



NUMISMATICA ARS CLASSICA NAC AG

*in association with*

CLASSICAL NUMISMATIC GROUP LLC

*and*

NUMISMATICA GENEVENSISS SA

THE GEOFFREY COPE COLLECTION OF  
ANCIENT GREEK & ROMAN BRONZES

AUCTION 144

8 May 2024



# AUCTION 144

8 May 2024

## The Geoffrey Cope Collection of Ancient Greek & Roman Bronzes

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## Auktionsbedingungen

*Durch die Teilnahme an der Auktion werden die folgenden Bedingungen anerkannt:*

1. Die Versteigerung erfolgt in Schweizer Franken. Der Zuschlag erfolgt nach dreimaligem Aufruf an den Höchstbietenden, dessen Gebot vom Auktionator (für elektronische (online) Auktionen: virtueller Auktionator) anerkannt wurde, und verpflichtet zur Annahme. Der Ausruf erfolgt in der Regel bei 80% des Schätzpreises, sofern nicht höhere Angebote vorliegen. Schriftliche Gebote haben Vorrang gegenüber telefonischen oder elektronischen Geboten. Jeder Ersteigerer verpflichtet sich persönlich für die durch ihn getätigten Käufe. Er kann nicht nachträglich geltend machen, für Rechnung Dritter gehandelt zu haben.
2. Telefonische oder schriftliche Bietaufträge (auch per E-Mail oder Fax) von nichtanwesenden Interessenten werden bis 24 Stunden vor Auktionsbeginn entgegengenommen. Elektronische Angebote über die Onlineplattform werden bis zum Zeitpunkt des Beginns der elektronischen Auktion angenommen. Sie sind unwiderruflich und verbindlich. Telefonische Bieter sind damit einverstanden, dass das Gespräch aufgezeichnet werden kann. Das Auktionshaus übernimmt keinerlei Haftung für schriftliche, elektronische und telefonische Bietaufträge.
3. Bieter werden gebeten, sich vor der Auktion zu legitimieren und anschliessend registrieren zu lassen. Das Auktionshaus kann eine Bankreferenz und/oder Sicherheiten verlangen. Es steht im Ermessen des Auktionshauses, eine Person nicht an der Auktion teilnehmen zu lassen.
4. Es steht dem Versteigerer nach seinem Ermessen frei, ein Gebot heraufzusetzen oder ohne Angabe von Gründen abzulehnen. Der Versteigerer behält sich ferner das Recht vor, Lose zu vereinigen, zu trennen, ausserhalb der Reihenfolge anzubieten oder wegzulassen bzw. von der Auktion zurückzuziehen.
5. Auf dem Zuschlagspreis ist ein Aufgeld (Provision) von 22,5% zu entrichten. Internet Live Bieter entrichten ein zusätzliches Aufgeld von 1% auf den Zuschlagspreis. Die schweizerische Mehrwertsteuer von 8,1% wird auf den Endpreis (Zuschlagspreis plus alle weiteren vom Auktionshaus dem Käufer in Rechnung gestellte Beträge) erhoben. **Goldmünzen (AV) sind von der MwSt. befreit.**  
Bei Ausfuhr des ersteigerten Objekts ins Ausland wird dem Käufer die MwSt. zurückerstattet, wenn er eine rechtsgültige Ausfuhrdeklaration des schweizerischen Zolls beibringt.
6. Der Gesamtpreis wird mit erfolgtem Zuschlag zur Zahlung fällig und ist vor der Aushändigung des Objekts zu bezahlen, ausser es sei vor der Auktion eine andere schriftliche Abmachung getroffen worden. Für verspätete Zahlungen wird ein Verzugszins von 1% pro Monat in Rechnung gestellt. Das Eigentum geht erst mit der vollständigen Bezahlung auf den Käufer über. In der Regel liefert NAC das ersteigerte Objekt nicht vor der Bezahlung an den Käufer aus. Eine allfällige frühere Auslieferung bewirkt ausdrücklich keinen Eigentumsübergang und ändert nichts an der Zahlungsverpflichtung des Käufers.  
Hat der Käufer nicht sofort und auch nicht innert fünf Tagen ab Erhalt einer eingeschriebenen schriftlichen Mahnung bezahlt, so ist NAC ohne weiteres und ohne weitere Anzeige berechtigt, vom Verkauf zurückzutreten.
7. Versand und Versicherung erfolgen auf Kosten und Risiko des Käufers (Ersteigerers). Im Ausland verrechnete Gebühren und Steuern gehen zulasten des Käufers (Ersteigerers). Diesem obliegt es, sich über ausländische Zoll- und Devisenvorschriften zu informieren. Das Auktionshaus übernimmt keine Haftung für allfällige Zuwiderhandlungen gegen solche Vorschriften.
8. Alle Angaben im Katalog wurden nach bestem Wissen und Gewissen zusammengestellt. Erweist sich ein Objekt nach dem Auktionsverkauf als Fälschung, so wird NAC den Verkauf namens des Einlieferers rückgängig machen und dem Käufer (Ersteigerer) den Kaufpreis (inkl. MWST) zurückerstatten. Der Käufer (Ersteigerer) kann eine solche Rückabwicklung ab dem Tag des Zuschlages für einen Zeitraum von zwei Jahren verlangen, sofern er den Mangel nach Entdeckung desselben mit eingeschriebenem Brief innert einer Frist von 5 Tagen gerügt hat.
9. Die zur Versteigerung gelangenden Objekte werden für Rechnung Dritter versteigert oder sind Eigentum des Auktionshauses. Der Käufer (Ersteigerer) hat keinen Anspruch auf Bekanntgabe des Einlieferers und ist damit einverstanden, dass das Auktionshaus auch von diesem eine Provision erhält.
10. NAC behält sich das Recht vor, eigens erstellte Fotografien oder Abbildungen der Objekte in seinen Publikationen und/oder auf seiner Website zu veröffentlichen und damit zu werben.
11. Die vorstehenden Bedingungen sind Bestandteil eines jeden einzelnen an der Auktion geschlossenen Kaufvertrags. Änderungen sind nur schriftlich gültig. Sofern Teile dieser Auktionsbedingungen der geltenden Rechtslage nicht mehr oder nicht vollständig entsprechen sollten, bleiben die übrigen Teile in ihrem Inhalt und ihrer Gültigkeit unberührt. Massgebend ist die deutsche Fassung dieser Auktionsbedingungen.
12. Die Auktion findet unter Mitwirkung des Stadtammannamtes Zürich 1 statt. Jede Haftung der mitwirkenden Behörde, des Stadtammanns, der Gemeinde oder des Staates für Handlungen des Auktionators entfällt. Das Vertragsverhältnis zwischen den Parteien untersteht in allen Teilen dem schweizerischen Recht. Erfüllungsort ist der Sitz des Auktionshauses in 8001 Zürich, und ausschliesslicher Gerichtsstand ist Zürich.

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## Conditions of Sale

*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 (for e-auctions there will be a virtual auctioneer). Bidding usually begins at 80% of the estimate, provided no higher offers have been submitted. Written bids have priority over telephone and electronic bids. 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 send bids electronically until the start of the sale. Bidders wishing to send a written bid by email, fax or participate by telephone must send their bids no later than 24 hours before the start of the auction. All bids are final and binding. Telephone bidders must agree that calls may be recorded. The auction house does not take responsibility for bidding mandates made by telephone, electronically or in writing.
3. Bidders must show proof of identification before the auction, and subsequently register. 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. Furthermore, they have the right to combine, separate, and offer catalogue lots in a different order, as well as omit or withdraw them from the auction.
5. A commission of 22.5% will be levied on the hammer price - bidders using our Live Internet facilities pay an additional charge of 1%. The Swiss value added tax (VAT) of 8.1% 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 Swiss Customs.
6. Payment in Swiss Francs is due immediately upon adjudication of the lot and has to be paid with the release of the object to the Buyer, unless otherwise agreed in writing before the sale. Late payments will be subject to a monthly default interest of 1%. The ownership of a lot will not pass to the Buyer until NAC has received full payment on their account. NAC will generally not release a lot to a Buyer before payment. Earlier release of the lot does explicitly not affect its title nor the Buyer's obligation to pay.  
If the Buyer has failed to make immediate payment or within 5 days after receipt of a registered, written reminder, NAC may in its sole discretion cancel the sale of the lot.
7. Shipping and insurance are at the Buyer's (successful bidder's) cost and risk. Any fees and charges payable abroad are borne by the buyer (successful bidder) who is responsible for acquiring the necessary information on any applicable customs and foreign exchange regulations. The Auction House accepts no liability for any contraventions of such regulations.
8. All identifications and descriptions of the items sold in this catalogue are statements of opinion and were made in good faith. Should an item sold later be found to be a fake, NAC shall cancel the sale made on behalf of the consignor and refund the sale's price (including VAT as applicable) to the Buyer. The buyer is entitled to claim such a refund within a period of two years from the date of the auction, provided that they have notified NAC of the defect by registered letter within 5 days from its detection.
9. The objects which come under the hammer are auctioned on behalf of a third party or are 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.
10. NAC reserves the right to use photographs and other representations of objects sold at auction, for promotional purposes, in its own publications and on its website.
11. The above conditions are a component of each individual contract of sale concluded at the auction. Alterations must be made in writing in order to be valid. If any parts of these Terms and Conditions should be no longer or not fully be in conformity with the valid legal situation, this shall not affect the content and validity of the remaining parts. The above-mentioned conditions are written in German, French, Italian and English; the only valid text is the German one.
12. The auction takes place under the supervision of officials of the city of Zurich (Stadtammannamt Zurich 1). Any liability of the cooperating authority, the municipality or the state for acts of the auctioneer is waived. 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.

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## 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 (pour les ventes aux enchères électroniques il y aura le commissaire-priseur virtuel). 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 sur les offres téléphoniques ou électroniques. 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 (ou plutôt en ligne pour les ventes aux enchères électroniques) doivent être réceptionnées jusqu'à 24 heures avant le début de la vente aux enchères. Toutes les offres sont finales et contraignantes. 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 22,5% est perçue sur le prix d'adjudication. Les acquéreurs qui souhaitent participer aux enchères en ligne avec nos facilités Live Internet paieront un frais supplémentaire de 1%. La taxe à la valeur ajoutée suisse d'un montant de 8,1 % 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 adjugé 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 avant la remise de l'objet adjugé sauf si un autre accord écrit a été conclu avant la vente aux enchères. 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 pas l'objet adjugé à l'acquéreur avant paiement. Une éventuelle livraison antérieure n'entraîne expressément aucun transfert de propriété et ne modifie en rien l'obligation de paiement de l'acheteur.  
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'acquéreur (enchérisseur). 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. Toutes les indications mentionnées dans le catalogue sont rassemblées en toute conscience et en toute bonne foi. S'il s'avérait après la vente qu'un objet n'était pas authentique, NAC annulerait la vente faite de la part du consignataire et rembourserait le prix de vente (y compris toute TVA appliquée) à l'acheteur. L'acheteur a droit à demander un tel remboursement entre une période de 2 ans à partir de la date de la vente aux enchères, pourvu qu'il ait averti NAC du défaut par lettre recommandée dans un délai de 5 jours depuis sa détection.
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. NAC se réserve le droit d'utiliser les photographes et d'autres représentations des objets vendus lors de ses ventes aux enchères à des fins promotionnelles, dans ses propres publications et sur son site Internet11.  
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.
12. La vente se déroule sous la supervision des fonctionnaires de la ville de Zurich (Stadtammannamt Zurich 1). L'autorité coopérante, la municipalité et l'État sont exonérés de toute responsabilité pour les actes du commissaire-priseur. 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.

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## 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 sulle offerte telefoniche o elettroniche. 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. Ogni offerta è finale e vincolante. Coloro che trasmettono la propria offerta telefonicamente, prestano il proprio consenso all'eventuale registrazione della telefonata. La casa d'asta non si assume alcun tipo di responsabilità per le offerte trasmesse in forma scritta, elettronica o telefonica.
3. Per concorrere all'asta, i partecipanti 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 rifiutare la partecipazione all'asta di un soggetto.
4. Il banditore d'asta ha la 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 22,5%. Gli offerenti che parteciperanno all'asta 'live' attraverso internet pagheranno un costo supplementare dell'1%. L'imposta svizzera sul valore aggiunto, pari attualmente al 8,1%, 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 a seguito di consegna di una valida dichiarazione d'esportazione dell'ufficio doganale della Confederazione Elvetica.
6. Il pagamento del prezzo totale è dovuto al momento dell'accettazione dell'offerta e deve essere effettuato prima della consegna dell'oggetto, se non diversamente concordato per iscritto prima dell'asta. I pagamenti in ritardo saranno soggetti a un interesse dell'1% al mese. La proprietà non passerà all'acquirente fino al completo pagamento. Di norma, la NAC non consegnerà l'oggetto d'asta all'acquirente prima del pagamento. Una consegna anticipata non comporta espressamente un trasferimento di proprietà e non modifica l'obbligo di pagamento dell'acquirente. Se il compratore non dovesse effettuare il pagamento subito o 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 dell'acquirente. Qualunque imposta e contributo legalmente dovuto nel paese d'esportazione è a carico dell'acquirente (compratore in sede d'asta) il quale è responsabile della conoscenza di norme vigenti in materia doganale e di valuta. La casa d'asta non si assume alcuna responsabilità nell'eventuale violazione di tali prescrizioni.
8. Le indicazioni e descrizioni contenute nel catalogo sono opinioni soggettive ed espresse in buona fede. Nel caso in cui un oggetto venisse ritenuto falso, NAC annullerà la vendita condotta per conto del consegnatario e rimborserà all'acquirente il prezzo di vendita (compreso di IVA, se applicata). L'acquirente ha diritto di richiedere tale rimborso entro un periodo di due anni a partire dalla data della vendita all'asta, a condizione che abbia avvisato NAC del difetto tramite lettera raccomandata entro cinque giorni dalla sua scoperta.
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. NAC si riserva il diritto di usare fotografie e altre ripresentazioni di oggetti venduti durante l'asta, nelle proprie pubblicazioni e sul proprio sito internet per motivi promozionali.
11. 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 non dovesse essere più totalmente conforme alle vigenti disposizioni di legge, ciò 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.
12. L'asta si svolge sotto la supervisione dei funzionari della città di Zurigo (Stadtammannamt Zurich 1). L'autorità cooperante, il comune e lo stato sono esonerati da qualsiasi responsabilità circa le azioni del banditore. 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.



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

Wednesday, 8 May 2024

14:00 – 16:00

1000 – 1165

**EXHIBITIONS AUSSTELLUNG EXPOSITION ESPOSIZIONI**

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**London** – At our premises

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2 April – 22 April 2024

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

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**Zurich**

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At the Zurich premises:	Sunday, 5 May 2024	by appointment
At the Hotel Baur au Lac, Talstrasse 1, 8001 Zurich:	Monday, 6 May 2024	10:30 – 18:00
	Tuesday, 7 May 2024	10:30 – 15:00
	Wednesday, 8 May 2024	10:30 – 15:00

**Please visit our auction online at [www.arsclassacoins.com](http://www.arsclassacoins.com)**

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

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

**Geoffrey Cope**  
(1942 – 2017)



Our father was born in Leeds, Yorkshire into a family deeply involved in the textile trade. In 1948 his father Sydney founded a firm, Skopes, specialising in making gents trousers. Taking the helm in 1965 Geoffrey successfully grew the business, adding a very popular ready-to-wear line of suits and jackets.

His interest in old coins started in his late teens when he visited a local coin shop and purchased an 1887 Jubilee type Halfcrown of Queen Victoria. This interest quickly became a passion and, over time, it grew to become an obsession. From the outset dad's aim was always to acquire high quality coins and he would often sell pieces he considered inferior. By 1970 he was paying real money for English hammered silver and milled silver and copper in choice grade, attending the larger UK coin fairs and major auctions at Glendining's. In 1973, together with Alan Rayner, he authored a rarity guide to the milled series. Much later he added a few gold coins to add, in his words, a 'little glitter'. In the late 1970s Geoffrey embarked on collecting Roman bronzes, the series he regarded as the most challenging of all. While he was fond of certain denominations such as crowns, shillings, farthings and sestertii his collection was not formed systematically. Instead, he would buy what particularly caught his eye and was in great condition.

Geoffrey formed long lasting relationships with dealers, experts and auction houses both in the UK and abroad. We would hear frequently of his dealings with the likes of Mark Rasmussen and May Sinclair at Spink or Leo Mildenberg and Alan Walker at Bank Leu. For many decades his collection was kept very private and, outside of his immediate family, very few people ever saw his coins. With one or two close friends like Riccardo Motta and Rob Pearce, Geoffrey would share certain pieces and 'talk coins'; their conversations could continue for hours. In the last fifteen years of his life, he decided to expose more of his collection to a wider audience. His famous Exercitus Britannia Sestertius was loaned to the British Museum and over sixty of his coins and medals from the time of the English Civil War and the Restoration formed a special exhibition at the Money Museum of the ANA. When Philip Skingley, editor of the

Standard Catalogue of British Coins, decided to change the illustrations from black and white to colour in 2007, Geoffrey was honoured to be asked if his collection could be photographed and delighted that so many pieces were selected to become plate coins. His website [petitioncrown.com](http://petitioncrown.com) gave him a platform to promote the hobby he so loved to people across the globe, resulting in new friendships and new acquisitions.

Geoffrey's passion for coins was infectious and his children were privileged to be able to share in it from a young age. To be sat by his side in the auction room when he bought a major rarity, such as the Petition Crown or a great sestertius was a major life event for both him and us, his sons. This collection represents fifty years of dedication, adventure, and fulfilment. For Geoffrey each one of his coins was a miniature work of art that brought joy and meaning to his existence. We wish whomever buys each coin in the collection the same happiness that it brought to our father.

Simon Cope  
Leeds, England

Jonathan Cope  
Tel Aviv, Israel

## Geoffrey Cope – An Appreciation

The first time I met Geoffrey Cope was in 2009 at his hotel in Lugano. I had been the underbidder on a number of wonderful British coins at various auctions and asked David Guest, then at Spink, to put me in contact with the very competent collector who I suspected of being my nemesis in the sale rooms. Imagine my surprise to discover that this competitor on choice British was also very serious opposition on my other great love, Roman bronze coins.

What struck me that first day we met was the shimmering light in Geoffrey's eyes when he talked about his coins. The same eyes he used for spotting the best specimens. All collectors are passionate, but to Geoffrey coin collecting was a sort of a Polar Star, which guided his entire life. A successful entrepreneur, coin collecting was his real 'daimon'. His quest for beauty and his curiosity about the stories behind each of his 'jewels', the lives of the artists who created them and of the collectors who owned these coins before him, made him a very happy person.

He told me about his feeling of pride and folly when he acquired the Agrippina sestertius: he had to ask his bank for a loan to pay for it. In his words it was 'the embarrassing story of a totally irresponsible action by a human being, mortgaging to acquire a coin!' He didn't have the money to pay for the Hadrian Exercitus Britannia but the legendary Leo Mildenberg put it in his hand and said to him 'Don't think about it now. Just go back home and enjoy this glorious marvel.' The day he bought his stunning Petition Crown he was trembling because of the anxiety - his beloved sons Simon and Jonathan can confirm that. He finally got it after a fierce bidding battle. Nobody and nothing could have prevented him from acquiring that coin, hence the name of his inspiring website.

After we met in Lugano, we saw each other again many times in London, Cyprus, Como and Zurich where we used to talk not only about coins, but about art, history, politics and the global economy for hours and hours. We also used to have long conversations over the phone at least three or four times a month on the same topics. He was an informed and cultured man. Geoffrey was a very close and special friend of mine, a wonderful mentor always keen on giving me advice regarding many matters, especially coins. Our last meeting was in April 2017 in Tel Aviv. Seriously ill, he still had that brilliance in his eyes when we talked about our common passion. His last words to me, before I headed to the airport, were a reminder of the principle that guided his coin collecting: 'Always focus on the best and leave the rest.' This was Geoffrey Cope. A real gentleman and an extraordinary connoisseur who deserves a place in the hall of fame of coin collectors.

Riccardo Motta

It goes without saying that assembling an outstanding coin collection requires a significant provision of money. However, it takes more than financial strength, as indispensable as it is, to create an exceptional collection; without taste, passion and a willingness and aptitude to study, it is impossible to put together a first-rate coin collection. While this can be said for all fields of numismatics, it is all the more applicable when it comes to bronze coinage which presents further difficulties.

Fortunately, in Geoffrey's case, his taste, capacity for study and his "eye" were honestly second to none. In the numismatic fields that he focused on, English coinage and ancient bronze coinage, particularly Roman, his knowledge was deep and his passion was palpable. His enthusiasm when he discussed coins was utterly contagious and when he fell in love with a coin, nothing could stand in his way. For example, when he purchased his most important coin, the sestertius of Hadrian bearing the emperor on its reverse addressing his legions stationed in Britain, it is said that he was almost frightened afterwards at the thought of how much he had paid and how he was going to be able to raise such a sum. The same happened for the other "jewel" in his collection; the sestertius of Agrippina for which, he confessed to a friend, he had to take out a bank loan.

Geoffrey's courage rewarded him because he was ahead of the curve of a trend which, over the last few years, has become increasingly dominant in the numismatic world and places increasing value on exceptionally well-preserved coins.

When Geoffrey embarked upon collecting ancient coinage, he immediately decided that the most beautiful Roman coins were in bronze and honestly we can only agree with his thinking. Roman bronze coins, with their magnificent patinas, generous flans and high relief is certainly the metal in which we are able to best admire the skill and craftsmanship of the Roman die engravers.

In recent years, only the most refined and distinguished collectors, such as William James Conte or Luc Girard to name only the ones who have dispersed their collections, have succeeded in assembling outstanding collections of bronze. This is also because of not only the great numismatic competence but also great patience required to put together something extraordinary; it can sometimes happen that in one year only two or three coins arise which are worth considering. Obviously, this is a significant hindrance for an impassioned collector and possibly the reason why in Geoffrey's collection, a small percentage of coins are not of his standard or perhaps one finds coins of the same type.

The average quality is nevertheless extremely high and it is for this reason that this can be described as a unique opportunity for lovers of Roman bronze to acquire coins of exceptional quality.

Our sincere hope is that through the collection's dispersal, these coins will go on to be enjoyed and admired by passionate collectors who, like Geoffrey, have patiently waited for these very same jewels to adorn their own Roman coin collections.

Arturo Russo  
Numismatica Ars Classica NAC AG



## Greek Coins

### Sicily, Syracuse



- Description** Hemidrachm circa 357-354,  $\text{Æ}$  25 mm, 14.76 g.  $\text{IEYΣ EΛ[EYΘE]ΠIOΣ}$  Laureate head of Zeus Eleutherios r. Rev.  $\text{ΣΥΡΑΚ - ΟΣΙΩΝ}$  Thunderbolt; in r. field, grain.
- Reference** Calciati 71  
SNG ANS 475  
SNG Morcom 724
- Condition** Enchanting light green patina and good very fine / about extremely fine

CHF 300

### Sicily, Syracuse



- Description** Hemilitra (?) 357-354,  $\text{Æ}$  16 mm, 3.37 g.  $\text{IEYΣ EΛ[ - E]YΘE[ΠIOΣ]}$  Laureate head of Zeus I. Rev.  $\text{ΣΥΡΑΚΟ - ΣΙ - Ω - Ν}$  Octopus.
- Reference** Weber 1657  
Calciati 75  
SNG Copenhagen 731  
SNG Morcom 727
- Condition** A portrait of excellent style and a wonderful dark green patina. Extremely fine

CHF 500

## Tauric Chersonesus, Panticapaeum



- Description** Bronze circa 325-300, Æ 21 mm, 5.98 g. Bearded head of Pan r. Rev. Π – Α – Ν Forepart of griffin l.; below, fish l.
- Reference** SNG BM Black Sea 870  
SNG Stancomb 541  
Anokhin 111  
SNG Copenhagen 30
- Condition** A bold portrait of fine style and a superb dark green patina. Good extremely fine
- Provenance** Nomos sale 12, 2016, 33

CHF 500

## The Roman Republic

### Anonymous



- Description** Semuncia, Roma circa 217-215, Æ 20 mm, 5.21 g. Head of Mercury r., wearing winged petasus. Rev. ROMA Prow r.
- Reference** Sydenham 87  
RBW 102  
Crawford 38/7
- Condition** A portrait of unusually fine style and a magnificent light brown patina. Minor area of weakness on obverse, otherwise good extremely fine
- Provenance** Ars Classica sale VI, 1924, Bement, 45  
Bankhaus H. Aufhauser sale 12, 1996, 304

CHF 500



**Anonymous**



1005

**Description** Cast as, Roma circa 215-212, Æ 44 mm, 107.26 g. Laureate head of bearded Janus on a raised disk. Rev. Prow of galley l. on a raised disk.

**Reference** TV 70  
ICC 100  
RBW 113  
Crawford 41/5a

**Condition** Wonderful untouched light green patina, two unobtrusive metal flaws, otherwise extremely fine  
CHF 1'000

**Anonymous**



1006

**Description** Quadrans, Sardinia, Sicily or Campania after 211, Æ 21 mm, 9.30 g. Head of Hercules r., wearing lion's skin; behind, three pellets. Rev. ROMA Prow r.; below, three pellets.

**Reference** Sydenham 143d  
RBW 209  
Crawford 56/5

**Condition** Wonderful dark brown tone and extremely fine

**Provenance** Tkalec sale 29th February 2008, 357

CHF 400

**Anonymous**



**Description** Triens, South East Italy circa 211-210, Æ 25 mm, 14.23 g. Helmeted head of Minerva r.; above, four pellets. Rev. ROMA Prow r.; before, H and below, four pellets.

**Reference** Sydenham 175b  
RBW 354  
Crawford 85/4

**Condition** Superb light brown tone and extremely fine

**Provenance** Tkalec sale 29th February 2008, 366.

CHF 500

**Gar, Ogul, Ver**



**Description** As, Roma 86, Æ 26 mm, 12.04 g. Laureate head of Janus; above, mark of value. Rev. GAR OGVL VER Prow l.; above, Q.

**Reference** Babelon Gargilia 7, Ogulnia 9 and Vergilia 9  
Sydenham 723  
RBW 1335  
Crawford 350A/3a.

**Condition** In exceptional condition for the issue, possibly the finest specimens known. Wonderful dark green patina and extremely fine

**Provenance** Tkalec sale 29th February 2008, 383.

CHF 2'500

## The Roman Empire

### Octavian as Augustus, 27 BC – 14 AD



1009

1009

**Description** Sestertius, Pergamum circa 25, Æ 31 mm, 24.11 g. AVGVSTVS Bare head r. Rev. C·A in dotted circle within laurel wreath.

**Reference** C 570  
BMC 713  
RIC 50  
CBN 958  
RPC 2233 (Asia)  
Howgego, NC 1982, p. 3, 2.

**Condition** A wonderful untouched enamel-like light green patina. Extremely fine

**Provenance** NAC sale 29, 2005, 433

CHF 4'000

### Octavian as Augustus, 27 BC – 14 AD



1010

**Description** As, Nemausus circa 10-14, Æ 26 mm, 12.48 g. IMP / P - P / DIVI F Heads of Agrippa and Augustus back to back, the former wearing combined rostral crown and laurel wreath, the latter wearing an oak wreath. Rev. COL – NEM Crocodile r., chained to palm-tree with long, vertical fronds; at the top of the tree, wreath with long ties.

**Reference** C 9  
RIC 159  
RPC 525

**Condition** Unusually well struck and complete and with a lovely enamel-like dark green patina. Extremely fine / good extremely fine

CHF 2'000

**Divus Augustus**



1011

**Description** As, Roma circa 22/23-30 (?), Æ 27 mm, 10.82 g. DIVVS AVGVSTVS PATER Radiate head l. Rev. S – C Altar; in exergue, PROVIDENT.

**Reference** C 228  
BMC Tiberius 146  
RIC Tiberius 81  
CBN Tiberius 131

**Condition** A very elegant portrait of exquisite style, the work of a talented engraver. A lovely untouched green patina and extremely fine

**Provenance** SKA Bern sale 4, 1985, 432  
Lanz sale 36, 1986, 202

CHF 2'500

**Divus Augustus**



1012

**Description** Dupondius, Roma circa 37-41, Æ 21 mm, 15.59 g. DIVVS AVGVSTVS Radiate head of Augustus l.; in field, S – C. Rev. CONSENSV SENAT ET EQ ORDIN P Q R Augustus (?), laureate and togate, seated l. on curule chair, holding branch.

**Reference** C 87  
BMC Gaius 88  
RIC Gaius 56  
CBN Gaius 134

**Condition** Lovely green patina and about extremely fine

**Provenance** Santamaria sale 1<sup>st</sup> January 1949, 464.

CHF 750

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



1013



1013

**Description** Sestertius, Roma circa 22-23, Æ 37 mm, 26.26 g. S P Q R / IVLIAE AVGVSTI Carpentum with ornamented sides drawn r. by two mules. Rev. TI CAESAR DIVI AVG F AVGVSTI P M TR POT XXIII around S C.

**Reference** C 6  
BMC Tiberius 76  
RIC Tiberius 51  
CBN Tiberius 55

**Condition** Very rare and in exceptional condition for the issue. Struck on a broad flan and with a finely detailed obverse composition. Reddish-green patina and extremely fine

**Provenance** NAC sale 29, 2005, 459  
NAC sale 64, 2012, 1080  
From the Alberto Campana collection.

CHF 6'000

**In the name of Agrippa**



1014



1014

**Description** As, Roma after 37, Æ 29 mm, 11.14 g. M AGRIPPA L – F COS III Head l., wearing rostral crown. Rev. S – C Neptune, cloaked, standing l. holding small dolphin and trident.

**Reference** C 3  
BMC Tiberius 161  
RIC Gaius 58  
CBN Gaius 78

**Condition** A bold portrait of fine style with a superb light brown tone. Reverse from a worn die, otherwise extremely fine

CHF 1'500

**Time of Tiberius, 14 – 37**



1015



1015

**Description** Tessera circa 14-37, Æ19 mm, 3.97 g. Radiate head of divus Augustus r. Rev. VII within wreath.

**Reference** Buttrely, NC 1973, B6/VII.

**Condition** Rare. A delightful portrait of fine style with a superb dark green patina. Good extremely fine

CHF 1'500

**In the name of Germanicus, father of Gaius**



1016



**Description** Dupondius, Roma 37-41, Æ 29 mm, 17.96 g. GERMANICVS / CAESAR Germanicus, bare-headed and cloaked, standing in ornamented slow quadriga r., holding eagle-tipped sceptre. Rev. SIGNIS – RECEPTIS / DEVICIS – GERMANICVS / S – C Germanicus, bare-headed and cuirassed, standing l., holding eagle-tipped sceptre in l. hand and raising r.

**Reference** C 7  
BMC Gaius 93  
RIC Gaius 57  
CBN Gaius 140

**Condition** In unusually fine condition for the issue. A magnificent brown patina very gently smoothed, otherwise extremely fine

**Provenance** Sotheby, Wilkinson & Hodge sale 27th February 1908, 31  
Glendining's sale 16th November 1950, 999  
Tkalec-Rauch sale 25th April 1989, 252

CHF 1'500

**In the name of Nero Claudius Drusus, brother of Tiberius and father of Claudius**



1017

- Description** Sestertius, Roma 41-42, Æ 38 mm, 30.35 g. NERO CLAVDIVS DRVSVS GERMANICVS IMP Bare head of Nero Claudius Drusus I. Rev. TI CLAVDIVS CAESAR AVG P M TR P IMP – S C Claudius, togate, seated l. on curule chair set on globe, holding laurel branch in outstretched r. hand and a scroll in l.; at his feet, cuirass, helmets, shields and spears.
- Reference** C 8  
BMC Claudius 157  
von Kaenel type 57  
RIC Claudius 93  
CBN Claudius 198.
- Condition** An impressive portrait struck on an exceptionally large flan and with a finely detailed reverse composition. Dark green-brown patina gently smoothed, otherwise extremely fine
- Provenance** Gorny & Mosch sale 151, 2006, 393.

CHF 5'000

## In the name of Agrippina Senior, mother of Gaius



1018



- Description** Sestertius, Roma circa 37-41, Æ 36 mm, 28.82g. AGRIPPINA M F MAT C CAESARIS AVGVSTI Draped bust r., hair falling in long plait at the back. Rev. S P Q R / MAEMORIAE / AGRIPPINAE Carpentum drawn l. by two mules; the cover supported by standing figures at each corner, with ornamented side.
- Reference** C 1  
BMC Gaius 81  
RIC Gaius 55  
CBN Gaius 129  
G. Giaccosa, *Women of the Caesars*, p. 109 and pl. VIII & IX (this coin also illustrated on the front and back cover).
- Condition** Very rare and in exceptional condition for the issue, undoubtedly the finest specimen known of this issue and one of the finest sestertii to have survived. A coin of enchanting beauty with a portrait of great elegance and a reverse composition exceptionally detailed and finely engraved perfectly centred on a large flan and with a wonderful untouched chocolate brown patina. Good extremely fine / almost Fdc
- Provenance** Sotheby's sale 5<sup>th</sup> July 1995, 100  
From the Athos and Dina Moretti collection.

CHF 75'000

**Note** The coin is published in Coin Week (<https://coinweek.com/roman-coin-profile-sestertius-of-agrippina-senior/>)

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.





**In the name of Nero and Drusus caesares, sons of Germanicus**



1019



1019

**Description** Dupondius, Roma 40-41, Æ 28 mm, 17.35 g. NERO ET DRVSVS CAESARES Nero and Drusus riding r., with cloaks flying. Rev. C CAESAR DIVI AVG PRON AVG P M TR P IIII P P around S C.

**Reference** C 2  
BMC Gaius 70  
RIC Gaius 49  
CBN Gaius 120

**Condition** A finely detailed obverse die and a superb light brown tone. Minor area of porosity on obverse, otherwise about extremely fine

CHF 1'000

**Gaius augustus, 37 – 41**



1020



1020

**Description** Sestertius, Roma 37-38, Æ 36 mm, 28.54 g. C·CAESAR·AVG·GERMANICVS P·M·TR·POT Pietas, veiled and draped, seated l., holding patera and resting l. arm on small facing figure; in exergue, PIETAS. Rev. DIVO – AVG / S – C Gaius, veiled and togate, sacrificing over garlanded altar; in the background hexastyle temple.

**Reference** C 9  
BMC 41  
RIC 36  
CBN 51

**Condition** Struck on a very large flan and with a lovely green patina very gently smoothed on obverse, otherwise extremely fine

**Provenance** Tkalec sale 22 April 2007, 193

CHF 5'000

**Gaius augustus, 37 – 41**



**Description** As, Roma 37-38, Æ 29 mm, 13.47 g. C CAESAR AVG GERMANICVS PON M TR POT Bare head l. Rev. VESTA / S – C Vesta, diademed and veiled, seated l. on ornamental throne, holding patera and long transverse sceptre.

**Reference**  
C 27  
BMC 46  
RIC 38  
CBN 54

**Condition** A wonderful untouched enamel-like green patina. Good extremely fine

CHF 3'000

**Gaius augustus, 37 – 41**



**Description** As, Roma 37-38, Æ 30 mm, 11.24 g. C CAESAR AVG GERMANICVS PON M TR POT Bare head l. Rev. VESTA / S – C Vesta, diademed and veiled, seated l. on ornamental throne, holding patera and long transverse sceptre.

**Reference**  
C 27  
BMC 47  
RIC 38  
CBN 55

**Condition** A bold portrait and a finely engraved reverse die. Lovely brown-reddish tone and extremely fine

CHF 2'000

**Gaius augustus, 37 – 41**



<b>Description</b>	Sestertius, Roma 40-41, Æ 34 mm, 29.98 g. C CAESAR DIVI AVG PRON AVG P M TR P IIII P P Laureate head l. Rev. S P Q R / P P / OB CIVES / SERVATOS within wreath.
<b>Reference</b>	C 26 BMC p. 157, note * RIC 53 CBN 116
<b>Condition</b>	Rare. A magnificent portrait perfectly centred on a broad flan and a wonderful emerald-green patina. Extremely fine
<b>Provenance</b>	NAC sale 40, 2007, 658 NAC sale 54, 2010, 333 NAC sale 64, 2012, 1106

CHF 7'500

**Note** This impressive sestertius reflects the general importance that Caligula's coinage placed on his descent and on the imitation of Augustan themes as a means of advertising his legitimacy as emperor. The legend surrounding his magnificent portrait here makes a point of naming him as *pro nepos* (great grandson) of the Divus Augustus while the reverse depicting the *corona civica* casts Caligula's reign as following in the footsteps of Augustus. Under the Roman Republic, the oak wreath that made up the *corona civica* was traditionally awarded to a soldier who saved the life of a fellow citizen in battle. However, when Octavian assumed the title of Augustus and became the first Roman emperor in 27 BC, the Senate granted him this honour on the grounds that his rule had saved the people of Rome and of the entire empire from the cycle of civil war. When Tiberius died, probably with Caligula's help, the latter was recognized as the rightful heir to the imperial purple in AD 37. On the occasion of his accession, the Senate also presented Caligula with the *corona civica* for saving his fellow citizens. On the one hand, his assumption of power had prevented the return of civil war since Tiberius had died without a natural heir, but on the other, his replacement of Tiberius as emperor had saved Rome, and especially the senatorial class, from the treason trials and executions that had characterised the later years of Tiberius' reign. It is more than a little ironic that this wonderful piece was struck at the end of Caligula's reign, by which time his desire for unfettered rule placed him at odds with the Senate. The increasing acrimony in the relationship between emperor and Senate led Caligula to take every opportunity to denigrate the senatorial class, and even went so far as to propose a consulship with his favourite race horse. By 39, he had revived the Tiberian treason trials and was an imminent threat to the lives and livelihoods of many of the men who had hailed him as a saviour only two years before. The increasingly severe conflict with the senate was only brought to an end by Caligula's assassination in early 41. After his uncle Claudius was put forward by the Praetorian Guard as a replacement for Caligula, he too assumed the *corona civica*. Through its long and storied history Rome was frequently in need of saving from its saviours.

**Claudius augustus, 41 – 54**



1024



**Description** Quadrans, Roma circa 41, Æ 18 mm, 3.62 g. TI CLAVDIVS CAESAR AVG around modius. Rev. PON M TR P IMP COS DES IT around S C.

**Reference**  
C 70  
BMC 179  
RIC 84  
CBN 185

**Condition** Wonderful reddish tone. Virtually as struck and almost Fdc

CHF 500

**Claudius augustus, 41 – 54**



1025



1025

**Description** Sestertius, Roma circa 41-50 and later, Æ 34 mm, 28.98 g. TI CLAVDIVS CAESAR AVG P M TR P IMP Laureate head r. Rev. EX S C / OB / CIVES / SERVATOS within wreath.

**Reference**  
C 39  
BMC 115  
RIC 96  
CBN 152

**Condition** An unusual portrait of fine style and a pleasant dark tone. Extremely fine / good extremely fine

**Provenance** NFA sale 18, 1987, 436  
Tkalec-Rauch sale 15 November 1987, 260

CHF 4'000

Claudius augustus, 41 – 54



1026



**Description** Sestertius, Roma 50-54, Æ 35 mm, 30.00 g. Sestertius 50-54, Æ 35 mm, 30.00 g. TI CLAVDIVS CAESAR AVG P M TR P IMP P P Laureate head r. Rev. SPES – AVGVSTA Spes advancing l., holding flower and raising skirt; in exergue, S C.

**Reference** C 85  
BMC 192  
RIC 115  
CBN 217

**Condition** In an exceptional state of preservation. A portrait of Claudius of enchanting beauty, the work of a very talented engraver, struck on a very large flan. A finely engraved reverse die and a wonderful untouched brown-green patina. Good extremely fine

**Provenance** Waddell sale 2, 1987, 480  
Leu sale 52, 1991, 167  
NAC sale 51, 2009, 186  
From the William James Conte collection

CHF 25'000

**Note** The fact that Claudius chooses Spes, the goddess of hope, to occupy such a prominent place on his coinage, makes it clear that she was present in his thoughts. Carson suggests the type was introduced in the accession year of 41 because his own birthday, August 1<sup>st</sup>, was the day of the vota to Spes, and in that accession year, Claudius invoked her assistance on behalf of his new-born son, Britannicus. Spes was also the goddess of the future, which gave her a prominent role in certain kinds of occasions, especially weddings and births, the latter of which made her valuable to children. With all of this in mind, his choice of Spes was especially appropriate during the event-filled year of 41. Carson notes that the Spes type afterward became a standard dynastic type for imperial heirs. In this case the reverse inscription, SPES AVGVSTA, takes on a more complete dimension by suggesting hope for the empire through the imperial family. Kent notes that by the time the later Spes sestertii were minted by Claudius, the “hope” of the Imperial succession had been transferred from Britannicus to his adopted son, Nero. The existence of numerous temples and altars to Spes in the capital, and the fine renderings of the goddess on Claudius’ sestertii suggest they are based upon a statuary prototype – perhaps one of great antiquity, considering its archaizing qualities.

Claudius augustus, 41 – 54



1027

- Description** Dupondius, Roma circa 50-54, Æ 30 mm, 18.21 g. TI CLAVDIVS CAESAR AVG P M TR P IMP P P Bare head l. Rev. CERES – AVGVSTA Ceres, veiled and draped, seated l. holding ear of corns and long torch; in exergue, S C.
- Reference** C 1  
BMC 197  
RIC 110  
CBN 222
- Condition** A bold portrait of great elegance struck on a full flan and with an untouched olive-green patina. Good extremely fine
- Provenance** NAC sale 40, 2007, 661  
NAC sale 84, 2015, 920

CHF 20'000

- Note** The reverse of this dupondius features Ceres, the Roman goddess of agriculture and grain. She had long been a deity of great concern to the growing numbers of the urban poor in Rome since the late Republican period. Since mobs of hungry citizens posed a real threat to the stability of the imperial capital, periodic attempts were made to ensure access to grain for the most vulnerable. To this end, Augustus expanded the grain dole known as the *annona* to feed about 200,000 citizens in a city with an estimated population of 450,000 people, but this did little to curb prices for those who did meet the poverty requirements of the *annona*. Public outcry over the skyrocketing prices of grain in the early Julio-Claudian period led to the introduction of emergency measures, such as rationing and expulsion of parts of the non-citizen populace under Augustus and the setting of maximum prices and subsidies to grain dealers under Tiberius. When the same problems caused such severe disturbances under Claudius that the emperor was pelted with crusts of bread while walking through the Forum, he determined that a long-term solution was needed for the supply of grain to Rome at reasonable cost. Since grain prices in the Eternal City invariably increased in times of scarcity, particularly in the winter months, Claudius arranged for subventions to grain merchants in order to guarantee regular shipments of grain to Rome during the winter as well as in the traditional summer sailing season. In this way he ensured that grain was always in good supply and therefore less subject to price gouging. The emperor supported this measure by constructing a large new harbour facility at Portus near Rome's traditional port at Ostia. Portus served the expanded grain fleet necessitated by the new policy of year-round shipping and also protected the fleet while in the harbour. Ostia was notorious for its lack of protection from storms. By placing Ceres on the reverse of this coin, Claudius was advertising that he had received the message of the bread crusts and was taking action. In future, citizens could expect the bounty of the goddess to be more consistently available to them and at acceptable prices.

**Claudius augustus, 41 – 54**



1028

**Description** As, Roma 50-54, Æ 28 mm 12.45.g. TI CLAVDIVS CAESAR AVG P M TR P IMP P P Bare head l. Rev. S – C Minerva, helmeted, standing r., holding shield and hurling javelin.

**Reference** C 84  
BMC 206  
RIC 116  
CBN 233

**Condition** Lovely dark patina and extremely fine / good extremely fine

**Provenance** NAC sale 8, 1995, 767  
CNG sale 38, 1996, 892

CHF 2'000

**Nero augustus, 54 – 68**



1029

**Description** Dupondius, Roma circa 63, Æ 29 mm, 13.80 g. NERO CLAVDIVS CAESAR AVG GER M TR P IMP P P Radiate head r. Rev. VICTORIA – AVGVSTI S C Victory advancing l., holding wreath and palm; in exergue, II.

**Reference** C 349  
BMC 220  
RIC 201  
CBN –

**Condition** In exceptional state of preservation. A superb portrait struck in very high relief on a very large flan retaining its original lustre exactly as it would have appeared in Rome in the first century AD. Virtually as struck and almost Fdc

**Provenance** Bertolami sale 24, 2016, 631

CHF 7'500



**Nero augustus, 54 – 68**



1030



**Description** Dupondius, Lugdunum circa 64, Æ 29 mm, 14.94 g. NERO CLAVD CAESAR AVG GER P M TR P IMP P P Radiate head r., small globe at point of neck. Rev. VICTORIA – AVGVSTI S C Victory advancing l., holding wreath and palm; in exergue, II.

**Reference** C 347  
BMC 350 note  
RIC 377  
CBN –

**Condition** A lovely portrait and a pleasant brown tone. Extremely fine

CHF 1'500

**Nero augustus, 54 – 68**



1031



**Description** Sestertius, Roma circa 64-67, Æ 34 mm, 28.89 g. NERO CLAVDIVS CAESAR AVG GER P M TR P IMP P P Laureate bust r., wearing aegis. Rev. ANNONA AVGVSTI CERES S C Annona standing r., holding cornucopia, facing Ceres seated l., holding grain ears and torch; between them, modius on garlanded altar, ship's stern in background.

**Reference** C 6  
BMC 130  
RIC 139  
CBN –

**Condition** Lovely brown tone and about extremely fine

**Provenance** M&M sale 79, 1994, 470

CHF 2'500

Nero augustus, 54 – 68



1032

**Description** Sestertertius, Roma circa 64-67, Æ 35 mm, 29.60 g. NERO CLAVD CAESAR AVG GER M P M TR P IMP P P Laureate bust r., wearing aegis. Rev. ADLOCVT COH S C Nero standing left on dais with praetorian prefect, addressing three soldiers, two of whom hold standards; tristyle domed building behind.

**Reference** C 1 var. (GER)  
BMC pg. 219 note  
RIC 132  
CBN –

**Condition** Very rare and in exceptional condition for the issue, undoubtedly among the finest specimens known of this important and interesting issue. A bold portrait struck in high relief and a wonderful chocolate brown patina. Extremely fine

**Provenance** Dorotheum sale 13<sup>th</sup> June 1955, Apostolo Zeno, 225

CHF 25'000

**Note** The scene on the reverse of this sharply struck sestertertius of Nero depicts the emperor saluting three Praetorian guardsmen while attended by the prefect himself. In the background can be seen what is presumably the brick walls of the praetorian camp, the Castra Praetoria, located just beyond Rome's religious boundary line (pomerium) to the east of the Quirinal and Viminal Hills. The type reuses a scene found on sestertii of Caligula that were used by that emperor to pay a promised donative to his guardsmen, which indicates a similar purpose for its use under Nero. Even if this is not the case, though, the majestic nature of the type could do nothing but serve to endear the emperor to his troops. The execution here is exceptional, with every detail distinct from the emperor's youthful portrait to the straps and laces on the guardsmen's sandals. Nero, of course, was careful to cultivate good relations with the Praetorian Guard as he owed his power principally to two of his prefects, Burrus and then Tigellinus. Additionally, the praetorians had already elevated one emperor to the throne, and perhaps Nero realised that they could just as easily remove an emperor, as indeed they were to prove on future occasions.

Nero augustus, 54 – 68



1033



1033

**Description** Sestertius, Roma circa 65, Æ 39 mm, 27.44 g. NERO CLAVDIVS CAESAR AVG GER P M TR P IMP P P Laureate head l. Rev. PACE P R TERRA MARIQ PARTA IANVM CLVSIT Temple of Janus, door r.; in field, S – C.

**Reference** C 154  
BMC –  
RIC 267  
CBN–

**Condition** An unusual portrait struck on an exceptionally large flan. A flan crack at one o'clock on obverse, otherwise extremely fine

CHF 5'000

Nero augustus, 54 – 68



1034



1034

**Description** Sestertius, Roma circa 65, Æ 34 mm, 26.66 g. NERO CLAVDIVS CAESAR AVG GER P M TR P IMP P P Laureate bust r., wearing aegis. Rev. S – C Roma seated l. on spoil of arms, holding Victory and parazonium; in exergue, ROMA.

**Reference** C 264 var.  
BMC 180 var.  
RIC 275 var.  
CBN 264 var.

**Condition** A bold portrait struck in very high relief and with a wonderful, untouched light green patina. About extremely fine

**Provenance** NAC sale 59, 2011, 923

CHF 3'000

Nero augustus, 54 – 68



1035

**Description** Sestertius, Lugdunum circa 65, Æ 37 mm, 29.69 g. NERO CLAVD CAESAR AVG GER PM TR P IMP P P Laureate head l.; with globe at point of bust. Rev. DECVRSIO Nero on horseback r., holding spear; behind him, mounted soldier prancing r., with vexillum over r. shoulder. In field, S — C.

**Reference** C 84  
BMC 312 var. (laureate r.)  
RIC 437  
CBN 82

**Condition** A spectacular and very realistic portrait of Nero struck on an exceptionally large and with a very finely detailed reverse die. A wonderful untouched brown tone, unobtrusive die shift on reverse, otherwise good extremely fine

**Provenance** Leu sale 25, 1980, 253

CHF 15'000

**Note** The reverse of this sestertius features Nero charging on horseback with a couched cavalry spear riding alongside a horseman carrying a vexillum. While the military character of the scene is obvious, the succinct legend DECVRSIO identifies the specific event. This is not a representation of the emperor charging into the thick of battle with the enemy, but rather of a military exercise practised by the Roman army since the days of the Republic. Originally, the *decursio* was a periodic exercise used to train soldiers for long marches and often ended with a mock battle between divisions. Although such exercises were held on a much more frequent basis under the Empire, by this time they also took on an honorific character. Special *decursiones* were held as a mark of military honour at the funerals of successful generals and of emperors. These usually involved the marching of the army three times around the funeral pyre of the deceased honorand followed by a mock battle. Despite the established Roman tradition of the *decursio*, Nero's DECVRSIO sestertii, which were struck at Rome and Lugdunum between 63 and 67, have often been associated with the populist and theatrical character of his reign. Some commentators have tried to link them to the emperor's institution of the Neronian Games or with a performance of the Trojan Games at the funeral of his daughter Claudia in 63, although neither of these actually fit the definition of a *decursio*. Somewhat more plausible is the explanation that the DECVRSIO types represent a real or invented military exercise involving the Praetorian Guard as a means of propagandising Nero's good relationship with them. Perhaps coins such as this were even distributed as donatives on occasions of actual exercises undertaken by the Praetorians as a means of expressing imperial gratitude for their continued loyalty. After all, as history shows, it could be very unhealthy for emperors to get on the bad side of the Praetorian Guard.

Nero augustus, 54 – 68



1036

**Description** As, Roma circa 65, Æ 26 mm, 9.81 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.

**Reference**  
C 171  
BMC 227  
RIC 306  
CBN 401

**Condition** A lovely enamel-like dark green patina and extremely fine

**Provenance**  
NFA sale 12, 1983, 196  
NAC sale 59, 2011, 925  
Triton sale XIX, 2016, 498

CHF 1'500

Nero augustus, 54 – 68



1037

**Description** As, Lugdunum circa 65, Æ 29 mm, 10.44 g. NERO CLAVD CAESAR AVG GER P M TR P IMP P P Bare head r., with globe at point of bust. Rev. S - C Victory flying l., holding shield inscribed S P Q R with both hands.

**Reference**  
C 292  
BMC 378  
RIC 477  
CBN 116

**Condition** Wonderful enamel-like green patina and extremely fine

CHF 1'500

Nero augustus, 54 – 68



1038

**Description** Sestertius, Lugdunum circa 66, Æ 37 mm, 24.94 g. IMP NERO CAESAR AVG PONT MAX TR POT P P Laureate head l., with globe at point of bust. Rev. S – C Triumphal arch, adorned with wreath across front; above, the emperor in facing quadriga flanked by figure of Victory, on r., and Pax, on l. On the sides of the platform, two small figures of soldiers; on l. side of arch, statue of Mars holding spear and round shield.

**Reference** C 309  
BMC 333  
RIC 500  
CBN 139

**Condition** A bold portrait struck in high relief on a very large flan with a superb dark green patina gently smoothed on reverse, otherwise extremely fine

**Provenance** Lanz sale 112, 2002, 348  
NAC sale 52, 2009, 353  
NAC sale 59, 2011, 928  
From the Paulo Leitão collection

CHF 6'000

**Note** Like many Roman monuments, the appearance of the Arcus Neronis is known only from its illustrations on coinage. Details about the date and the location of the arch, which probably did not long survive Nero's downfall, are sketchy. However, coins provide an excellent and detailed understanding of its form, while offering some notable variety in the reliefs, decorative elements and statues that adorned it. It is generally believed that the arch was erected for victories over the Parthians by the general Corbulo, and that it was built on the Capitoline Hill sometime between 58 and 62. Its precise location has not been determined from ancient sources or from the archaeological record, though it may have been near the Temple of Vejovis or the Temple of Jupiter Capitolinus. This sestertius was issued during one of the rare moments of 'universal peace' in the Empire. Suetonius (Nero 15) describes the visit to Rome of Tiridates, Nero's candidate for the throne of Armenia, following Corbulo's victories over the Parthians. Tiridates made a ceremonial supplication to Nero and was crowned king of his homeland, after which "the people then hailed Nero as Imperator and, after dedicating a laurel-wreath in the Capital, he closed the double doors of the Temple of Janus, as a sign that all war was at an end."

Nero augustus, 54 – 68



1039

**Description** As, Lugdunum circa 66, Æ 29 mm, 10.79 g. IMP NERO CAESAR AVG P MAX TR P P P Bare head r., with globe at point of bust. Rev. GENIO AVGSTI / S – C Genius standing facing, head l., nude but for cloak, holding patera over altar with his r. hand and cornucopiae in his l.

**Reference**  
C 103  
BMC 370  
RIC 533  
CBN 151

**Condition** Lovely light green patina and about extremely fine

CHF 750

Nero augustus, 54 – 68



1040

**Description** Dupondius, Lugdunum circa 66, Æ 2 mm, 12.22 g. IMP NERO CAESAR AVG P MAX TR P P P Laureate head r. with globe at point of bust. Rev. SECVRITAS - AVGSTI / S C Securitas seated r.

**Reference**  
C 324  
BMC 344  
RIC 596  
CBN 191

**Condition** A bold portrait and a wonderful dark green patina. Good extremely fine

**Provenance** NAC sale 9, 1996, 827

CHF 3'500

**Nero augustus, 54 – 68**



1041

**Description** Dupondius, Lugdunum circa 67, Æ 29 mm, 13.33 g. IMP NERO CAESAR AVG P MAX TR P P P Laureate head l., with globe at point of bust. Rev. SECVRITAS – AVGVSTI S – C Securitas seated l., resting head against throne and holding short sceptre .

**Reference**  
C 325  
BMC 347  
RIC 597  
CBN 196

**Condition** A wonderful reddish-brown patina and good extremely fine

**Provenance** NAC sale K, 2000, 1633  
NAC sale 25, 2003, 393

CHF 3'500

**Galba, 68 – 69**



1042

1042

**Description** As, Roma circa 68, Æ 29 mm., 10.22 g. IMP SER SVLP GALBA - CAES AVG TR P Laureate head r. Rev. *Aquila* on thunderbolt between two standards; below S – C.

**Reference**  
C 277  
BMC 152  
RIC 329  
CBN 157

**Condition** A wonderful realistic portrait struck on a very large flan. Lovely green patina and about extremely fine

CHF 2'500



Galba, 68 – 69



1043

**Description** Sestertius, Roma June-August 68, Æ 36 mm, 25.85 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.

**Reference** C 169  
BMC 89  
RIC 241  
CBN 112

**Condition** A portrait of fine style and an enchanting enamel-like light blue green patina with some unobtrusive breaks on the edge. Minor marks on obverse, otherwise extremely fine

**Provenance** Sotheby, Wilkinson & Hodge sale 15th March 1897, Montagu, 600  
Ars Classica sale XVIII, 1938, de Sartiges, 118,  
M&M sale 43, 1970, 316  
Leu sale 25, 1980, 262

CHF 10'000

**Note** The quality of portraits on Galba's sestertii has mesmerised antiquarians ever since the dawn of the Renaissance, when they began to be unearthed in the excavations in Rome and elsewhere. After having endured more than a millennium of thin, low-relief coinage with utilitarian designs, these ancient masterpieces were nothing less than a spark for the cultural awakening in Europe. From the 15th Century onward the study and acquisition of coins was considered almost a standard requirement for gentlemen, and Enea Vico (1523-1567), author of five works on the subject, suggested that the study of coins could, over time, improve or reform a person's character. Leonardo da Vinci even referenced coins to find images of ancient triumphal arches when he created his designs for the equestrian monuments of Francesco Sforza and Gian Giacomo Trivulzio. Even so, the fine artistry of this portrait shines within a field of excellence. Galba's advanced age and grim determination are transmitted in a way that allows the viewer to recall the stern personality of this emperor as memorably described by Suetonius. The realism of the portrait offers a marked contrast to Roma on the reverse, which is comprised of soft, youthful and delicate contours.

Vitellius, April –December 69



**Description** Sestertius, Roma late April-December 69, Æ 35 mm, 29.07 g. A VITELLIVS GERMANICVS IMP AVG P M TR P Laureate and draped bust r. Rev. PAX AVGVSTI / S – C Pax standing l., holding branch in r. hand and cornucopiae in l.

**Reference** C 67  
BMC p. 377, †  
RIC 118  
CBN 93

**Condition** Rare and in exceptional condition for the issue. A portrait of excellent style struck in high relief on a very large flan and with a lovely dark brown patina. Extremely fine

**Provenance** Leu sale 71, 1997, 330

CHF 25'000

**Note** Offended by accusations that they had not adequately supported Galba during the revolt of Vindex, on 1 January AD 69, the German legions refused to swear the oath of loyalty and instead proclaimed their commander, Aulus Vitellius as rival emperor on the next day, thereby igniting the nightmare Year of the Four Emperors. As it turned out, Vitellius was only an enemy of Galba for a few days as the latter's unwise policies in Rome resulted in his murder on 15 January. Galba was replaced by his killer, M. Salvius Otho, who used the Praetorian Guard to provide his military power. Realising that his forces were unlikely to do well against the hardened German legions, Otho attempted to negotiate a marriage alliance with Vitellius, but to no avail. Vitellius had already sent half of his legions south to take possession of Rome. Otho initially won several small victories against the Vitellian forces, but suffered a terrible defeat at Bedriacum (14 April AD 69), after which he gave up hope and committed suicide. Rome now belonged to Vitellius. Unfortunately, the new Emperor is said to have abused his new power, draining the imperial coffers with constant banqueting and triumphal processions. Then, when the money was gone, he reportedly took to improving the imperial finances by arranging the untimely deaths of rich flatterers who had named him as their heirs. Vitellius' financial mismanagement took on an extremely dangerous dimension only a few months into his reign. On 1 July, Vespasian, the commander responsible for prosecuting the Jewish War (AD 66-73), was proclaimed a rival emperor in Alexandria. This was bad enough, but the situation became far worse when it was discovered that M. Antonius Primus, the commander of the Danubian legions, had also declared for Vespasian and was marching on Rome. Although he had little money to raise additional forces or buy off those of his enemies, Vitellius sent his army to face Primus. In an ironic twist of fate, they met near Bedriacum on 24 October AD 69, but this time, the Vitellians were defeated. Vitellius was doomed. He knew it even before the battle thanks to the numerous astrologers who predicted his overthrow, but instead of listening to their warnings he had ordered their expulsion from Rome and in a few cases even executions. Now it was too late. Vitellius offered to abdicate in return for his life and Primus reportedly accepted, but he was prevented from making good on his promise to lay down his insignia of power by the Praetorian Guard. Primus and the forces loyal to Vespasian breached the walls of Rome in December AD 69 and although Vitellius attempted to hide, he was captured and executed at the Gemonian Steps. His body was cast into the Tiber and his head paraded through the city. This extremely rare and exceptionally preserved sestertius was probably struck early in Vitellius' reign in Rome as the reverse type advertises the "Peace of the Emperor." The only thing close to real peace under Vitellius occurred between the death of Otho in April and the proclamation of Vespasian as a new rival at the beginning of July. The coin type advertises the end of the civil wars of AD 69 and the return of peace at the hand of Vitellius. In truth the end had not yet come, but only a brief respite from the fighting. The obverse features a spectacular portrait of Vitellius surrounded by a Latin legend that is notable for its use of the name Germanicus in the same way that the Julio-Claudians had used Caesar. Germanicus had been a cognomen used by the Claudian gens, most recently by the emperors Claudius and Nero and its resurrection as a title on the coinage of Vitellius served to connect him to the memory of Nero—who was still popular among the lower classes—and perhaps also referred to the military power at his disposal in the form of the German legions.

Vitellius, April –December 69



1045

**Description** Dupondius, Roma 69, Æ 27 mm, 14.17 g. A VITELLIVS GERM IMP AVG P M TR P Laureate head r. Rev. PAX AVGVSTI Emperor, togate, standing l., clasping hand with Roma standing r., in military attire, holding spear and shield. In exergue, S C.

**Reference** C 68 var. (GERMAN)  
Mazzini d.68 (this coin)  
BMC 67 var. (GERMAN)  
RIC 172 (As)  
CBN –

**Condition** Very rare and in exceptional condition for the issue, possibly the finest specimen in private hands. A lovely portrait struck on a very large flan and an interesting reverse type. Dark brown tone and about extremely fine

**Provenance** Sternberg sale XII, 1982, 561  
Tkalec sale 28th February 2008, 453  
From the Mazzini collection.

CHF 6'000

Vespasian augustus, 69 – 79



1046

1046

**Description** Sestertius, Roma 71, Æ 33 mm, 25.36 g. IMP CAES VESPASIAN AVG P M TR P P P COS III Laureate head r. Rev. ROMA S – C Roma, helmeted and in military attire, standing l., holding Victory on globe and spear.

**Reference** C 419  
BMC 560  
RIC 190  
CBN 525

**Condition** A bold portrait of fine style and a lovely light brown patina. Minor area of weakness on reverse, otherwise about extremely fine

CHF 3'500

Vespasian augustus, 69 – 79



1047

**Description** Sestertius, Roma 71,  $\text{Æ}$  33 mm, 26.55 g. IMP CAES VESPASIAN AVG P M TR P P COS III Laureate head r. Rev. IVDAEA – CAPTA Jewess seated r. on cuirass under palm tree in attitude of mourning; behind palm, Jew standing r., hands tied behind his back; in l. field, shields. In exergue, S C.

**Reference** C 232  
BMC 532  
RIC 159  
CBN 489  
Hendin 773

**Condition** Rare and in exceptional condition for the issue. A superb portrait struck in high relief and a finely detailed reverse type. Wonderful green patina, minor area of weakness on reverse, otherwise good extremely fine

CHF 25'000

**Note** Vespasian's greatest military triumph was the war he and his son Titus waged in Judaea at the end of Nero's reign. The campaign was so difficult that the Flavians celebrated its conclusion with triumphal processions, games, a triumphal arch and an uncommonly extensive series of coins. This sestertius is one of the most remarkable examples to have survived, with even the smallest details perfectly preserved. Most impressive is the miniature portrait of Vespasian on the reverse, the engraving of which would have tested the skills of even the most gifted artist. With dual sympathies the chronicler Josephus wrote an in-depth narrative of the Roman campaign in Judaea. We are told of great suffering by both Jews and Romans, though in the final analysis the Jews bore the lion's share of the consequences. The Roman dead numbered in the tens of thousands, and Josephus counts the number of Jewish dead in the millions, with most having succumbed to famine or pestilence. Josephus describes what the Romans encountered when they breached the walls of Jerusalem and began to search the subterranean portion of the city: "So horrible was the stench from the bodies which met the intruders, that many instantly withdrew, but others penetrated further through avarice, trampling over heaps of corpses; for many precious objects were found in these passages" In the aftermath, Josephus reports that the Romans "selected the tallest and most handsome of the youth and reserved each of them for the triumph; of the rest, those over seventeen years of age he sent in chains to the mines in Egypt, while multitudes were presented to Titus in the various provinces, to be destroyed in the theatres by the sword or by wild beasts; those under seventeen were sold."

**Titus caesar, 69 – 79**



1048



1048

**Description** Sestertius, Roma circa 72-73, Æ 32 mm, 26.00 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.

**Reference** C 201  
BMC Vespasian p. 146  
RIC Vespasian 500  
CBN Vespasian 645

**Condition** A very attractive portrait, work of a skilled master engraver, struck in high relief. Lovely light brown tone and extremely fine

**Provenance** Rauch sale 102, 2016, 54

CHF 6'000

**Titus caesar, 69 – 79**



1049



1049

**Description** Sestertius, Roma circa 72-73, Æ 35 mm, 27.31 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.

**Reference** C 201.  
BMC Vespasian p. 146  
RIC Vespasian 500  
CBN Vespasian 645

**Condition** A spectacular portrait of fine style struck in high relief on a very large flan. A very attractive dark patina somewhat smoothed on reverse field, otherwise good extremely fine / extremely fine

**Provenance** CNG Mail Bid sale 60, 2002, 1594.

CHF 5'000

**Domitian caesar, 69 – 81**



1050

- Description** Bronze, Tavium (Galatia) circa 69-81, Æ 22 mm, 7.62 g. ΑΥΤΟ ΔΟΜΙΤΙΑ ΚΑΙΣΑΡ ΣΕ ΥΙΟΣ  
Laureate head r. Rev. ΣΕΒΑΣΤΗΝΩΝ ΤΡΟΚΜΩΝ Nike standing l., on globe, holding wreath and palm.
- Reference** RPC 1626  
SNG Fitzwilliam 5399
- Condition** Rare. Wonderful dark brown tone and extremely fine / good extremely fine
- Provenance** Sternberg sale XXIV, 1990, 253

CHF 500

**Domitian augustus, 81– 96**



1051

- Description** As, Roma 85, Æ 29 mm, 12.99 g. IMP CAES DOMIT AVG GERM COS XI CENS POT P P  
Laureate head r., with aegis. Rev. IOVI CONSERVAT Jupiter standing l., holding sceptre and thunderbolt; in field, S – C.
- Reference** C 303  
BMC 354  
RIC 381  
CBN 372
- Condition** A lovely portrait of fine style struck in high relief on a very large flan. Minor edge nick at seven o'clock on obverse. Wonderful enamel-like green patina and good extremely fine
- Provenance** Ars Classica sale XVIII, 1930, de Sartiges, 162  
Leu sale 25, 1980, 281

CHF 6'000

**Domitian augustus, 81– 96**



1052



1052

**Description** Sestertius, Roma 90-91, Æ 35 mm, 26.43 g. IMP CAES DOMIT AVG GERM – COS XV CENS PERP P P Laureate head r. Rev. IOVI – VICTORI Jupiter seated l. on throne, holding Victory and sceptre; in exergue, S C.

**Reference** C 314  
BMC 439  
RIC 702  
CBN 476

**Condition** A superb portrait of fine style and a wonderful enamel-like dark green patina. An unobtrusive metal flaw on reverse field at seven o'clock on reverse, otherwise extremely fine

**Provenance** Leu sale 83, 2002, 752

CHF 6'000

**Domitian augustus, 81– 96**



1053



**Description** Sestertius, Roma 92-94, Æ 37 mm, 25.20 g. IMP CAES DOMIT AVG GERM – COS XVI CENS PERP P P Laureate head r. Rev. IOVI – VICTORI Jupiter seated l. on throne, holding Victory and sceptre; in exergue, S C.

**Reference** C 514  
BMC 465  
RIC 751  
CBN 491

**Condition** A bold portrait struck in high relief on a very large flan and a magnificent enamel-like dark green patina. Good extremely fine

**Provenance** Tkalec sale 24 October 2003, 250

CHF 10'000

Trajan augustus, 98 – 117



1054

**Description** As, Roma 99-100, Æ 28 mm, 11.01 g. IMP CAES NERVA TRAIAN AVG GERM P M Laureate bust r., with aegis. Rev. TR POT C OS III P P S C Victory flying l., holding shield.

**Reference** C 628 var. (laureate only)  
BMC 740 var. (laureate only)  
RIC 417 var. (laureate only)  
CBN 106  
Woytek 82c.

**Condition** Wonderful untouched green patina and good extremely fine / extremely fine

CHF 750

Trajan augustus, 98 – 117



1055

**Description** Dupondius, Roma circa 101-102, Æ 28 mm, 13.34 g IMP CAES NERVA TRAIAN AVG GERM P M Radiate bust r., with drapery on l. shoulder. Rev. TR POT COS IIII P P Abundantia seated l. on chair formed of two cornucopiae, holding sceptre; in exergue, S C.

**Reference** C 639 var. (without drapery)  
BMC 749  
RIC 429 var. (without drapery)  
CBN 148 var. (without drapery)  
Woytek 96b (this coin).

**Condition** Wonderful enamel-like dark green patina and good extremely fine

**Provenance** Lanz sale 114, 2003, 350

CHF 2'000



Trajan augustus, 98 – 117



1056

**Description** Sestertius, Roma circa 107-108, Æ 33 mm, 25.27 g. IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS V P P Laureate head r., drapery on l. shoulder. Rev. S P Q R OP[TIMO PRI]NCIPI Octastyle temple with portico on either side; at centre, architrave adorned with figure of Jupiter and other figures; on roof, figure holding spear between two Victories. In exergue, S C.

**Reference** C 529 var. (without drapery)  
 BMC 863  
 RIC 577 var. (without drapery)  
 CBN 313  
 Woytek 305bC3 (this coin)

**Condition** Rare and in exceptional condition for the issue. A superb portrait of unusually fine style and an interesting reverse type. Wonderful green patina and extremely fine

**Provenance** Santamaria sale 26<sup>th</sup> June 1950, Magnaguti part III, 80  
 Leu sale 50, 1990, 300

CHF 10'000

**Note** In addition to his stable government and military conquests that saw the expansion of the empire to its greatest extent, the emperor Trajan is also known for implementing beneficial social welfare policies and an extensive public building program that transformed much of Rome. The reverse of this fine middle aes issue shows the temple complex of Jupiter Victor, the 'giver of Victory', located in Regio X on the Palatine. According to Livy, the temple of Jupiter Victor had an ancient history, having been vowed by Q. Fabius Maximus Rullianus in 295 B.C. during the battle of Sentinum against the Samnites (Livy X.29.14, 18). It apparently was constructed quickly, being dedicated probably in either 294 or 293 B.C. on the Ides of April (April 13), as Livy makes the additional statement that at the battle of Aquilonia in 293 B.C. L. Papirius had vowed a cup of new wine to Jupiter Victor (Livy X.42.7). At some point the temple seems to have been either damaged or destroyed, probably during the great fire that ravaged Rome in A.D. 80, as it was restored under the emperor Domitian, who laid an artificial foundation for it and probably greatly expanded the original structure, which he commemorated on his coinage. The reason for Trajan's use of the type on his coins is not certain; it does not appear that he either restored the temple or added to its construction, so we should perhaps see its use a part of his decennialian series that was selected merely to represent his recent military prowess over. After all, he had just successfully finally subdued the Dacians, incorporating the former kingdom as a province to the empire. The temple was a large and imposing building in the Corinthian style with an octastyle façade. As seen on this coin, it featured colonnades at the sides, frontal steps, and within resided a great statue of Jupiter Victor. Sestertii of the same type show the addition of an altar before the steps and statues of Victory and Pax(?) before the end columns of the colonnade (Woytek 253). By the time of the emperor Elagabalus, the front courtyard had had a propylaea constructed before it, as can be seen on one of his medallions, now unfortunately lost (Gnecchi III, 6), and on later extremely rare sestertii and medallions of Severus Alexander. Under Elagabalus, the temple was rededicated to the sun god Sol El Gabal, but seemingly re-dedicated again under Severus Alexander to Jupiter Ultor.

Trajan augustus, 98 – 117



1057



**Description** Sestertius, Roma 106-107, Æ 34 mm, 26.43 g. IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS V P P Laureate head r., with drapery on l. shoulder. Rev. S P Q R OPTIMO PRINCIPI Dacia seated l. on shield in attitude of mourning; before, trophy. In exergue, S C.

**Reference** C 534 var. (without drapery)  
BMC 786  
RIC 564 var. (without drapery)  
CBN 528  
Woytek 326bB

**Condition** Lovely green patina and extremely fine

**Provenance** Leu sale 18, 1977, 324  
M&M sale 81, 1995, 273  
NAC sale 9, 1996, 855

CHF 2'000

Trajan augustus, 98 – 117



1058



**Description** Sestertius, Roma 107-110, Æ 34 mm, 23.22 g. IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS V P P Laureate bust r., with drapery on l. shoulder. Rev. S P Q R OPTIMO PRINCIPI Trajan on horse prancing r., thrusting spear at fallen Dacian; in exergue, S C.

**Reference** C 508 var. (without drapery)  
BMC 839  
RIC 543 var. (without drapery)  
CBN 305  
Woytek 317b.

**Condition** An exquisite emerald green patina and a finely detailed reverse type. Extremely fine

**Provenance** M&M sale 81, 1995, 273  
Nomos sale 3, 2011, 273  
Nomos sale 7, 2013, 167

CHF 12'500

Trajan augustus, 98 – 117



1059



1059

**Description** Sestertius, Roma circa 108-109/10, Æ 32 mm, 24.32 g. IM[P CAESA NERVAE TRAIANO AVG GER DAC P M TR P COS V P P Laureate bust r. with drapery on l. shoulder. Rev. S P Q R OPTIMO PRINCIPI / S – C Fortuna standing l. holding rudder and cornucopiae.

**Reference** C 477 (omits drapery)  
BMC 798  
RIC 500  
CBN 533  
Woytek 329bD<sup>3</sup>

**Condition** A lovely untouched light green patina and about extremely fine

CHF 1'500

Trajan augustus, 98 – 117



1060



**Description** Dupondius, Roma circa 111, Æ 27 mm, 14.14 g. IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS V P P Radiate bust r., with drapery on l. shoulder. Rev. S P Q R OPTIMO PRINCIPI S – C Arabia standing facing, head l., holding branch and bundle of canes (?); at her side, dromedary l. In exergue, ARAB ADQVIS.

**Reference** C 36 var. (without drapery)  
BMC 919  
RIC 467 var. (without drapery)  
CBN 578  
Woytek 364b.

**Condition** Rare. Lovely green patina very gently smoothed on reverse, otherwise extremely fine

CHF 1'500

## Plotina, wife of Trajan



1061



1061

**Description** Sestertius, Roma 112-117, Æ 34 mm, 26.89 g. PLOTINA AVG – IMP TRAIANI Diademed and draped bust r., wearing double metal stephane. Rev. FIDES – AVGVST S – C Fides standing r., holding basket of fruit with l. hand and barley ears in r. Reference C 12

**Reference** BMC Trajan 1080  
RIC Trajan 740  
CBN Trajan 730  
L. D'Orazi, La collezione Numismatica di Prospero Sarti e il Mistero del Ripostiglio di Bolsena, in Quaderni di Studio XV, 2020, p. 150 (this coin illustrated)  
Woytek 711

**Condition** Extremely rare and in unusually fine condition for the issue. A superb portrait of excellent style struck in high relief and a brown-green patina. Surface somewhat rough, otherwise about extremely fine / good very fine

**Provenance** Sangiorgi sale 7<sup>th</sup> May 1906, Sarti, 349  
Sangiorgi sale 18<sup>th</sup> November 1907, Martinetti-Nervegna, 1913  
From a hoard of the end of XIX century (Bolsena ?)

CHF 7'500

**Note** The coin is published in Coin Week.

It is impossible to assess the influence Plotina had on her husband, Trajan, for she is scarcely mentioned in the ancient sources. If we are to believe Dio Cassius (68.5.5) and the far later *Historia Augusta*, she was a modest woman who, if anything, was a restraining force who insisted on high moral standards. Both relate a story that when Plotina entered the imperial palace for the first time as the wife of an emperor, she turned to those gathered at the steps and declared "I enter here such a woman as I would wish to be when I leave." Despite her apparent moral rigour, she is chiefly remembered for her undying support for her husband's eventual successor, Hadrian. The *Historia Augusta* describes how Trajan was not particularly fond of Hadrian, but that Plotina insisted on his marriage to Sabina, the daughter of Trajan's niece Matidia. The worst accusations, however, concern Plotina's role in assuring that Hadrian succeeded Trajan, who most sources suggest had made no provisions for Hadrian at the time of his death. Eutropius reports: "After Trajan's death Aelius Hadrian was appointed emperor, not, indeed, through any desire on the part of Trajan, but through the agency of Plotina, Trajan's wife, for Trajan, while he was still alive, had refused to adopt him although he was the son of his cousin." (*Breviarium* 8.6). The sources present a wide array of scenarios. We are told that Plotina delayed the announcement of her husband's death so she could forge a letter of adoption that named Hadrian his successor, or that she lied about the content of the will. The *Historia Augusta* goes so far as to suggest that after Trajan was dead, Plotina had someone imitate his tired voice to proclaim Hadrian his successor. Even the most flattering versions suggest Plotina went to great effort to convince Trajan, on his deathbed, to adopt Hadrian. The *Historia Augusta* and Cassius Dio suggest two other men, Trajan's brother-in-law L. Julius Servianus and his confidant L. Neratius Priscus, were his preferred heirs. It was also rumoured that he intended to name no candidate at all, but to leave it to the senate to appoint his successor. If Plotina engineered the accession of Hadrian, she was one of the great architects of the Roman world, and changed the course of history in ways that might be hard to fathom. Hadrian's principate was surely unique, and his decision to reverse the expansionist policies of Trajan had a profound effect on the course of events.

**Hadrian augustus, 117 – 138**



1062



1062

**Description** Drachm, Alexandria 129-130 (year 14), Æ 35 mm, 27.63 g. ΑΥΤΟΚΡΑΤΩΡ ΚΑΙ ΤΡΑΙΑΝΟΣ ΑΥΓΟΥΣΤΟΣ Laureate, draped and cuirassed bust r. Rev. Λ Ι – Δ The Dioscuri standing facing, heads turned toward each other, each holding horse by the reins in the one hand and spear in the other; above, crescent.

**Reference** Dattari- Savio 1685  
Gessein 1012  
K&G 32.482 (this coin)  
RPC online 5741.7 (this coin).

**Condition** Rare and in exceptional condition for the issue, possibly the finest specimen known. Lovely green patina and about extremely fine

**Provenance** M&M-Leu sale 21-22 1966, Niggeler, 703  
Sternberg sale 21, 1988, 412  
CNA sale 13, 1990, Wetterstrom, 51

CHF 1'500

**Hadrian augustus, 117 – 138**



1063



**Description** As, Roma 129-130, Æ 28 mm, 13.68 g. HADRIVANVS – AVGVSTVS Laureate, draped and cuirassed bust r. Rev. COS III P P / S C Hadrian on horseback prancing r., holding spear in his r. hand.

**Reference** C 495 var. (not cuirassed)  
BMC 1452 note.  
RIC 1365.

**Condition** A portrait of excellent style and a finely engraved reverse die. Wonderful untouched green patina and good extremely fine

CHF 2'500

## Hadrian augustus, 117 – 138



1064



- Description** Sestertius, Roma 130-133, Æ 32 mm, 26.50 g. HADRIANVS – AVG COS III P P Bare head r. Rev. [EX]ERC BRITANNI/[CV]S Hadrian standing r. on low platform, holding scroll and raising hand; before him, three soldiers with standards. In field, S – C.
- Reference** C 555 var. (bare head and cuirassed)  
BMC 1673  
RIC 1918  
L. D'Orazi, La collezione Numismatica di Prospero Sarti e il Mistero del Ripostiglio di Bolsena, in Quaderni di Studio XV, 2020, p. 146 (this coin illustrated)  
SCBC 637 (this coin illustrated)
- Condition** Extremely rare and by far the finest of very few specimens known. An issue of tremendous fascination and historical importance with a portrait of enchanting beauty, the work of a very talented engraver, and a finely engraved reverse composition with a miniature portrait of the Emperor of great craftsmanship. Undoubtedly one of the most desirable sestertii to have survived from antiquity. Wonderful brown tone and good extremely fine
- Provenance** Sangiorgi sale 7<sup>th</sup> May 1906, Sarti, 428  
Leu sale 25, 1980, 305

CHF 300'000

- Note** This coin has been on loan and on display in the British Museum for several years. The coin is published in Coin Week.
- Although Hadrian is only known for certain to have personally visited the province of Britannia in 122, this remarkable sestertius and other related issues suggest a second visit at some time between 130 and 137. The reverse type appears to celebrate an appearance made by Hadrian before the military forces present in Britannia since the exergue legend identifies the EXERCITVS BRITANNICVS. The scene is of the typical *adlocutio* type, in which the emperor is shown on a podium addressing the troops. In this particular case, the listeners are legionary standard bearers wearing their full armour. The two closest to Hadrian even wear animal skins on their heads—a means of increasing their visibility to the soldiers who followed them into battle—but it is unclear whether they are intended as lion, panther, or bear skins. All three are known to have been worn by Roman standard bearers. The standard bearer closest to Hadrian is an *aquilifer*, the soldier responsible for carrying the *aquila*, or eagle, standard of the legion while the soldier behind him is the *signifer*, who carries the *signum* standard of a Roman cohort. It is easily distinguished by its composition of ornamental disks topped by an open hand emblematic of the oath of loyalty sworn by the legionary to the emperor. Holding a transverse standard behind the *signifer* is the *vexillarius*, the soldier responsible for carrying the *vexillum* banner of a Roman maniple. Together the movements of these men and their standards combined with shouted orders allowed the legion and its parts to fight with great skill and overcome great enemies. As an issue of the 130s, the coin most likely depicts the emperor congratulating the men of *legio II Augusta*, *legio VI Victrix*, and *legio XX Valeria Victrix* for their completion of the great fortification network known as Hadrian's Wall. In 122, during Hadrian's first visit to Britannia, he had ordered the construction of the wall in order to increase the security of the province. From the initial invasions of Julius Caesar and Claudius up to the reign of Hadrian, the Roman conquest had primarily focused on the regions that are now modern England and Wales and was generally successful. With the exception of revolts by some local Celtic rulers in the mid-first century AD, by 100, England and Wales were fully connected by Roman roads and controlled by permanent military camps. However, northern England and Scotland remained an area of concern. The Caledonians of the north remained a threat that could not be easily crushed. Even the great military emperor Trajan decided to avoid becoming bogged down in an extended war with the Caledonians and fixed the northern border of Britannia between what is now Newcastle-upon-Tyne and Carlisle. Hadrian's Wall served to strengthen Trajan's border with the extended network of forts and wall as a means of preventing Caledonian incursions and of discouraging potential revolt in the northern part of the province. It took about 15,000 men six years to construct the entire fortification system over some 80 Roman miles. Although it was originally envisioned as a long stone curtain wall punctuated by gates, towers and forts in order to fully cut off the Celtic lands of the north from the Roman province of Britannia, at some point Hadrian changed his plans and the eastern 30-mile section of Hadrian's Wall was only constructed from turf. Perhaps the cost of the stone fortification was deemed excessive or it was considered a waste of military manpower that was needed elsewhere. Whatever the case, the entire system was complete by 128 and the legionaries who had worked on its construction were deserving of a rest and reward. One can almost imagine Hadrian praising the troops for a job well done before ordering the distribution of sestertii as a donative. This coin is not only spectacular for its succinct encapsulation of a specific important moment in both Roman military history and British national history, but also for its pedigree to the hallowed collection of the British Museum.



**Hadrian augustus, 117 – 138**



1065

**Description** As, Roma 130-133, Æ 27 mm, 12.42 g. HADRIANVS – AVG COS III P P Bare head and draped bust r. Rev. AFRIC – A Africa, wearing elephant headdress, reclining l., holding scorpion and cornucopiae; in l. field, basket of corn and in exergue, S C.

**Reference** C 143.  
BMC 1712.  
RIC 1616.

**Condition** In exceptional condition for the issue. A very elegant portrait of fine style and a wonderful enamel-like green patina. Good extremely fine

**Provenance** NAC sale 23, 2002, 1561

CHF 5'000

**Hadrian augustus, 117 – 138**



1066

**Description** As, Roma 130-133, Æ 27 mm, 9.89 g. HADRIANVS – AVG COS III P P Laureate and draped bust r. Rev. NILVS Nilus reclining l., holding cornucopia and reed; to l., hippopotamus and reeds; below, crocodile in water.

**Reference** C 1002  
BMC p. 506 note\*  
RIC 1714

**Condition** Rare and in superb condition for this interesting and desirable issue. A fine portrait of excellent style and a wonderful green patina very gently smoothed on reverse field, otherwise extremely fine

CHF 1'500



**Sabina, wife of Hadrian**



1067



1067

**Description** Sestertius, Roma circa 136-137/8, Æ 29 mm, 26.35 g. SABINA AVGVSTA – HADRIANI AVGV P P Diademed and draped bust r., hair wrapped in long plait at the back. Rev. PIET[AS] AVGV / S - C Pietas standing facing, head l., resting hands on the heads of a child standing at either side of her.

**Reference** C 52  
BMC Hadrian 1875  
RIC Hadrian 2578

**Condition** In unusually fine condition for the issue. A lovely portrait of fine style and a superb enamel-like dark patina. Minor porosity and very gently smoothed on cheek, otherwise good extremely fine

**Provenance** NAC sale 23, 2002, 1565

CHF 3'000

**Antoninus Pius augustus, 138 –161**



1068



**Description** Drachm, Alexandria 138-139 (year 2), Æ 35 mm, 27.67 g. AYT K T AIA AΔP ANTONINOC CYCCB Laureate, draped and cuirassed bust r. Rev. L B Tyche reclining l. on couch, holding rudder with her r. hand and resting her l. elbow on pile of pillows and propping head on hand.

**Reference** Dattari 2887 pl. III (this obverse illustrated)  
Dattari-Savio 2887 (this coin)  
RPC Online 106.1 (this coin illustrated)  
Figari-Mosconi 717 (this coin)

**Condition** An apparently unique variety with the laurel wreath. In exceptional state of preservation for an Egyptian drachm and with a lovely brown tone. Extremely fine / good extremely fine

**Provenance** Lanz sale 44, 1988, 588  
CNA sale 13, 1990, Wetterstrom, 89.  
From the Dattari collection.

CHF 2'500

**Antoninus Pius augustus, 138 –161**



1069

**Description** Sestertius, Roma 143-144, Æ 33 mm, 31.96 g. ANTONINVS AVG PI – VS P P TR P COS III Laureate and draped bust r. Rev. IMPERA – TOR II S – C Victory flying r., holding trophy in both hands.

**Reference** C 434  
BMC 1612 note  
RIC 717b

**Condition** A bold portrait and a wonderful dark green patina. Extremely fine

**Provenance** NAC sale 40, 2007, 727

CHF 2'000

**Antoninus Pius augustus, 138 –161**



1070

**Description** Sestertius, Roma 140-144, Æ 33 mm, 27.29 g. ANTONINVS AVG PI – VS P P TR P COS III Laureate head r. Rev. GENIO – S – ENATVS The Genius of the Senate standing l., holding branch and sceptre; in field, S – C.

**Reference** C 400  
BMC 1241  
RIC 605

**Condition** A bold portrait and a very elegantly engraved reverse die. Wonderful brown patina gently smoothed on reverse, otherwise extremely fine

**Provenance** Egger sale 43, 1913, 905.

CHF 1'500

**Antoninus Pius augustus, 138 –161**



1071

**Description** Sestertius, Roma 140-144, Æ 33 mm, 25.79 g. ANTONINVS AVG PI – VS P P TR P COS III Laureate head r. Rev. OPI – AVG Ops seated l., holding transverse sceptre and drawing up drapery with l. hand, l. elbow resting on throne; in exergue, S C.

**Reference** C 569  
BMC 1258  
RIC 612a

**Condition** A fine portrait of excellent style perfectly struck in high relief and a wonderful dark green- brown patina. Good extremely fine

**Provenance** Sternberg sale X, 1980, 390  
Leu sale 36, 1985, 266

CHF 5'000

**Antoninus Pius augustus, 138 –161**



1072

**Description** Dupondius, Roma circa 140-144, Æ 27 mm., 13.78 g. ANTONINVS AVG PI – VS P P TR P COS III Radiate head r. Rev. FELICI – TAS AVG Felicitas standing l., holding caduceus and branch; in field, S – C.

**Reference** C 367  
BMC 1333  
RIC 658

**Condition** A very elegant portrait of excellent style and a pleasant dark tone. Good extremely fine / extremely fine

CHF 1'250

**Antoninus Pius augustus, 138 –161**



**Description** Dupondius, Roma 140-144, Æ 28 mm, 12.41 g. ANTONINVS AVG PI – VS P P TR P COS III Radiate head r. Rev. SALVS – A[VG] Salus standing l. holding sceptre and feeding snake coiled around altar out of patera. In field, S – C.

**Reference** C 714  
BMC 1348  
RIC 668

**Condition** Two finely engraved dies struck on a very large flan and with a lovely dark green patina. Extremely fine

**Provenance** Tkalec sale 29 February 2008, 475

CHF 2'500

**Antoninus Pius augustus, 138 –161**



**Description** As, Roma 140-144, Æ 27 mm, 11.23 g. ANTONINVS AVG PIVS – P P TR P COS III Laureate head r. Rev. FELICI – [TA]S – AVG S – C Felicitas standing facing, head l., holding caduceus and branch.

**Reference** C 366  
BMC 1362  
RIC 679

**Condition** A portrait of masterly style struck in high relief and a lovely dark green patina. Minor area of weakness on reverse, otherwise good extremely fine

CHF 1'500

**Antoninus Pius augustus, 138 –161**



**Description** As, Roma 140-144, Æ 27 mm, 10.06 g. ANTONINVS – AVG PIVS P P Laureate, draped and cuirassed bust r. Rev. TR – POT – COS III Mars, holding spear and shield, descending to Rhea Silvia, who is reclining asleep; in lower field, S – C.

**Reference** C 885 (only laureate)  
BMC 1372 var. (not cuirassed)  
RIC 694c var. (not cuirassed)

**Condition** Rare and a very interesting and interesting reverse type. A lovely brown tone some what smoothed, otherwise extremely fine

CHF 1'000

**Antoninus Pius augustus, 138 –161**



**Description** As, Roma 140-144, Æ 30 mm, 10.66 g. ANTONINVS – AVG PIVS P P Laureate, draped and cuirassed bust r. Rev. TR POT – COS III Roma, helmeted, draped, seated r, resting l. arm on chair and holding spear. In exergue, S C.

**Reference** C 894  
BMC 1373 var. (only laureate)  
RIC 697b

**Condition** A very attractive portrait and a finely engraved reverse die. A wonderful green patina with some almost invisible cleaning marks on obverse field, otherwise good extremely fine

**Provenance** Privately purchased from Nomos.

CHF 2'000

**Antoninus Pius augustus, 138 –161**



1077

**Description** Sestertius, Roma circa 140-144, Æ 33 mm, 21.89 g. ANTONINVS AVG PIV – S P P TR P COS III Laureate bust r., with drapery on l. shoulder. Rev. CONCOR[DIA] – EXERCITVVM Concordia standing l., holding Victory and legionary eagle; in field, S – C.

**Reference** C 139 var. (only laureate)  
BMC 1232 var. (only laureate)  
RIC 600 var. (only laureate)

**Condition** A very pleasant dark brown tone, reverse slightly off-centre, otherwise good extremely fine  
CHF 2'000

**Antoninus Pius augustus, 138 –161**



1078

1078

**Description** Drachm, Alexandria circa 145-146 (year 9), Æ 33 mm, 23.05 g. AYT K T AIA AΔP ANTΩNEINOC CEB CYC Laureate head r. Rev. L ENATOV Nilus, with crocodile beside him, reclining l., holding cornucopia from which Genius issues holding wreath, and reed; above, IC.

**Reference** Geissen 1890  
Dattari-Savio 8631  
RPC 926

**Condition** Wonderful brown-green patina and extremely fine

**Provenance** NFA sale 11, 1982, 444  
CNA sale 13, 1990, Wetterstrom, 104

CHF 750

**Antoninus Pius augustus, 138 –161**



**Description** Drachm, Alexandria 144-145 (year 8),  $\text{AE}$  34 mm, 30.15 g. AVT K T AIA AΔP [ANT $\omega$ ]NCINOC CCB CV Laureate head r. Rev. Two Zodiac wheels, one inside the other, "Aries" at the top, the signs of both coinciding; in the innermost circle, conjoined busts left of Serapis and Isis (with their typical attributes).

**Reference** Dattari-Savio 2894  
Geissen –  
K&G 35.257  
Emmett 1708.8  
RPC 834.4 (this coin)

**Condition** Extremely rare and in exceptional state of preservation, undoubtedly the finest specimen known. An issue of tremendous fascination with a very clear and detailed reverse. Dark green patina, a minor flan crack at nine o'clock on reverse, otherwise extremely fine

**Provenance** Bankhaus Aufhäuser sale 7, 1990, 464

CHF 15'000

**Note** Among the most popular of the bronze drachms issued by the provincial mint of Alexandria under Antoninus Pius must be the zodiac series, to which the present coin belongs. While most of the drachms in the series depict individual planets and zodiac signs, here the Egyptian deities Isis and Serapis are surrounded by a double wheel of the zodiac on the reverse. Coins in this series have long been suspected of celebrating the completion of the so-called Sothic Cycle—the period of 1461 years between occasions when the heliacal rising of the star Sirius (known to the Greeks as Sothis) coincided with the beginning of the first day of the Egyptian calendar year. According to the third century grammarian Censorinus, a completion of the Sothic Cycle took place during the reign of Antoninus Pius in July 139. His date has sometimes been challenged, with other possible occasions falling in the periods between 132 and 135 or 140 and 143. Recent scholarship has noted the peculiarity that the coins supposedly celebrating the Sothic Cycle were not actually struck in any of the possible years of its completion, but rather year 8 (144/5) of Pius' reign. This problem, combined with the fact that Sirius is not directly referenced on any of the issues, has led to the interpretation that the zodiac series was primarily astrological, rather than astronomical, in character and represents the astrological houses and rulers for the year 144/5. In this case, the present coin, featuring two bands of zodiac signs together with Isis and Serapis, represents the sun and the moon with their associated signs. Isis and Serapis were commonly connected with the sun and moon, respectively. It has been suggested that the sudden interest in astrological types in 144/5 may have been prompted by the important marriage of Pius' daughter, Faustina II, to Marcus Aurelius as a means of guaranteeing a smooth imperial succession. This marriage marked the beginning of a new age for the entire Roman empire.

**Antoninus Pius augustus, 138 –161**



1080

**Description** Drachm, Alexandria 146-147 (year 10),  $\text{AE}$  34 mm, 24.80 g. ΑΥΤ Κ Τ ΑΙΑ ΑΔΡ ΑΝΤΩΝΕΙΝΟC ΚΕΒ ΕΥC Laureate head r. Rev. Λ ΔΕΚΑΤΟΥ Heracles and the Nemean lion: nude Heracles (youthful) standing l., grasping lion by the jaws and lifting it; behind, club.

**Reference** Dattari-Savio 8482  
Emmett 1546.10  
RPC 992.5 (this coin).

**Condition** Very rare and in unusually fine condition for this interesting issue. Lovely green patina and good very fine

**Provenance** CNA sale 13, 1990, Wetterstrom, 191

CHF 1'500

**Note** In year 10 (AD 146/7) of the reign of Antoninus Pius the provincial mint of Alexandria struck a remarkable series of bronze drachms featuring scenes from the famous Twelve Labours that Heracles undertook in the service of King Eurystheus of Mycenae. Heracles, a hero revered by Greeks and Romans alike, accepted this series of dangerous tasks in order to expiate his blood guilt for a fit of madness during which he killed his wife and children. If he was killed during the Labours, he would have suffered the accepted punishment for murder, but if he survived he was considered purified of his crime by both gods and men. The stories of the Labours were universally known in the Greek and Roman world and despite their frequent repetition in oral tradition, literature and art, they have never yet failed to thrill listeners, readers, or viewers down to modern times. The present drachm depicts the First Labour of Hercules—the slaying of the Nemean Lion. Thinking that the hero would most likely be killed in the attempt, Eurystheus first sent him to the hills near Nemea in order to stop the depredations of a ferocious lion with the unpleasant characteristic of a hide that was impervious to weapons. When Hercules discovered that his arrows and club had no effect on the beast, he followed the lion into its cave and strangled it with his bare hands. He returned to Mycenae in triumph, wearing the skin of the dead lion, thereby establishing his iconography forevermore. Eurystheus was said to have been so terrified by Hercules' success and powerful appearance that he refused him permission to enter the city and insisted on communicating his subsequent Labours through the use of a herald.



**Antoninus Pius augustus, 138 –161**



**Description** Drachm, Alexandria 146-147 (year 10), Æ 36 mm, 28.35 g. AYT K T AIA ΔΑΡ ANTΩNEINOC CEB EYC Laureate head r. Rev. L ΔΕΚΑΤΟΥ Heracles and the Hydra: Heracles advancing r., lion skin around neck, raising club to strike Hydra on ground to r.

**Reference** Dattari-Savio 8488 (this coin)  
Geissen 1537  
RPC 989.4 and 6 (this coin, listed twice)

**Condition** Very rare. Struck on a very large flan and with a lovely brown tone. Good very fine

**Provenance** Karl Kress sale 154, 1972, 365  
SAN sale 4, 4 (1972-1973), 63-5  
NFA-Leu sale 16 May 1984, Garrett, 802  
CNA sale 13, 1990, Wetterstrom, 192  
From the Dattari collection.

CHF 2'500

**Note** For his Second Labour, Eurystheus required Heracles to slay the Hydra, a monstrous nine-headed water serpent that terrorised the region around the city of Lerna in Argolis. Together with his nephew, Iolus, Heracles tracked the monster to its lair in the marshes around the spring of Amymone. At first Heracles attempted to cut off its heads, but each time one was severed, two new heads grew up in its place. The problem was solved by Iolus, who quickly came up with a burning torch to cauterise the wound every time the hero cut off a head, thereby preventing the Hydra from growing new ones. Once the monster was slain, Hercules dipped his arrows in the deadly poison that the Hydra had for blood. It is generally believed that the scene depicted on the reverse of this coin reflects the struggle with the Hydra, although the monster has been unusually anthropomorphized and Heracles is somewhat unexpectedly shown striking it down with his club. The usual explanation for these peculiarities is that Echidna, the serpent-bodied mother of the Hydra is shown in place of her terrifying child. On the other hand, it also seems possible that the engraver may have intentionally conflated the Hydra episode, with Heracles' involvement in the Gigantomachy—an epic battle between the Olympian gods and the Giants, who were traditionally depicted with serpentine legs in Greek artistic tradition. In this battle, which was most famously depicted on the frieze of the Great Altar of Zeus at Pergamum, Heracles fulfilled an old oracle stating that the gods would only be victorious if they had the assistance of a mortal.

**Antoninus Pius augustus, 138 –161**



1082

**Description** Drachm, Alexandria 146-147 (year 10),  $\text{Æ}$  34 mm, 27.45 g. AYT K T AIA AΔP ANTΩNEINOC CEB EYC Laureate head r. Rev. L ΔEKATΟΥ Heracles and the stables of Augeas: Heracles advancing, r., lion skin over shoulder, arms extended to wall of rocks, in which human- (or lion-) headed spout from which water flows; against rocks, mattock.

**Reference** Dattari-Savio 8497  
Geissen 1540  
RPC 995.26 (this coin)

**Condition** In unusually fine condition for the issue. A fascinating and interesting reverse type. Lovely brown tone and very fine / good very fine

**Provenance** Stack's sale 10<sup>th</sup> June 1970, Knobloch, 564  
NFA-Leu sale 16<sup>th</sup> May 1984, Garrett, 803  
CNA sale 13, 1990, Wetterstrom, 197

CHF 3'500

**Note** This drachm illustrates the Fifth Labour of Heracles on its reverse—the cleaning of the Augean Stables. King Augeas was renowned in Greece for the vast herds of animals that he possessed and Eurystheus determined that as his fifth task, Heracles should be required to clean out Augeas' stables in a single day. This was definitely a less dangerous Labour than some of the others, but it was easily the most foul-smelling and most seemingly difficult. Nevertheless, Heracles had a plan. When he went to Augeas, he failed to mention that he was actually in service to Eurystheus and instead offered to clean the stables in one day in return for half of the animals in payment. Scoffing at this, Augeas agreed and then watched in amazement as Heracles tore holes in opposite walls of the stable building and proceeded to divert a river in order to flush out the filth. This very moment is depicted on the reverse of this remarkable coin. Heracles appears in the very act of tearing open one of the walls while the plough used to divert the river is shown before the massive hole. Meanwhile, peering through the damaged wall one can clearly see the river god flowing with his cleansing waters. Unfortunately for Heracles, when Augeas learned that the hero was undertaking his Labours for Eurystheus, the king refused to pay until he was compelled by a judge. Likewise, when Heracles returned to Mycenae driving his new herd of livestock before him, Eurystheus refused to recognise the completion of the task on the grounds that the Heracles had been paid for his work.

**Antoninus Pius augustus, 138 –161**



1083

**Description** Drachm, Alexandria 148-149 (year 12),  $\text{Æ}$  34 mm, 23.78 g. AYT K T AIA AΔP ANTΩNEINOC ECB EYC Laureate, draped, and cuirassed bust r. Rev. L ΔEKATΟΥ Isis Pharia, holding billowing sail, standing r. before the Pharos of Alexandria, which is surmounted by a statue and two Tritons.

**Reference** Dattari-Savio 8569  
Geissen 1604  
RPC 1106.125 (this coin)

**Condition** Wonderful brown tone and good very fine

**Provenance** NFA-Leu sale 16 May 1984, Garrett I, 806  
CNA sale 13, 1990, Wetterstrom, 111

CHF 750

**Divus Antoninus Pius**



1084

**Description** Sestertius, Roma after 161, Æ 34 mm, 26.68 g. DIVVS ANTONINVS Bare head r. Rev. CONSE – CRATIO Pyre of four tiers decorated with hangings and garlands and surmounted by facing quadriga; in field, S – C.

**Reference** C 165  
BMC M. Aurelius 873  
RIC M. Aurelius 1266

**Condition** An impressive portrait struck in very high relief and a superb brown patina gently smoothed on reverse, otherwise good extremely fine

**Provenance** Rauch sale 102, 2016, 88

CHF 4'000

**Divus Antoninus**



1085

**Description** Sestertius, Roma after 161, Æ 35 mm, 28.71 g. DIVVS ANTONINVS Bare bust r., with drapery on l. shoulder. Rev. CONSE – CRATIO Pyre of four tiers decorated with hangings and garlands and surmounted by facing quadriga; in exergue, S – C.

**Reference** C 165 var. (without drapery)  
BMC M. Aurelius 872 var. (without drapery)  
RIC M. Aurelius 1266 var. (without drapery)

**Condition** An impressive portrait and a superb green patina. Minor traces of double striking on obverse, otherwise extremely fine

CHF 2'500

**Diva Faustina I, wife of Antonius Pius**



1086



1086

**Description** Sestertius, Roma after 141, Æ 31 mm, 24.78 g. DIVA FAV – STINA Draped bust r. hair coiled on top of head. Rev. AETERNITAS Faustina seated l. holding sceptre in car drawn l. by two elephants with riders. In exergue, S C.

**Reference** C 57  
BMC A. Pius 241  
RIC Antoninus Pius 1113

**Condition** Very rare. A very pleasant olive green-brown patina, reverse legend partially tooled, otherwise about extremely fine

**Provenance** Leu-M&M sale 2-3 November 1967, Niggeler part III, 1314  
Lanz sale 161, 2015, 320

CHF 2'500

**Diva Faustina I, wife of Antonius Pius**



1087



**Description** As, Roma after 141, Æ 26 mm, 12.05 g. DIVA FAV – STINA AVG Veiled and draped bust r., wearing stephane. Rev. AE[TER] – NITAS Fortuna standing l., holding globe and rudder; in field, S – C.

**Reference** C 9  
BMC A. Pius 1557 note  
RIC A. Pius 1160

**Condition** A portrait of exquisite style, the work of a very talented engraver, struck in very high relief. Lovely dark green patina and extremely fine

CHF 2'000

**Marcus Aurelius caesar, 139 – 161**



**Description** Sestertius, Roma 145, Æ 32 mm, 24.86 g. AVRELIVS CAES – AR AVG PII F COS II Bare headed bust r. Rev. S – C Minerva advancing r., brandishing spear and holding shield.

**Reference** C 576  
BMC A. Pius 1776  
RIC A. Pius 1243a.

**Condition** A lovely portrait of fine style and a wonderful emerald green patina. Extremely fine

**Provenance** NAC sale 18, 2000, 546  
CNG sale 64, 2003, 1097  
Triton sale VIII, 2005, 1145  
NAC sale 51, 2009, 301.

CHF 5'000

**Marcus Aurelius caesar, 139 – 161**



**Description** As, Roma 147-148, Æ 29 mm, 13.59 g. AVRELIVS CAE – SAR AVG PII F Bare-headed bust r., with drapery on l. shoulder. Rev. TR POT II COS II / HO-NOS / S – C Honos standing facing, head r., holding sceptre in r. hand and cornucopiae in l.

**Reference** C 240  
BMC A. Pius 1819 var. (without drapery)  
RIC 1271a

**Condition** Struck on a very broad flan and with a lovely green patina. Extremely fine

CHF 750

**Marcus Aurelius augustus, 161 – 180**



1090



1090

**Description** Sestertius, Roma 163-164, Æ 31 mm, 17.91 g. M AVREL ANTONINVS AVG – ARMENIACVS P M Laureate head r. Rev. TR P XVIII – IMP II COS III S – C Mars standing r., holding spear and resting l. hand on shield.

**Reference** C 838  
BMC 1088  
RIC 861

**Condition** A superb light green patina and extremely fine

CHF 2'000

**Marcus Aurelius augustus, 161 – 180**



1091



**Description** Assaria, Syedra (Cilicia) circa 161-169, Æ 28 mm, 18.19 g. AYT KAI M AYP ANTΩNINOC Laureate, draped and cuirassed bust r. Rev. CYEΔPEΩN Dike, draped on the l., leading Ares, moving l., helmeted and in armour, who is tied with a rope held by Hermes, nude and holding his *kerykeion*, standing left behind him.

**Reference** SNG Levante –  
SNG France –  
SNG von Aulock –  
Cf. Ziegler, Kilikia, 121 (Lucius Verus)

**Condition** Very rare. Brown-reddish patina and about extremely fine

**Provenance** Gorny & Mosch sale 134, 2004, 2069  
Nomos sale 6, 2012, 147

CHF 1'000

**Marcus Aurelius augustus, 161 – 180**



**Description** Dupondius, Roma 168-169, Æ 25 mm, 14.33 g. M ANTONINVS AVG ARM PARTH MAX Radiate head r. Rev. TR POT XXIII IMP V COS III Aequitas seated l. on throne, holding scales and cornucopiae; in field, S – C.

**Reference** C 824  
BMC 1348  
RIC 971

**Condition** Superb green patina and good extremely fine

**Provenance** Sternberg sale XVI, 1985, 299

CHF 2'500

**Marcus Aurelius augustus, 161 – 180**



**Description** Sestertius, Roma 169-170, Æ 33 mm, 30.18 g. M ANTONINVS – AVG TR P XXIII Laureate head r. Rev. COS III / PROFECTIONE AVG / S C M. Aurelius on horseback r., holding spear and preceded by soldier holding shield and spear. Behind, two soldiers, each holding legionary eagle.

**Reference** C 502  
BMC 1375  
RIC 977

**Condition** Lovely dark green patina and about extremely fine

CHF 2'000

Marcus Aurelius augustus, 161 – 180



1094

- Description** Sestertius, Roma 170-171,  $\text{AE}$  31 mm, 28.57 g. IMP M ANTONINVS – AVG TR P XXV Laureate head r., with drapery on shoulders. Rev. PRIMI / DECEN / NALES / COS III / S C within wreath.
- Reference** C 497 var. (cuirassed)  
BMC 1398 (cuirassed)  
RIC 1007
- Condition** A coin in an exceptional state of preservation. A superb portrait and a wonderful untouched enamel-like green patina. Virtually as struck and almost Fdc
- Provenance** NAC sale 52, 2009, 463

CHF 20'000

- Note** During the 22 years when Marcus Aurelius held the rank of Caesar, he was cared for by his mother, Domitia Lucilla, who was the sister in law of Antoninus Pius and Faustina I. For this reason, he studied under the finest tutors and, nevertheless, she devoted herself to prepare her son's succession. Without doubt, she was involved in solving her son's early matrimonial issues. However, the pivotal event of Marcus Aurelius' reign as Caesar was his marriage in 145 to Faustina Junior, the daughter of the emperor Antoninus Pius. This event secured his co-emperorship with his father-in-law, and by 147, when Faustina II was hailed Augusta, his succession to the throne was certain. In 161 Antoninus Pius died and Marcus Aurelius was hailed co-emperor along with Lucius Verus.
- After an age of relative peace and prosperity under Hadrian and Antoninus Pius the nation braced for war. Marcus Aurelius and Lucius Verus immediate tasks were not to draft legislation with the senate or to engage in charitable deeds, but to lead their legions to the great river boundaries and defend their empire. Lucius Verus went to the East to guard against the Parthians and Marcus Aurelius marched northward to the long frontier defined by the Rhine and the Danube. Marcus Aurelius was to spend much of his life as emperor waging unwanted wars on the frontiers, which sometimes required leading his soldiers deep into German territory on dangerous expeditions.
- Lucius Verus suffered a fatal stroke in 169 when and Marcus Aurelius was now sole emperor.



**Marcus Aurelius augustus, 161 – 180**



**Description** Sestertius, Roma 173-174, Æ 31 mm, 21.41 g. M ANTONINVS – AVG TR P P XXVIII Laureate, draped and cuirassed bust r. Rev. IMP VI – COS III Jupiter seated l., holding Victory and sceptre; in exergue, S C.

**Reference** C 252  
BMC 1472  
RIC 1098

**Condition** A lovely untouched enamel-like green patina, a flan crack at three o'clock on obverse, otherwise about extremely fine

**Provenance** NFA sale 14, 1984, 434  
SKA Bern sale 7, 1987, 876  
NAC sale 2, 1990, 678  
NAC sale B, 1992, 1961

CHF 2'500

**Marcus Aurelius augustus, 161 – 180**



**Description** As, Roma 176-177, Æ 26 mm, 10.82 g. [M ANTONI]NVS AVG GERM SARM TR P XXXI Laureate head r. Rev. IM[P VIII] COS III / FELICITATI AVG / P P // S C Ship with four rowers l.; on the stern, Neptune standing l., holding *aplustre* in his r. hand and trident in his l.

**Reference** C 188  
BMC 1620  
RIC 1192

**Condition** Rare and in exceptional condition for the issue. A finely detailed reverse composition and a lovely light green patina. Extremely fine

CHF 1'000

**Time of Marcus Aurelius, 161 – 180**



1097

1097

**Description** Bronze, Maonia Lydiae circa 161-180, Æ 26 mm, 9.40 g. ZEVC – OAVMIIIOC Draped bust of Zeus l., hair bound with taenia. ΕΠΙ – ΚΥΝΕΙΝΤΟ – Υ Β Α – ΡΧ ΜΑΙΟΝΩΝ Roma seated l. on cuirass, holding Victory and parazonium; behind, shield.

**Reference** Waddington, Inventaire 5057.

**Condition** A very impressive portrait of superb style struck on a very broad flan. Dark green patina and about extremely fine

**Provenance** M&M sale 41, 1970, 24  
Sternberg sale XXI, 1988, 142  
Tkalec sale 23 October 1992, 277  
NAC sale 84, 2015, 1033

CHF 6'000

**Faustina junior, daughter of Antoninus Pius and wife of Marcus Aurelius**



1098

**Description** As, Roma circa 145-146, Æ 27 mm, 10.85 g. FAVSTINA – AVGVSTA Draped bust r. Rev. AVGVSTI – [PII] FIL S – C Concordia standing l., holding patera and cornucopia.

**Reference** C 23  
BMC A. Pius 2203  
RIC A. Pius 1390

**Condition** Wonderful untouched light green patina, reverse from a worn die, otherwise extremely fine

CHF 500

**Faustina junior, daughter of Antoninus Pius and wife of Marcus Aurelius**



1099

**Description** Sestertius, Roma circa 161-174, Æ 33 mm, 26.74 g. FAVSTINA – AVGVSTA Draped bust r. Rev. TEMPOR FELIC Faustina standing l., holding two infants, between four girls at her feet. In field, S – C.

**Reference** C 222  
BMC M. Aurelius 949  
RIC M. Aurelius 1673

**Condition** An absolutely enchanting untouched light blue-green patina. A hairline flan crack at three o'clock on obverse, otherwise extremely fine

**Provenance** Rauch sale 90, 2012, 509  
NAC sale 2, 1990, 357  
Hess sale 11 March 1912, 1430  
From the Vierordt collection  
From the Bauer collection

CHF 7'500

**Faustina junior, daughter of Antoninus Pius and wife of Marcus Aurelius**



1100

**Description** As, Roma circa 161-176, Æ 26 mm, 13.80 g. FAVSTINA – AVGVSTA Draped bust r. Rev. TEMPO – FELIX – C Fecunditas standing l., holding infants in arms; pair of children on either side at feet.

**Reference** C 223  
BMC M. Aurelius 996  
RIC M. Aurelius 1675

**Condition** Wonderful green patina and extremely fine

**Provenance** Schulman sale 5 March 1923, 1657  
Glendining sale 23 January 1963, 1315  
NFA sale XIV, 1984, 442  
M&M sale 92, 2002, Friend of the Roman, 101  
From the Count Tolstoi collection  
From the L. Vierordt collection  
From the Bauer collection

CHF 1'500

**Lucius Verus augustus, 161 – 169**



1101

1101

**Description** Sestertius, Roma 161-162, Æ 32 mm, 21.81 g. IMP CAES L AVREL – VERVS AVG Bare head r. Rev. CONCORD AVGVSTOR TR P II COS II S – C M. Aurelius and L. Verus clasping hands.

**Reference** C 36  
BMC 1023 note  
RIC 1308

**Condition** A bold portrait and a finely engraved reverse type with two finely engraved miniature portraits. Wonderful green patina and extremely fine

CHF 3'500

Lucius Verus augustus, 161 – 169



**Description** Sestertius, Roma 161-162, Æ 34 mm, 28.39 g. Sestertius 161-162, Æ 34 mm, 28.39 g. IMP CAES L AVREL – VERVS AVG Laureate head r. Rev. TR POT II – COS II S – C Fortuna seated l., holding rudder and cornucopiae; in exergue, FORT RED.

**Reference** C 90  
BMC 1027 note  
RIC M. Aurelius 1320

**Condition** A portrait of excellent style and a superb enamel-like green patina somewhat smoothed, otherwise extremely fine

**Provenance** Glendining sale 3<sup>rd</sup> December 1929, Nordheim, 357  
Glendining sale 2<sup>nd</sup> April 1952, Ryan, 2640  
M&M sale 28, 1964, 375  
NFA sale XII, 1983, 295

CHF 3'000

Lucius Verus augustus, 161 – 169



**Description** Dupondius, Roma 161, Æ 25 mm, 13.13 g. CAES L AVREL – VERVS AVG Radiate and cuirassed bust r. Rev. CONCORD AVGVSTOR TR P II [COS II] S – C M. Aurelius and L. Verus standing facing each other, clasping r. hands.

**Reference** C 42  
BMC M. Aurelius 1031  
RIC M. Aurelius 1294

**Condition** A portrait of superb style struck in high relief and finely engraved reverse die. A superb enamel-like green patina and good extremely fine

CHF 1'500

**Lucilla, daughter of Marcus Aurelius and wife of Lucius Verus**



1104

**Description** As, Roma 164, Æ 26 mm, 11.96 g. LVCILLA – AVGVSTA Draped bust r. Rev. IVNO – REGINA S – C Juno, veiled, standing l., holding patera and sceptre; at her feet, peacock.

**Reference** C 44  
BMC M. Aurelius 1219  
RIC M. Aurelius 1752

**Condition** Lovely olive green patina and extremely fine

**Provenance** Sangiorgi sale 18<sup>th</sup> November 1907, Martinetti-Nervegna, 2280  
Ceresio sale 1, 1987, 274

CHF 500

**Commodus augustus, 177 – 192**



1105



1105

**Description** Sestertius, Roma 181, Æ 34 mm, 30.67 g. M COMMODVS – ANTONINVS AVG Laureate and cuirassed bust r., with drapery on far shoulder. Rev. TR P VI COS III COS III P P S – C Commodus seated l. on platform attended by officer; before him Liberalitas standing to front, head l., holding tessera and cornucopiae; on l., citizen mounting steps of platform. In exergue, LIB AVG III

**Reference** C 310 var. (not cuirassed)  
BMC 453 var. (draped and cuirassed)  
RIC 310

**Condition** Rare and in exceptional condition for the issue. A superb specimen, perfectly struck on a full flan with a wonderful green patina. Extremely fine

**Provenance** NAC sale 15, 1999, 386  
NAC sale 54, 2010, 471  
From the Luc Girard collection

CHF 12'500

**Note** Much like Hadrian reversed the expansionist policies of his predecessor Trajan, so did Commodus, who did not want to pursue his father's plan of forcing the empire's border to the Carpathian mountains by establishing the provinces of Marcomannia and Sarmatia north of the Danube. Instead, not long after Marcus Aurelius died in March, 180, Commodus abandoned the newly annexed territories, patched up a reasonable peace with the northern tribes, and returned to Rome to hold a triumph late in October of that year. With his triumph and accession as sole-emperor, Commodus made a largesse; it was his third, for he had made two during his father's reign. The distribution marked by this sestertius of 181 is his fourth (LIB AVG IIII), and he would make a fifth within a year. The issuance of three largesses in less than about 18 months suggests Commodus was concerned about shoring up his popularity among the people and the army. The reverse type on this sestertius shows the emperor seated upon a platform, accompanied by an officer (perhaps the prefect of the praetorium) and Liberalitas, who holds a cornucopia and a board for counting coins. Below, a citizen is shown on the steps leading up to the platform, his outstretched toga already laden with coins from the largesse.

**Commodus augustus, 177 – 192**



1106



1106

**Description** Sestertius, Roma 192, Æ 31 mm, 26.38 g. L AEL AVREL CO-MM AVG P FEL Laureate head r. Rev. HERCVLI ROMANO AVG / S – C Naked Hercules with features of Commodus standing l., placing r. hand on trophy and holding club and lion's skin in l. hand.

**Reference** C 203  
BMC 715  
RIC 640  
M.-M. Bendenoun, Coins of the Ancient World, A Portrait of the JDL Collection, Tradart, Genève, 2009, 71 (this coin)

**Condition** Very rare. A portrait of fine style and an interesting reverse composition. Dark green patina and about extremely fine / extremely fine

**Provenance** Sternberg sale VIII, 1977, 679  
NAC sale 74, 2013, 313

CHF 6'000

**Note** This sestertius was issued in the final year of Commodus' life, when his paranoia and his belief in his own divinity had reached such heights that a plot against him was hatched in the palace. Among the best evidence of his delusional state of mind are the designs that appear on coinage. Some of these designs are so ludicrous and so highly personal that we must assume they were conceived by Commodus himself. A perfect example is this reverse type, inscribed HERCVLI ROMANO AVG ('to the August Roman Hercules'), which shows Commodus in the guise of Hercules, crowning a trophy. It lends credibility to even the most fantastic claims of the ancient historians, who record that Commodus worshipped Hercules so intensely that by the end of his life he believed himself to be an incarnation of the mythological hero. Other coin types confirm Commodus' apparent insanity. Foremost among them is a relatively common type that shows on its obverse Commodus, as Hercules, wearing the scalp of the Nemean lion, and on its reverse Hercules' instruments: the club, bow, and quiver with arrows. To this we may add reverse types that depict Commodus tilling soil in what amounts to a traditional foundation scene. One of these is dedicated to his hometown of Lanuvium, which he re-founded as Colonia Lanuvina Commodiana, and the next to Rome itself, which he vaingloriously re-founded as Colonia Commodiana.

**Clodius Albinus caesar, 193 – 195**



1107



**Description** As, Roma 194-195, Æ 28 mm, 12.56 g. D CL SEPT AL – BIN CAES Bare head r. Rev. FORT REDVCI COS II S C Fortuna seated l., holding rudder on globe and cornucopiae.

**Reference** C 34 (wheel under throne)  
BMC 547 var. (wheel under throne)  
RIC 59 var. (wheel under throne)

**Condition** Green patina and extremely fine

CHF 500

Septimius Severus, 193 – 211



1108

**Description** Bronze, Nicopolis ad Istrum (Moesia Inferior) Aurelius Gallus, legatus consularis circa 193-211, Æ 26 mm, 11.91 g. AVK A CE – CEVHPOC Π Laureate head r. Rev. VII AV ΓΑΛΛΟV ΝΙΚΟΠΟΛΙΤΩ ΠΡΟC Hercules standing r., leaning on club, lion's skin over arm.

**Reference** AMNG I 1308  
SNG Budapest 293  
cf. Varbanov 2613

**Condition** Lovely blue-green patina and extremely fine

CHF 500

Septimius Severus, 193 – 211



1109

**Description** Sestertius, Roma 194, Æ 29 mm, 22.41 g. L SEPT SEV PE – RT AVG IMP III Laureate bust r., with drapery on l. shoulder. Rev. AF[R] – ICA S – C Africa, wearing elephant-skin headdress, standing r., holding corn-ears in fold of robe; at her feet, lion.

**Reference** C 28  
BMC 504  
RIC 668

**Condition** A portrait of usually fine style and a wonderful enamel-like dark green patina.  
Good extremely fine / extremely fine

**Provenance** Hirsch sale 300, 2014, 160

CHF 4'000



Septimius Severus, 193 – 211



1110



1110

**Description** Sestertius, Roma 194, Æ 32 mm, 27.22 g. L SEPT SEV PERT AVG IMP III Laureate head r. Rev. DIS AVSPICIB TR P II COS II P P / S – C Hercules, holding club and lion skin, and Bacchus, holding filleted thyrsus and pouring cantharus; between them, panther standing l.

**Reference** C 119  
BMC 505  
RIC 669

**Condition** A portrait of exquisite style, work of a talented engraver, and a lovely dark brown patina. Reverse somewhat smoothed. Extremely fine / about extremely fine

**Provenance** Sternberg sale VII, 1977, 692  
Sternberg sale XV, 1985, 443

CHF 4'000

Septimius Severus, 193 – 211



1111



1111

**Description** Sestertius, Roma 196-197, Æ 32 mm, 23.46 g. L SEPT SEV PE – RT AVG IMP VIII Laureate, draped and cuirassed bust r. Rev. FORTVNAE REDVCI Fortuna seated l. holding rudder set on globe and cornucopiae; under seat, small wheel. In exergue, S C.

**Reference** C 193  
BMC 600  
RIC 720

**Condition** A very attractive portrait and a superb green patina. Extremely fine / about extremely fine

**Provenance** NAC sale 10, 1997, 648  
NAC sale 54, 2010, 487  
From the Luc Girard collection.

CHF 2'500

Septimius Severus, 193 – 211



1112



**Description** Sestertertius, Roma 210, Æ 32 mm, 23.41 g. L – SEPT SEVE – RVS PIVS AVG Laureate head r. Rev. P M TR P XVIII COS III P P Severus and Caracalla, both veiled, standing *vis-à-vis* and sacrificing over altar; behind them, in the centre, figure of Concordia or Pietas. In exergue, S C.

**Reference** C 560  
BMC 191  
RIC 798

**Condition** Very rare and in unusually fine condition for the issue. A finely detailed reverse composition and a blue-green patina of enchanting beauty. Extremely fine

**Provenance** Hess-Leu sale 49, 1971, 400  
NAC sale 1, 1989, 899

CHF 7'500

**Note** In A.D. 208 Septimius Severus decided that a campaign to subdue the northern half of Britannia was in order. For years the Picts had proved troublesome, but news had recently arrived in Rome that the northern barbarians had invaded yet again, wreaking considerable havoc in the Roman settlements to the south and leaving much death and destruction in their wake. The emperor, his wife Julia Domna and two sons, Caracalla and Geta, arrived in Britain in early A.D. 209, and the emperor immediately set about the task of subduing the lands of the Picts. Both the Firth of Forth and the Tay were bridged and a network of forts and encampments were built. The Romans quickly subdued their enemies, inflicting such a decisive defeat that the Picts were compelled to surrender late in the year. Severus took this opportunity to elevate his younger son, Geta, to the rank of Augustus, and also assumed the title Britannicus, at the same time also bestowing the title on both of his sons.

Julia Domna, wife of Septimius Severus



1113



1113

**Description** As, Roma 196-209, Æ 26 mm, 10.96 g. IVLIA AVGVSTA Draped bust r. Rev. H – IL – A – RITAS S – C Hilaritas standing l., holding palm branch and cornucopiae.

**Reference** C 74  
BMC S. Severus 786  
RIC S. Severus 877

**Condition** Lovely green patina and extremely fine

CHF 500

**Julia Domna, wife of Septimius Severus**



1114



1114

**Description** Sestertius, Roma 198, Æ 33 mm, 28.23 g. IVLIA – AVGVSTA Draped bust r. Rev. CERES / S C Ceres seated l. on cista, holding grain ears and torch.

**Reference** C 20  
BMC p. 307, nota\*  
RIC S. Severus 849

**Condition** Rare. A very elegant portrait and a lovely enamel-like dark brown patina. Traces of double striking on reverse, otherwise good extremely fine

CHF 3'500

**Julia Domna, wife of Septimius Severus**



1115



**Description** Sestertius, Roma circa 211-217, Æ 32 mm, 23.59 g. IVLIA PIA – FELIX AVGVSTA Draped bust r. Rev. MAT AVGG MAT SEN M PATR S C Julia Domna seated l. on throne, holding branch and sceptre.

**Reference** C 112  
BMC Caracalla 213  
RIC Caracalla 588

**Condition** A lovely portrait and a wonderful green patina. Extremely fine

CHF 3'000

**Julia Domna, wife of Septimius Severus**



**Description** As, Roma circa 211-217, Æ 25 mm, 12.72 g. IVLIA PIA – FELIX AVG Draped bust r. Rev. IVNO – NEM S – C Juno standing l., holding patera and sceptre; at feet, peacock l.

**Reference** C 89  
BMC Caracalla 224  
RIC Caracalla 589

**Condition** Lovely green patina and extremely fine

**Provenance** Bankhaus H. Aufhäuser sale 6, 1989, 449

CHF 500

**Julia Domna, wife of Septimius Severus**



**Description** As, Roma 215, Æ 24 mm, 10.68 g. IVLIA PIA – FELIX AVG Diademed and draped bust r. Rev. VESTA Four Vestal virgins sacrificing in front of temple of Vesta; in exergue S C.

**Reference** C 234  
BMC Caracalla 232  
RIC Caracalla 607

**Condition** Rare and in exceptional condition for the issue. A portrait of excellent style and a finely detailed reverse composition. Lovely enamel like dark green-brown patina and good extremely fine

**Provenance** Tkalec sale 9 May 2005, 301

CHF 7'500

**Note** This rare and attractive as of Julia Domna, issued at Rome in 215, records vows for the health of Caracalla undertaken by the Vestal virgins in a ceremony before the temple of Vesta. The four Vestals are accompanied by two children and the sanctuary itself appears as a small domed structure in the background. Over the centuries no fewer than seven temples of Vesta occupied the site in the Forum at the northern corner of the house of the Vestals. Most were the victims of fire and Julia Domna herself built the seventh, and the partially reconstructed ruins of this building are still to be seen today

**Caracalla, 198 – 217**



1118



1118

**Description** Bronze, Serdica (Thrace) circa 198-217,  $\text{AE}$  28 mm, 16.03 g.  $\text{AYT K M AYP CEV ANTΩNEINOC}$  Laureate, draped and cuirassed bust r. Rev.  $\text{OYAPIAC - CEPΔIKHC}$  Tyche standing l., wearing kalathos; holding rudder on globe and cornucopia.

**Reference** Varbanov 2476 var.

**Condition** Dark tone gently smoothed on reverse, otherwise, extremely fine

CHF 500

**Caracalla, 198 – 217**



1119



**Description** Bronze, Isaura (Cilicia) circa 198-217,  $\text{AE}$  26 mm, 8.40 g.  $\text{AY K M AY ANTΩNEINOC}$  Laureate, draped and cuirassed bust r., aegis on cuirass. Rev.  $\text{MHTPOΠOΛEΩC ICAYPΩN}$  Tetrastyle temple with arched pediment, bust of Hercules on column within.

**Reference** SNG Levante 263

**Condition** A gentle portrait of fine style and a wonderful light green patina and good extremely fine

**Provenance** Roma Numismatics e-sale 23, 2016, 307

CHF 2'000

Caracalla, 198 – 217



1120

**Description** Sestertius, Roma 210, Æ 33 mm, 24.60 g. M AVREL ANTONI – NVS PIVS AVG Laureate head r., with drapery on l. shoulder. Rev. PONTIF TR P XIII COS III S – C Mars, in military attire, striding l., holding branch and trophy.

**Reference** C 474 var (without drapery)  
BMC 202  
RIC 450b

**Condition** A superb portrait of fine style struck in high relief and a lovely brown-green patina gently smoothed. Minor traces of double striking, otherwise good extremely fine

**Provenance** Spink's Zürich sale 23, 1987, 928  
Waddell sale II, 1987, 540  
CNG-NAC sale 40, 1996, 1580  
Triton sale I, 1997, 1546  
From the James Fox collection

CHF 10'000

**Note** The brilliantly-executed and powerful portrait of Caracalla on the obverse of this sestertius serves to underline his role as a conquering soldier-emperor. He sports a short military hairstyle that would fit easily under a helmet and a campaign beard that might also have been intended to invoke images of his great, but much-longer bearded father, Septimius Severus. Although this portrait does not have the full angry look of many of Caracalla's later portraits, it does include his trademark furrowed brow as if to convey his contempt for the enemy. Such a portrait type was very much appropriate for 210, a year in which Caracalla was campaigning, alongside his father and his hated brother Geta against the Caledonians who threatened the northern frontier of Britannia. Following a series of Caledonian invasions, in 208 the three emperors crossed the English Channel to push back the invaders and end all possibility of future incursions. In 209, they suffered heavy losses from the enemy's guerrilla tactics, but reclaimed the territory between Hadrian's Wall and the Antonine Wall by reoccupying old forts from the time of Agricola and adopting a scorched earth policy of devastation that brought many of the Caledonian tribes to seek peace. Nevertheless, in 210, Caracalla mounted a punitive campaign across the Antonine  
*(to continue on next page)*

Caracalla, 198 – 217



1121



**Description** Sestertius, Roma 210, Æ 32 mm, 27.64 g. M AVREL ANTONI – NVS PIVS AVG Laureate head r., with drapery on l. shoulder. Rev. PONTIF TR P XIII COS III S – C Mars, in military attire, striding l., holding branch and trophy.

**Reference** C 474 var (without drapery)  
BMC 202  
RIC 450b

**Condition** A magnificent portrait of excellent style struck in high relief. A lovely green patina, traces of double striking and a hairline flan-crack at one o'clock on obverse, otherwise extremely fine

**Provenance** Gorny & Mosch sale 125, 2003, 533  
NAC sale 54, 2010, 497  
From the Luc Girard collection.

CHF 7500

**Note** Wall with the intent to exterminate the Caledonians and absorb their lands into the province of Britannia. Just as he was poised to succeed in this terrible endeavour, his father fell ill and the campaign was abandoned. Septimius Severus died at Eboracum (York) on 4 February 211, causing Caracalla to abandon operations in Britannia and make for Rome to consolidate his power. The depiction of Mars, the Roman god of war, on the reverse of this sestertius alludes to Caracalla's involvement in the events of 209-210. Mars is shown extending the olive branch of peace, which might have been available to the Caledonians if they had submitted promptly to Roman authority, while he carries a trophy of arms representing the defeat (and destruction) that would inevitably result from challenging the might of Rome in war. As it turned out, the military boast of this type was not far off from the truth. Despite its early end, the war against the Caledonians seems to have largely accomplished its aims. After 210 the Caledonians are never mentioned again in the ancient literary sources until 305, when Constantius I Chlorus claimed a victory over them in their home territory. The Caledonians subsequently disappear from history and were replaced by an apparently different people known to the Romans as Picts.

Caracalla, 198 – 217



1122

- Description** Sestertius, Roma 210, Æ 33 mm, 24.70 g. M – AVREL ANTONI – NVS PIVS AVG Laureate bust r., with drapery on l. shoulder. Rev. PONTIF TR P XIII COS III Caracalla and Geta standing facing each other sacrificing out of patera over altar; in background, Concordia, veiled. In exergue, S C.
- Reference** C 489 var. (no drapery)  
BMC 205  
RIC 452b
- Condition** Rare. A lovely untouched light green patina, minor double-striking on reverse, otherwise about extremely fine / good very fine
- Provenance** NAC sale 52, 2009, 518

CHF 3'500

- Note** The message conveyed by this rare sestertius is a complete lie. The scene of Caracalla and his brother Geta sacrificing while Concordia stands behind them gives the impression of the stable and united imperial family that was such a cornerstone of Severan numismatic propaganda, but the real truth was that Caracalla and Geta hated each other. Caracalla had held the rank of Augustus alongside his father, Septimius Severus, since 198, his younger brother Geta was elevated to the same status in October 209 (probably only a few months before this coin was struck) which fanned the bitterness between the brothers. Geta resented having to wait a decade before being granted imperial power equal to that of his older brother while Caracalla resented that his little brother now had the same authority as he did. Despite this bitterness, the two brothers are shown here making sacrifice, probably in advance of the new campaign against the Caledonians that they undertook with their father in 210. Unfortunately, the campaign was cut short when Severus fell ill and was forced to withdraw from Caledonian territory to Eboracum (York) in northern Britannia. When he died on 4 February 211, Caracalla and Geta were left to rule the empire on their own. Without their father to force cooperation between the brothers all pretence of concord quickly fell away. They argued constantly on the return to Rome from Britannia and even considered dividing the empire between them. Their mother, Julia Domna, advised against this, and worked to arrange a reconciliation between Caracalla and Geta. At last, on 26 December 211, the two came to a meeting at which they were to work out their differences in the presence of their mother. Caracalla, however, brought members of the Praetorian Guard with him and had Geta struck down on the spot. He died, cradled in the arms of the hapless Julia Domna. So much for Concordia and the image of the happy imperial family.



Caracalla, 198 – 217



**Description** As, Roma 213, Æ 25 mm, 5.28 g. ANTONINVS – PIVS AVGVSTVS BRIT Laureate head r. Rev. P M TR XVI IMP II COS IIII P P S C Caracalla, holding eagle-tipped sceptre in l. hand, in triumphal quadriga r.; before, Victory crowning him.

**Reference**  
C 234  
BMC 259  
RIC 506

**Condition** Rare. Dark patina gently smoothed on obverse, otherwise extremely fine

CHF 1'000

Caracalla, 198 – 217



**Description** Medallion, Pergamum (Mysia), strategos Julius Anthimus circa 198-217, Æ 42 mm, 37.96 g. AVT • KPAT • K • MA • PKOC • AVP • ANTONINOC Laureate, draped and cuirassed bust r. Rev. CIII CTP IOV – Λ ANΘΙΜΟΥ ΠΙΡΓΑΜΗΝΩΝ/ ΠΙΡΩΤΩΝ TRIC/ ΝΕΩΚΟΡΩΝ Caracalla, holding spear in l. hand, advancing r. on horseback; in l. field, Victory walking r., holding palm frond in l. hand and crowning emperor with wreath held in r.; in r. field, trophy and two bound captives, one seated and the other standing. von Fritze pl. VII, 7 (this reverse die).

**Reference** SNG France 2225 (these dies)

**Condition** Rare and in exceptional condition for the issue. A very impressive medallion with an impressive portrait and an interesting reverse composition. Lovely dark tone and extremely fine

**Provenance** NGSa sale V, 2008, 270  
Triton sale XIX, 2016, 359

CHF 6'000

**Caracalla, 198 – 217**



1125

**Description** Sestertius, Roma 215, Æ 30 mm, 21,97 g. M AVREL ANTONINVS PIVS AVG GERM. Laureate, draped and cuirassed bust r. Rev. P M TR P XVIII IMP III COS IIII P P / S – C Asclepius standing facing, head l., holding serpent-entwined staff; in l. field, Telesphorus standing facing; globe to r.

**Reference** C 329  
BMC 279 note  
RIC 538b

**Condition** A bold portrait of fine style and a superb dark green patina, minor area of weakness on reverse, otherwise good extremely fine

CHF 3'000

**Geta caesar, 198 – 209**



1126

**Description** As, Roma 208, Æ 27 mm., 9,77 g. P SEPTIMIUS GETA CAES Bare-headed, draped and cuirassed bust r. Rev. [PON] – TIF COS II Minerva seated l., feeding serpent entwined in olive tree before, sphinx at side of throne, owl standing l. on large oval shield behind; in exergue, S C.

**Reference** C 110  
BMC 863  
RIC 148

**Condition** A gentle portrait of fine style and a lovely light green patina. Extremely fine

CHF 750

**Geta augustus, 209 – 211**



1127

**Description** Sesterce, Roma 210, Æ 30 mm, 20.90 g. IMP CAES P SEPT GETA PIVS AVG Laureate head r., slight drapery on l. shoulder. Rev. PONTIF TR P II COS II [S C] Caracalla and Geta standing l., each extending r. hand and holding spear; captive seated r. at Caracalla's feet; behind emperors stand three soldiers, each holding signum.

**Reference** C 146 var. (only laureate)  
BMC 217  
RIC 157b

**Condition** Very rare. Dark green patina and good very fine

**Provenance** Stanley Gibbons Fixed Price List 14, 1977, 97  
Stack's sale 1 May 1980, Knobloch, 997  
Harlan J. Berk Buy or Bid sale 138, 2004, 448  
CNG e- sale 335, 2014, 518  
From the JDW collection

CHF 1'500

**Geta augustus, 209 – 211**



1128



**Description** Dupondius, Rome 211, Æ 25 mm, 12.85 g. P SEPTIMIVS GETA – PIVS AVG BRIT Radiate head r. Rev. [P]ONTIF TR P III COS II S – C Woman standing r., holding sceptre and drawing out drapery from breast; in r. field, two small figures vis-à-vis, lifting hands to one another.

**Reference** C 153  
BMC 272  
RIC 174a

**Condition** A bold portrait and a lovely enamel-like brown-green patina. Extremely fine / good extremely fine.

**Provenance** NAC sale 27, 2004, 454

CHF 2'000

**Geta augustus, 209 – 211**



1129

**Description** As, Roma 211, Æ 26 mm, 12.17 g. P SEPTIMVS GETA – PIVS AVG BRIT Laureate and bearded head r., drapery on l. shoulder. Rev. FORT RED TR P III COS [II P P] / SC Fortuna Redux, draped and diademed, seated l. on throne with high back-rest, holding cornucopiae in her l. hand, large rudder with her r. hand; below throne, wheel.

**Reference** C 54  
BMC 48 var.  
RIC 175b

**Condition** Wonderful light green patina and extremely fine / about extremely fine

**Provenance** Rauch sale 58, 1996, 449  
NAC sale 18, 2000, 613  
M&M 92, 2002, Friend of the Roman, 144

CHF 500

**Macrinus, 217 – 218**



1130

**Description** As, Roma 217, Æ 25 mm, 10.75 g. IMP CAES M OPEL SEV MACRINVS AVG Laureate and cuirassed bust r. Rev. VOTA PVBL P M TR P Fides standing facing, head l., standard in each hand and flanked by two more standards.

**Reference** C –  
BMC 98  
RIC 129 var. (also draped)

**Condition** Very rare and in exceptional condition for the issue. A lovely portrait and a wonderful green patina. Extremely fine

**Provenance** NAC sale 8, 1995, 883

CHF 1'000

Macrinus, 217 – 218



1131

**Description** Sestertius, Roma 217, Æ 31 mm, 24.24 g. IMP CAES M OPEL SEV MACRINVS AVG Laureate, draped and cuirassed bust r., with older features. Rev. P M TR P II COS P P P Macrinus seated l. on curule chair, holding globe and short sceptre.

**Reference** C 52  
BMC 124  
RIC 148

**Condition** Very rare and in exceptional condition for the issue, undoubtedly one of the finest sestertii of Macrinus in private hands. A portrait of excellent style, the work of a talented engraver, and a lovely reverse die. Superb dark brown tone, minor traces of double striking on reverse, otherwise good extremely fine

**Provenance** M&M sale XXVIII, 1964, 419  
Leu sale 33, 1983, 107  
CNG–NAC sale 40, 1996, 1596  
From the James Fox collection.

CHF 25'000

**Note** Macrinus, who was of Berber origin, was Rome's first emperor of equestrian background and was Rome's only emperor to hail from Mauretania. He was a prominent jurist and bureaucrat, such that when Caracalla ascended the throne upon the death of Septimius Severus he made Macrinus his praetorian prefect. As commander of the imperial bodyguard, Macrinus was with the emperor in the East during Caracalla's preparations for his planned invasion of Parthia, and it was at Macrinus' instigation that Caracalla was assassinated by one of his own soldiers, Justin Martialis. After Caracalla's murder, Macrinus proclaimed himself emperor, assuming the titles and powers that came with the position of supreme leadership without awaiting confirmation from the Senate in Rome. This along with his less than noble origins (all previous emperors had hailed from the senatorial class) did not especially endear him to the Roman Senate. Furthermore, unlike his predecessor, Macrinus was more circumspect with the imperial finances. Where Caracalla had increased the soldiers' yearly pay from 2000 to 3000 sestertii, Macrinus decreed that any newly recruited soldiers would receive the salary that had existed before the increase. This is understandable given the dire situation of the State's finances, and was an absolute necessity given that Caracalla's expensive military campaigns had all but depleted the state's coffers. The veteran soldiers, however, saw this as the precursor to their own eventual reduction in pay and privileges, and when the opportunity presented they revolted. That opportunity came because Macrinus had made the mistake of freeing the extended family of Caracalla, allowing them to return to their hometown of Emesa. Still based at Antioch – Macrinus never had the opportunity to visit Rome after becoming emperor – his safety became jeopardised when the scheming aunt of Caracalla, Julia Maesa, used her vast wealth to secure the allegiance of the soldiers or the legio III Gallica, who were stationed at nearby Raphanea. They proclaimed Maesa's 14 year-old grandson, Elagabal, emperor, and the boy's tutor led the troops to engage Macrinus who fled the field of battle and was soon captured and executed.

**Macrinus, 217 – 218**



1132

**Description** Pentassarion, Marcianopolis (Moesia Inferior), Pontianus, legatus consularis circa 217-218, Æ 28 mm, 13.82 g. AY K OIIEA CEYH MAKPINOC K M OIIEA ANIΩNEI NOC Confronted heads of Macrinus r., laureate, and Diadumenian l., bare. Rev. YΠ ΠONTIANOY ΜΑΡΚΙΑΝΟΠΟΛΕΙΤΩΝ Zeus standing l., holding patera and long sceptre; in l. field, eagle at feet, and in r. field, E. H&J, Markianopolis 6.24.1.5/1 (for obverse and reverse).

**Reference** AMNG I/1, –  
Varbanov –

**Condition** Two exceptional portraits and a wonderful dark green patina. Good extremely fine

**Provenance** CNG sale 91, 2012, 494

CHF 1'500

**Diadumenian caesar, 217 – 218**



1133

**Description** Bronze, Nicopolis ad Istrum (Moesia) circa 217-218, Æ 26 mm, 12.05 g. M OIIEA ΔΙΑΔΟΥ – MENIANOC K Bare-headed, draped and cuirassed bust r. Rev. VII C[TA ΛON-ΓΙΝΟV ΝΙΚΟ]ΠΟΛΙΤΩΝ ΠΡΟC I//CTPON Artemis, holding bow, striding to the r., pulling arrow out of the quiver, at feet dog leaping r.

**Reference** AMNG I, 1842  
Varbanov 3743

**Condition** Brown tone and good extremely fine

**Provenance** Tkalec sale 9th May 2005, 320

CHF 500

## Julia Mamaea, mother of Severus Alexander



1134

**Description** Bronze, Tium (Bithynia) circa 222-235, Æ 34 mm, 23.01 g. IOYAIAMAAMAIAAYT Diademed and draped bust r. Rev. TIANΩN Zeus, standing facing, head l., holding patera and sceptre; in l. field, eagle; in field, Gaia and Thalassa; around, the twelve signs of the Zodiac.

**Reference** RPC Online 30121 (this coin)

**Condition** Apparently unique. A coin of great importance and fascination struck on a medallic flan. Lovely brown tone and extremely fine

**Provenance** Leu sale 50, 1990, 347

CHF 10'000

**Note** Julia Mamaea was a niece of Julia Domna, the wife of Septimius Severus, and a member of a powerful priestly dynasty at Emesa in Syria. She was propelled into imperial history when her mother, Julia Maesa, and her sister, Julia Soemias, raised the revolt that made her nephew, Elagabalus, Roman emperor. Mamaea's husband was killed in the fighting that earned Elagabalus the throne, but she and her son, Severus Alexander, were able to follow Elagabalus to Rome and enjoy court life in the imperial capital. The behaviour of Elagabalus shocked elements of Roman society and the young Severus Alexander was increasingly seen as a preferred option for the emperor. Thus, when Elagabalus was assassinated in 222, the 16-year-old Alexander became emperor, but real power was taken into the hands of his mother. She and a council of senators, including the famous jurist Ulpian, essentially ruled the empire in the name of Severus Alexander until 235, when the German legions revolted and killed both the emperor and his mother. Her stinginess with pay had upset the troops while her long coddling of Severus Alexander and protecting him from danger made him a man that no hard-bitten frontier soldier could respect. This unique coin was struck in honour of Julia Mamaea at the Bithynian city of Tium and is remarkable for its reverse type depicting the standing figure of Zeus surrounded by the wheel of the zodiac. The precise meaning of the type is uncertain, but it may have had some local astrological significance since Tium had previously struck a similar zodiac type for Elagabalus. On the other hand, zodiac types may have had some special Severan dynastic significance. Zodiac wheels also occur on coins struck for Elagabalus at Sidon, for Julia Maesa at Amastris and for Severus Alexander at Perinthus and Cyzicus.

**Julia Mamaea, mother of Severus Alexander**



1135



1135

**Description** Sestertius, Roma 224, Æ 30 mm, 22.01 g. IVLIA MAMAEA – AVGVSTA Diademed and draped bust r. Rev. VENVS FELIX Venus seated l., holding statuette and sceptre. In exergue, S C.

**Reference** C 69  
BMC S. Alexander 197  
RIC S. Alexander 701

**Condition** In exceptional condition for the issue. A wonderful untouched green patina and good extremely fine

**Provenance** Ex Millon & Associés sale 8 June 2007, 13  
Helios sale 3, 2009, 190  
Manhattan sale III, 2012, 190

CHF 2'000

**Orbiana, wife of Severus Alexander**



1136



1136

**Description** Sestertius, Roma circa 225, Æ 34 mm, 27.51 g. SALL BARBIA – ORBIANA AVG Diademed and draped bust r. Rev. CONCORDIA AVGVSTORVM S. Alexander and Orbiana clasping hands; below, S C.

**Reference** C 6  
BMC S. Alexander 299  
RIC S. Alexander 657

**Condition** Very rare and in unusually fine condition for this difficult issue. An obverse turquoise patina of enchanting beauty and a pleasant green-red patina on reverse. Two flan cracks at five and nine o'clock on obverse, otherwise extremely fine / about extremely fine

**Provenance** NAC sale 2<sup>nd</sup> April 1995, Frederich, 1778

CHF 5'000



**Maximinus, 235 – 238**



**Description** Bronze, Nicopolis-Caludiopolis (Cilicia) circa 235-235, Æ 26 mm, 14.14 g. IMP C S IVL CII MAXIMINVS Laureate and cuirassed bust r. Rev. NIN C CLAV Colonist ploughing veiled, r., with yoke of oxen; in the background, standard topped by aquila.

**Reference** SNG von Aulock 5776  
RPC Online 6911 temp.

**Condition** Lovely olive-green patina and extremely fine

**Provenance** Tkalec-Rauch sale 25<sup>th</sup> April 1989, 375

CHF 500

**Diva Paulina, wife of Maximinus I**



**Description** Sestertius, Roma 235-238, Æ 32 mm, 21.93 g. DIVA PAVLINA Veiled and draped bust r. Rev. CONSECRATIO Paulina, holding sceptre, seated l. on peacock flying upwards.

**Reference** C 3  
BMC 129  
RIC 3

**Condition** Very rare and in unusually fine condition for this difficult issue. A portrait of fine style and a lovely olive-green patina. Extremely fine

**Provenance** NAC sale 64, 2012, 1238

CHF 2'000

**Maximinus I caesar, 235 – 238**



1139



1139

**Description** Sestertertius, Roma early 236-April 238, Æ 30 mm, 21.21 g. MAXIMVS CAES GERM Bare-headed and draped bust r. Rev. PRINCIPI IVVENTVTIS Maximus standing l., holding baton in r. hand and transverse spear; behind him, two standards; in field, S – C.

**Reference** C 14  
BMC Maximinus 213  
RIC 13

**Condition** Lovely untouched green patina and extremely fine

CHF 1'000

**Gordian I, March-April 238**



1140



**Description** Sestertertius, Roma 238, Æ 35 mm, 21.60 g. IMP CAES M ANT GORDIANVS AFR AVG Laureate, draped and cuirassed bust r. Rev. P M TR P COS P P S – C Emperor, laureate and togate, standing l., holding branch and parazonium.

**Reference** C 3  
BMC 4  
RIC 7

**Condition** Very rare and in exceptional condition for the issue, among the finest specimens known. Struck on an exceptionally large flan with an untouched light green patina. Good extremely fine

**Provenance** NAC sale 27, 2004, 464

CHF 20'000

**Balbinus, 238**



1141

**Description** Sestertius, Roma 238, Æ 32 mm, 19.27 g. IMP CAES D CAEL BALBINVS AVG Laureate, draped and cuirassed bust r. Rev. CONCORDIA AVGG Concordia seated l., holding patera and double cornucopiae; in exergue, S C.

**Reference** C 4  
BMC 18  
RIC 22

**Condition** Green Patina. About Extremely fine

**Provenance** Künker sale 136, 2008, 1148

CHF 500

**Gordianus III, 238 – 244**



1142

**Description** Sestertius, Roma 240-244, Æ 30 mm, 18.58 g. IMP GORDIANVS PIVS FEL AVG Laureate, draped and cuirassed bust r. Rev. P M TR P III COS II P P Apollo seated l., holding branch and resting l. arm on lyre set on stool; in exergue, S C.

**Reference** C 240  
RIC 301a

**Condition** A coin in exceptional state of preservation. A gentle portrait and a wonderful untouched dark green patina. Virtually as struck and almost Fdc

**Provenance** Athena sale II, 1988, 429

CHF 5'000

Philip I, 244 – 249



1143



1143

**Description** Sestertius, Roma 244-249, Æ 31 mm, 17.58 g. IMP M IVL PHILIPPVS AVG Laureate, draped and cuirassed bust r. Rev. ADVENTVS AVG Philip on horse pacing l., raising r. hand and holding spear; in exergue, S C.

**Reference** C 6  
RIC 165 (misdescribed)

**Condition** A bold portrait struck on a very broad flan and a wonderful green patina with some reddish deposit on reverse. Good extremely fine / extremely fine

**Provenance** NAC sale 40, 2007, 803  
NAC sale 54, 2010, 538  
From the Luc Girard collection.

CHF 1'500

Philip I, 244 – 249



1144



1144

**Description** Sestertius, Roma 244-249, Æ 28 mm, 17.52 g. IMP M IVL PHILIPPVS AVG Laureate, draped and cuirassed bust r. Rev. AEQVITAS AVGG S – C A equitas standing l., holding scales and cornucopiae.

**Reference** C 10 var. (not cuirassed)  
RIC 166a.

**Condition** Superb green patina and extremely fine

**Provenance** CNG-NAC 40, 1996, 1637.  
Astarte sale I, 1998, 306  
Auctiones Nummorum sale XIII, 1998, 859

CHF 1'000

**Philip II caesar, 244 – 246**



1145

**Description** Triassarion, Tomis (Moesia) circa 244-246, Æ 25 mm, 13.15 g. MAP IOYΛIOC ΦIΛIΠΠOC KAICAP Busts of Philip II, on the l., bare headed, draped and cuirassed and Serapis, on the r., draped and with a kalathos on his head, facing each other. Rev. MHTPO ΠOHTOY TO MEΩC Asclepius standing facing, head l., holding serpent entwined staff in his r. hand.

**Reference** AMNG 3598  
Varbanov 5787  
RPC Online 28159.14 temp. (this coin)

**Condition** Rare. Two wonderful portraits and an attractive dark green patina. Good extremely fine

**Provenance** Helios sale 2, 2008, 395  
Nomos sale 6, 2012, 194  
From the M. collection.

CHF 750

**Philip II augustus, 247 – 249**



1146

1146

**Description** Sestertius, Roma circa 248, Æ 29 mm, 18.29 g. IMP M IVL PHILIPPVS AVG Laureate, draped and cuirassed bust r. Rev. SAECVLARES AVGG Goat walking l.; in exergue, S C.

**Reference** C 73  
RIC 264a

**Condition** Lovely green-reddish patina and extremely fine

**Provenance** Bankhaus H. Aufhäuser sale 6, 1989, 524

CHF 500

Trajan Decius augustus, 249 – 251



1147



1147

**Description** Double sestertius, Roma 249-251, Æ 33 mm, 28.29 g. IMP C M Q TRAIANVS DECIVS AVG Radiate, draped and cuirassed bust r. Rev. FELICITAS SAECVLI S – C Felicitas standing l., holding caduceus and cornucopia.

**Reference** C 39  
RIC 115a

**Condition** A superb portrait and a lovely light green patina. Extremely fine

**Provenance** NAC sale 8, 1995, 913  
M&M Fixed Price List 591, 1995, 94

CHF 5'000

Trajan Decius augustus, 249 – 251



1148



**Description** Dupondius, Roma 249-251, Æ 24 mm, 11.75 g. IMP C M Q TRAIANVS DECIVS AVG Radiate and cuirassed bust r., seen from behind, with drapery on l. shoulder. Rev. LIBERALITAS AVG / S – C Liberalitas, draped and diademed, standing l., holding cornucopiae in l. hand and abacus in outstretched r.

**Reference** C 72  
RIC 12c

**Condition** A rare denomination and in exceptional condition for the issue. A magnificent enamel-like dark green patina and extremely fine

**Provenance** Adolph Hess sale 18, 1933, 888  
M&M sale 81, 1995, 311  
M&M sale 92, 2002, Friend of the Roman, 206  
NAC sale 80, 2014, 188  
From the Th. Voltz Collection.

CHF 2'500

**Trajan Decius augustus, 249 – 251**



1149

**Description** Sestertius, Roma 249-251, Æ 27 mm, 18.68 g. IMP C M Q TRAIANVS DECIVS AVG Laureate and cuirassed bust r. Rev. VICT – ORIA AVG S – C Victory striding l., holding wreath and palm branch.

**Reference** C 118  
RIC 126d

**Condition** In exceptional condition for the issue. Wonderful green patina and extremely fine

**Provenance** Glendining sale 16<sup>th</sup> November 1950, Platt Hall, 1895  
M&M-Leu sale 2<sup>nd</sup> November 1967, Niggeler, 1445  
NAC sale M, 2002, 2798  
NAC sale 54, 2010, 550;  
From the Luc Girard collection

CHF 2'500

**Trebonianus Gallus, 251 – 253**



1150

1150

**Description** Sestertius, Roma 251-253, Æ 29 mm, 16.12 g. IMP CAES C VIBIVS TREBONIANVS GALLVS [AVG] Laureate, draped and cuirassed bust r. Rev. LIBERTAS AVGG / S – C Libertas standing l., holding pileus and sceptre.

**Reference** C 64 var. (not cuirassed)  
RIC 114

**Condition** Lovely light green patina and extremely fine

CHF 500

**Trebonianus Gallus, 251 – 253**



1151

**Description** Bronze, Seleucia ad Calycadnum (Cilicia) circa 251-253, Æ 34 mm, 19.48 g. V K ΓΑΛ ΟΥΑΙ ΤΡΕΒΩ ΓΑΛΛΟC Radiate, draped, and cuirassed bust r. Rev. CEΛE]VK – EΩN] TΩN ΠIPOC / TΩ / KAΔNΩ Draped bust of Apollo r., laurel branch before, vis-à-vis laureate and draped bust of Artemis-Tyche l., cornucopiae behind.

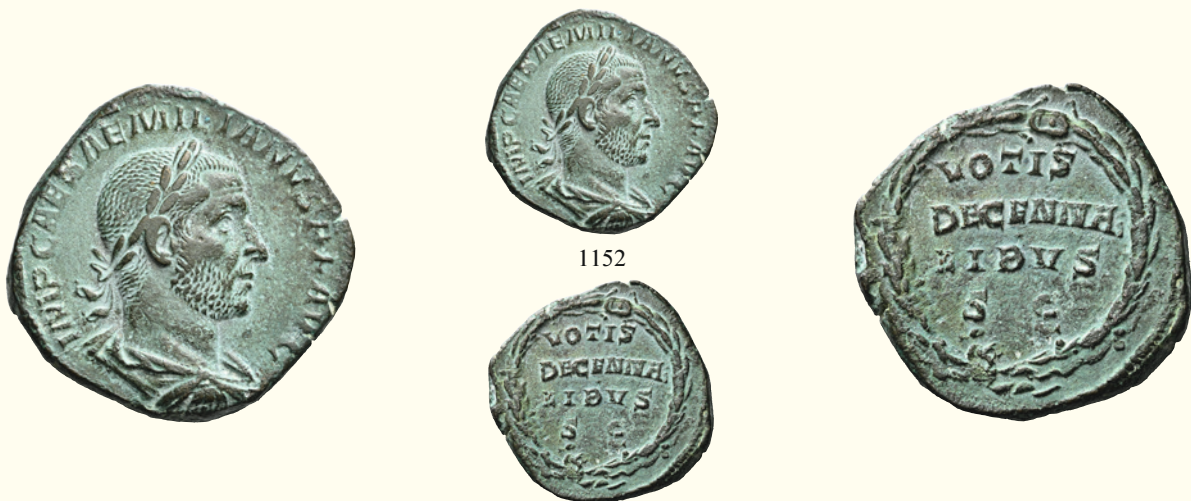
**Reference** SNG Levante 783 var. (reverse legend)  
SNG France 1048-1052

**Condition** Dark green patina and good extremely fine

**Provenance** Tkalec-Rauch sale 25<sup>th</sup> April 1989, 399

CHF 500

**Aemilian, 253**



1152

**Description** Sestertius, Roma 253, Æ 29 mm, 17.57 g. IMP CAES AEMILIANVS P F AVG Laureate, draped and cuirassed bust r. Rev. VOTIS DECENNALIBVS S C written in four lines within oak-wreath.

**Reference** C 67  
RIC 54a

**Condition** Very rare and in exceptional condition for this very difficult issue, undoubtedly among the finest specimens known. A portrait of fine style and a lovely light green patina. Extremely fine

CHF 6'000



Postumus, 260 – 269



**Description** Double sestertius, Treviri circa late 260-late 261, Æ 35 mm, 42.45 g. IMP C M CASS LAT POSTVMVS P F AVG Radiate, draped and cuirassed bust r. Rev. LAETITIA AVG Galley with four rowers on waves to r.; below, S C.

**Reference** C 179  
RIC 95  
Bastien 81 (Colonia)

**Condition** A bold portrait struck on a medallic thick flan. Dark green patina and extremely fine

CHF 3'000

Probus, 276 – 282



**Description** Antoninianus, Serdica 280-281, billon 22 mm, 3.74 g. IMP C M AVR PROBVVS AVG Radiate, helmeted and cuirassed bust l., holding spear and shield. Rev. VIRTVS PROBI AVG Emperor riding l., raising hand and holding sceptre; in l. field, captive below horse, in exergue, KAH.

**Reference** C 926  
RIC 887

**Condition** Dark tone and good extremely fine

CHF 250

**Galerius caesar, 293 – 305**



**Description** Follis, Ticinum circa 300-303, Æ 27 mm, 10.01 g. MAXIMIANVS NOB CAES Laureate head r. Rev. SACRA MONET AVGG ET CAESS NOSTR Moneta standing facing, head l., holding scales in her r. hand and cornucopiae in her l. In exergue, TT•.

**Reference** C 188  
RIC 46b

**Condition** Brown tone and good extremely fine

CHF 300

**Maximinus II, 310 – 313**



**Description** Follis, Cyzicus circa 311-312, Æ 21 mm, 5.29 g. IMP C GAL VAL MAXIMINVS P F AVG Laureate head r. Rev. IOVI CONSERVATORI Jupiter standing l., holding Victory and sceptre; in l. field, Δ and in exergue, MKV.

**Reference** C 117  
RIC 91a

**Condition** Dark green patina and good extremely fine

CHF 200

**Constantine I, 307 – 337**



**Description** Follis, Siscia circa 328-329, Æ 19 mm, 3.45 g. CONSTANTINVS AVG Laureate head r. Rev. PROVIDENTIAE AVGG Camp gate with two turrets, no doors and star above; in exergue, BSIS(double crescent).

**Reference** C 454  
RIC 214

**Condition** Brown tone, virtually as struck and almost Fdc

CHF 200

**Helena, first wife of Constantine I**



**Description** Follis, Thessalonica circa 318-319, Æ 19 mm, 3.52 g. HELE – NA N F Draped bust r. Rev. Eight-rayed star within wreath.

**Reference** C 14  
RIC 50

**Condition** Dark tone and good extremely fine

CHF 250

**Helena, first wife of Constantine I**



**Description** Follis, Nicomedia circa 326-328, Æ 19 mm, 2.83 g. FL HELENA AVGVSTA Diademed and draped bust r. Rev. SECVRITAS REI PVBLICE Securitas, veiled, standing facing, head l., holding branch in her r. hand. In exergue, SMNT.

**Reference** C 12  
RIC 159

**Condition** Dark brown tone, virtually as struck and almost Fdc

CHF 300

**Constantine II caesar, 317 – 337**



**Description** Follis, Treveri circa 317-318, Æ 19 mm, 4.22 g. FL CL CONSTANTINVS IVN N C Bare-headed and cuirassed bust r. Rev. CLARITAS REIPVBLICAE Radiate figure of Sol standing l., holding globe and raising hand; T-F across fields and in exergue, •ATR.

**Reference** C 53  
RIC 155

**Condition** Dark tone, virtually as struck and almost Fdc

CHF 200

### Constantine II caesar, 317 – 337



1161



1162

**Description** Follis, Treviri 321, Æ 18 mm, 3.27 g. CONSTANTINVS IVN NOB C Laureate and cuirassed bust l., holding Victory on a globe in his upraised r. hand and a mappa in his l. Rev. BEATA TRAN-QVILLITAS Globe on top of an altar inscribed VO / TIS / XX; above, three stars. In exergue, STR.

**Reference** C 12 var. (no mappa)  
RIC 327

**Condition** Dark green patina, virtually as struck and almost Fdc

CHF 350

**Description** Æ3, Roma 326, Æ 17 mm, 2.47 g. Laureate, draped and cuirassed bust l. Rev. CONSTAN – TIVS / NOB CAES / SMRQ above wreath.

**Reference** C 21  
RIC 284 note

**Condition** Very rare. Brown tone and good extremely fine

**Provenance** Agora Numismatics sale 48, 2016, 249

CHF 300

### The Ostrogoths. Theodahad, 534-536



1163



**Description** **Pseudo-Imperial Coinage.** In the name of Justinian I, 527-565. Follis (40 nummi), Roma 534-536, Æ 29 mm, 10.85 g. D N THEO – DAHATVS REX Bust r., wearing closed crown, ornamented with jewels and two stars, and robe decorated with jewels and pectoral cross on breast. Rev. VICTORIA – PRINCIPVM Victory standing r. on prora, holding wreath and palm branch; in field, S – C .

**Reference** MIB 81  
MEC 1, 141  
Metlich 89a

**Condition** Rare and in unusually fine condition for the issue. Lovely light green patina and about extremely fine

**Provenance** NGSa sale 5, 2008, 348

CHF 3'000

**Note** The most important of Theodahad's innovations was the introduction of the king's portrait on coins. Excluding the gold medallion of Theoderic, this is the first representation of an Ostrogothic ruler: on the obverse, Theodahad on the r., wearing royal garments, and on the reverse, a Victory on prow, a typical old Roman type.

## The Byzantine Empire

The mint is Constantinople unless otherwise stated

### Justinian I, 527 – 565



1164



1164

**Description** Follis, Nicomedia 538-539 (year 12), Æ 39 mm, 22.70 g. D N IVSTINI ANVS P P AVG Helmeted, pearl-diademed and cuirassed bust facing, holding globus cruciger and ornamental shield; in r. field, cross. Rev. Large M; above, cross, in l. field ANNO, r. field, XII, below, A. In exergue, NIKO.

**Reference** DO 115A  
MIBE 113  
Sear 201

**Condition** Wonderful green patina and extremely fine

CHF 500



1165



1165

**Description** Follis 539-540 (year 13), Æ 38 mm, 22.65 g. D N IVSTINI ANVS P P AVG Helmeted, pearl-diademed and cuirassed bust facing, holding globus cruciger and ornamental shield; in r. field, cross. Rev. Large M; above, cross, in l. field ANNO, r. field, XIII, below, B. In exergue, CON.

**Reference** DO 38b  
MIBE 95a  
**References** Sear 163

**Condition** Superb dark green patina and extremely fine / good extremely fine

CHF 500



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