – C. C 399. BMC 191 note. RIC 131. CBN 543. Berk, One Hundred Greatest Ancient Coins 11 (this coin). Elkins, NC 2006, p. 257, 9f (this coin).

An extremely rare issue, only ten specimens known of which only three are in private hands. A pleasant specimen of this prestigious and important issue.

Dark tone, a flan crack at one o'clock on obverse, otherwise very fine

40'000

Ex Gorny & Mosch sale 151, 2006, 417.

Perhaps no architectural representation on Roman coinage is more recognised than the Flavian Amphitheatre (Roman Coliseum). The structure was begun under Vespasian but not completed until the reign of Titus. It is reported that the funds for the structure came from the spoils of war with the Jews and the treasure removed from the Jewish temple. What is still the most iconic of all Roman structures was a marvel in its day with numerous design features never before seen, some not copied again for almost 20 centuries. The engineering marvel of the coliseum cannot be overstated. MSG.



183

- 183 Denarius 82-83, AR 3.57 g. IMP CAES DOMITIANVS AVG P M Laureate head r. Rev. IVPPITER CONSERVATOR Eagle standing to front on thunderbolt, with spread wings, head l. C 320. BMC 52. RIC 144. CBN 53. Lovely iridescent tone and extremely fine 2'500

I believe this is the only coin in my collection I did not buy from either a dealer or via auction. Purchased many years ago on the floor of the CICF. MSG.



184

- 184 Quadrans circa 84-85, Æ 2.24 g. IMP DOMIT AVG GERM Helmeted head of Minerva r. Rev. S C within laurel wreath. C —. BMC 484. RIC 236. CBN 520. Dark green patina and extremely fine 750

Ex Triton sale I, 1997, 1409.



185

- 185 Quadrans circa 84-85, Æ 3.44 g. IMP DOMIT AVG GERM Helmeted head of Minerva r. Rev. S — C olive branch. C 544. BMC 491. RIC 240. CBN 525.

Lovely dark green patina and about extremely / extremely fine

500

Ex CNG sale 41, 1997, 1863.



186

- 186 Sestertius 86, Æ 25.15 g. IMP CAES DOMIT AVG GERM — COS XII CENS PER PP Laureate bust r., with aegis. Rev. S C Emperor standing r. clasping officer's hand over altar; behind, two soldiers, one of which wearing animal skin headress. C 502. BMC p. 381 *. RIC 473. CBN 405.

Rare. A very attractive portrait, green patina somewhat tooled on reverse, otherwise about extremely fine / good very fine

2'000



187

- 187 Sestertius 87, Æ 26.38 g. IMP CAES DOMIT AVG GERM COS XIII CENS PER PP Laureate bust r., with aegis. Rev. Domitian riding r., striking with spear at falling German; in exergue, S C. C 486. BMC —. RIC 530. CBN —. Very rare. Dark green patina gently smoothed, otherwise good very fine 3'000

Privately purchased from CNG.

As the son of Vespasian and the younger brother of Titus, Domitian was the overlooked member of the Flavian Dynasty until he became emperor in A.D. 81. Indeed, until that day arrived he remained obscure – the consummate underachiever within a remarkably successful family.

While Vespasian and Titus were earning glory leading Roman armies in Judaea and putting an end to the Roman civil war, Domitian remained in Rome in a precarious position. He was at least ten years younger than his brother and at this time was largely powerless to master his own fate. As the tides of revolution and counter-revolution raged in the capital, Domitian was a marked man who struggled for survival.

In fact, before he had reached his 18th year Domitian and his uncle Flavius Sabinus were forced to take refuge in the Temple of Capitoline Jupiter, which came under siege by partisans of Vitellius. As the temple was razed to the ground Flavius, then the city prefect, was captured and executed; Domitian narrowly escaped that fate by donning a disguise to make his escape.

Even after calm had been restored by Vespasian, Domitian continued to live in obscurity for the next decade with his father ruling the empire with Titus as his chief associate. Though Domitian bore the title of Caesar, his responsibilities were minimal and his public profile was virtually non-existent. The *status quo* persisted during the brief reign of his brother. Thus, when Domitian became emperor he spared no effort in redeeming himself through campaigns by which he hoped to achieve military glory that would rival that of his father and brother.

His campaigns were focused on the northern frontiers, which to some degree may have stemmed from memories of his first military command, in Germany. After the Civil War had ended, Vespasian put down the nationalist revolt of Julius Civilis in Germany and Gaul. Domitian had been given a junior command in this campaign, but it seems that by the time he arrived with reinforcements the uprising had been crushed.

Domitian's reign was extremely active militarily, which offers a striking contrast to the reigns of his father and brother. Domitian busied himself and his subordinates with campaigns along the Rhine and Danube. They occurred in Germany, Gaul, Pannonia, Moesia and Dacia, where the Romans battled Chatti, Dacians, Suebi, Marcomanni, Sarmatians and Quadi.

It is difficult to know which of Domitian's campaigns were created needlessly, and which were beneficial to Rome's security. Some were necessary responses to aggressions from Rome's northern neighbours, including when Dacians invaded Moesia and killed the governor of that province. However after a long reign devoted to warfare Domitian had achieved little that stood the test of time, and certainly nothing that rivalled the accomplishments of Vespasian and Titus. This may have been a reflection of the times or, perhaps, an indication that Domitian's personal desire to wage war had trumped any sense of overall strategy.



188

- 188 Denarius 14th September-31st December 88, AR 3.43 g. IMP CAES DOMIT AVG – GERM P M TR P VIII Laureate head r. Rev. LVD / SAEC / FEC inscribed on *cippus*; at sides, COS – XIII. All within wreath. C 70. BMC 137. RIC 604. CBN 126. Very rare. Old cabinet tone and extremely fine 2'500

Ex Peus sale 382, 2005, 421.

A great example of Domitian's Secular Games denarius. MSG.



- 189 As 14th September-31st December 88, Æ 10.81 g. IMP CAES DOMIT AVG GERM P M TR P VIII CENS PER P P Laureate head r. Rev. COS XIII – LVD SAEC FEC Domitian standing l., sacrificing over an altar; to l., a lyre player and a flute player. In the background, a tetrastyle temple and in the exergue, S C. C 85. BMC 434. RIC 623. CBN 471.

Rare and possibly the finest specimen known of this intriguing issue. A superb portrait and a finely detailed reverse composition. Dark green patina and extremely fine

10'000

Ex NGSA sale 7, 2012, 356.



- 190 Denarius 92-93, AR 3.46 g. IMP CAES DOMIT AVG – GERM P M TR P XII Laureate head r. Rev. IMP XXII COS XVI CENS P P P Minerva standing l. with thunderbolt and spear, shield at her l. side. C 279. BMC 205. RIC 741. CBN 185.

A bold portrait and a wonderful old cabinet tone. Virtually as struck and almost Fdc

1'250

Ex Roma sale 5, 2013, 733.

This is a stunning portrait of Domitian. A common coin type engraved by a master engraver. It would be hard to find a better portrait of Domitian in silver. MSG.



- 191 Tetradrachm, Tarsus circa 93-95, AR 14.67 g. ΑΥΤΟ ΚΑΙ ΘΕ ΤΙ ΔΟΜΙ – ΤΙΑΝΟΣ ΣΕ ΓΕΡ Laureate head r. Rev. ΜΗΤΡΟΠΟΛΕΟΣ Tyche seated r. on rocks, holding palm branch; below, river-god with laurel crown Cydnus swimming r.; in r. field, TAP. SNG Levante 989. SNG France 1391. Prieur 750. RPC 1727.

In unusually fine condition for the issue. Lovely tone and good very fine

1'250

Ex CNG sale 90, 2012, 1082.

A really attractive provincial portrait of Domitian. MSG.