NUMISMATICA GENEVENSIS SA

AUCTION 25

ROMAN TREASURES



FROM THE COLLECTION OF
BARON LORNE THYSSEN-BORNEMISZA

NOVEMBER 16, 2026
GENEVA

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NUMISMATICA GENEVENSIS SA
VENTES AUX ENCHÈRES

Par le ministère de Me Caroline Tronchet
Huissier judiciaire

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16 & 17 novembre 2026
Hôtel Président Wilson
Quai Wilson 47, 1201 Genève

TIMETABLE

AUCTION 24
Monday, November 16 · 2:30pm (lots 1 to 49)

AUCTION 25
Monday, November 16 · 3pm (lots 51 to 92)

AUCTION 26
Monday, November 16 · 4pm (lots 101 to 277)
Tuesday, November 17 · 10am (lots 278 to 604)

ON VIEW

In our offices, by appointment only:
until Friday, November 13

Hotel President Wilson
Quai Wilson 47, 1201 Geneva
Sunday, November 15 · from 10am to 6pm
Monday, November 16 · from 9am to 12pm

CONDITIONS GÉNÉRALES DE VENTE (2026)

Les présentes conditions, également accessibles sur le site www.ngsa.ch, sont réputées acceptées, sans réserve, par toute personne participant à la vente publique organisée en conformité avec les règles de l'A.I.N.P. ou portant une enchère. Elles pourront être amendées par des avis écrits ou oraux par Numismatica Genevensis SA (ci-après «NGSA») qui seront mentionnés au procès-verbal de vente.

Les présentes conditions de vente ont été établies en français et en anglais. En cas de divergence entre les deux versions, seul le texte français fait foi.

1 Examen des objets mis en vente et obligation de s'enregistrer avant la vente

1.1 Les acheteurs potentiels sont invités à examiner les biens pouvant les intéresser avant la vente aux enchères et notamment pendant les expositions.

1.2 Tout acheteur potentiel doit impérativement remettre à NGSA, avant la vente aux enchères, un formulaire d'enregistrement dûment complété et signé et présenter une pièce d'identité officielle en cours de validité. Il recevra alors un numéro personnel destiné à l'identifier, qui lui permettra d'enchérir. Toute fausse indication engagera la responsabilité de l'adjudicataire.

1.3 NGSA refusera systématiquement de laisser participer à la vente aux enchères toute personne qui ne lui aura pas remis un formulaire d'enregistrement dûment rempli et signé ou qui n'aura pas transmis une pièce d'identité officielle en cours de validité.

1.4 NGSA se réserve également le droit, à sa seule discrétion, de refuser à une personne le droit de participer à la vente et/ou de lui interdire l'accès à la salle.

2 Représentation

2.1 Tout enchérisseur est réputé agir en son nom propre et il sera personnellement tenu responsable de son enchère; il est notamment personnellement responsable du paiement du prix, des frais, des taxes et des commissions, des objets qui lui ont été adjugés.

2.2 L'enchérisseur peut toutefois agir au nom d'un tiers, à la double condition que (i) les pouvoirs qui lui ont été confiés figurent sur une procuration écrite dument signée par le représenté et (ii) que le représenté ait été identifié et agréé par NGSA avant la vente. En cas de représentation autorisée, le représenté sera lié par les présentes conditions de vente.

3 Garantie de NGSA

3.1 Toutes les indications et descriptions dans ce catalogue sont données de bonne foi. L'authenticité de toutes les pièces présentées à la vente est garantie à toute personne participant à l'enchère à concurrence du montant d'achat total. Aucune réclamation pour cause de divergence d'opinions quant à l'état de conservation d'un lot n'est acceptée. Les lots comportant plus d'un objet sont exclus de toute réclamation. Aucune réclamation concernant des monnaies ou médailles vendues en « slabs » n'est possible une fois que ces derniers sont ouverts.

3.2 La seule autorité reconnue par NGSA pour statuer sur l'authenticité d'une monnaie ou médaille est l'expertise de l'ISBCC, de l'Association Internationale des Numismates professionnels (IAPN).

4 Déroulement des enchères

4.1 Les enchères suivent l'ordre des numéros du catalogue. Les prix figurant sur le catalogue servent de prix de départ.

4.2 Le commissaire-priseur se réserve le droit, à son absolue discrétion, de modifier l'ordre numérique du catalogue et/ou de séparer ou de joindre n'importe quel lot.

4.3 Le commissaire-priseur se réserve également à tout moment le droit, à son absolue discrétion, de retirer tout objet ou lot faisant partie de la vente ou de suspendre cette dernière.

4.4 L'offre d'un enchérisseur est définitive, si bien qu'elle ne peut souffrir aucun retrait de ce dernier.

5 Adjudication

5.1 La monnaie de référence est le franc suisse.

5.2 Sous réserve de l'art. 4.3, l'adjudication est faite au plus offrant.

5.3 Pendant la vente aux enchères, NGSA exécute les ordres d'enchérir qui lui auront été transmis par écrit avant la vente; si plusieurs ordres identiques sont reçus, le plus ancien prévaudra. Les demandes d'enchères par écrit ou par téléphone doivent être reçues au plus tard 24 heures avant le début de la vente aux enchères. NGSA n'assume aucune responsabilité pour les enchères effectuées par téléphone, par écrit ou via une plateforme de live bidding.

5.4 S'il y a litige entre deux enchérisseurs, le commissaire-priseur est en droit d'annuler la vente et de remettre immédiatement l'objet aux enchères au prix proposé par les enchérisseurs, tout le public présent étant admis à enchérir à nouveau.

5.5 Les profits et les risques passent à l'acheteur dès que l'adjudication a été prononcée; celui-ci ne devient toutefois propriétaire de l'objet, par la remise de ce dernier, qu'une fois que le paiement complet (notamment du prix, des frais, des taxes et des commissions des objets qui ont été adjugés) a été effectué.

6 Paiement

6.1 Toute personne qui se porte enchérisseur s'engage à régler personnellement le prix d'adjudication augmenté des frais à la charge de l'acheteur et de tout impôt ou taxe qui pourraient être exigibles.

En sus du prix d'adjudication, l'acheteur devra payer à NGSA une commission de 22,5% sur le prix d'adjudication. Cette commission demeure de 22,5% également en cas d'achat via le live bidding.

6.2 En cas de remise ou de livraison en Suisse, le taux de TVA applicable sera ajouté au prix d'adjudication et à la commission de vente, pour toutes les médailles et les monnaies en platine, argent, bronze et autres alliages non exonérés de TVA.

6.3 Le paiement du prix total (prix d'adjudication, frais, tout impôt ou taxe et la commission de NGSA) est dû immédiatement et doit être effectué, en francs suisses, au plus tard 15 jours dès réception de la facture. Un intérêt moratoire de 1% par mois sera dû en cas de retard de paiement.

6.4 Les lots acquis ne sont remis ou expédiés à l'acheteur qu'après le paiement intégral de la facture de vente aux enchères.

6.5 **Toutes les taxes éventuellement dues à l'étranger, telles que droits de douane et impôts sont entièrement à la charge de l'acheteur**. Certains lots peuvent être soumis à des restrictions d'importation. Il incombe aux acheteurs internationaux la responsabilité de vérifier les directives en matière de douane et de devise, en s'assurant que l'acquisition et la livraison des lots remportés soient autorisées sur leur territoire.

7 Exclusion de responsabilité

7.1 Est exclue toute responsabilité de NGSA, y compris pour un éventuel dommage causé par ses auxiliaires et mandataires dans l'accomplissement de leur travail.

7.2 En référence aux art. 6.4 et 6.5, NGSA décline toute responsabilité pour une suite éventuelle résultant de la non-observation par l'acheteur des prescriptions de douane, de change, etc.

8 Droit applicable et for juridique

8.1 Les présentes conditions de vente et toutes modifications ultérieures sont régies par le droit suisse et interprétées conformément à ce droit, à l'exclusion de ses règles de conflit de lois.

8.2 Tout litige qui naîtrait en rapport avec la validité, l'effet, l'interprétation, l'exécution ou la non-exécution des présentes conditions de vente sera soumis à la juridiction exclusive des Tribunaux de la République et canton de Genève, quel que soit le domicile ou le siège des parties, sous réserve d'un éventuel recours au Tribunal fédéral, à Lausanne.

GENERAL CONDITIONS FOR AUCTION SALE (2026)

These general conditions, which are also available on the website www.ngsa.ch, are deemed to be accepted without reserve by all and any person attending the auction sale conducted according to the I.A.P.N. rules or taking part to the auction sale. The general conditions may be amended orally or in writing by Numismatica Genevensis SA (hereinafter referred to as "NGSA"); such amendment would be referred to in the minutes of the auction sale.

The general conditions exist in French and in English. In case of discrepancy between the two versions, the French version shall prevail.

1 Checking the goods and mandatory registration

1.1 Potential buyers are required to check the goods put up at auction prior to the sale, especially during their exhibition.

1.2 Any potential buyer must register with NGSA prior to the beginning of the auction sale by filing and signing a questionnaire and by showing his/her identity card or valid passport, prior to the sale. The potential buyer will then receive from NGSA a personal identification number allowing to bid during the auction. The potential buyer will be liable for all damages resulting from any misstatement in the questionnaire.

1.3 NGSA will systematically refuse to grant the access to the auction sale for potential buyers who will not have duly filed and signed the registration questionnaire or who will have not provided NGSA with a valid identity card or passport.

1.4 NGSA reserves its discretionary right to refuse to anybody, the access to the sale and the auction hall.

2 Agency

2.1 Bidders are deemed to act in their own name and they will be personally liable for their bid; bidders are especially personally liable for the payment of the purchase price, of all costs, taxes and commissions in relation with the allocated to them goods.

2.2 Bidders are however authorised to act in the name of a third represented party, subject to the twofold condition that (i) their powers are documented through a proxy duly signed by the third party and that (ii) the latter has been identified and accepted by NGSA prior to the sale. In case of authorised agency, the third represented party will be bound by these general conditions.

3 Guarantee of NGSA

3.1 Descriptions given in this catalogue are given in good faith. The authenticity of coins and medals is guaranteed to each participant in the bid for the total purchase price. Claims due to disagreement about the level of conservation of a lot are not accepted. Lots which contain more than one piece are excluded from claims of any kind. No claims will be accepted for coins or medals sold in "slabs" once they have been opened.

3.2 The sole authority recognized by NGSA for determining the authenticity of coins or medals is the expertise of the ISBCC, operating under the International Association of Professional Numismatists (IAPN).

4 Bidding

4.1 The sales follow the sequence shown in the catalogue. The prices in the catalogue are initial prices.

4.2 Notwithstanding the above, the auctioneer reserves the discretionary right to change the sequence shown in the catalogue and/or to split or join any goods and/or lots.

4.3 The auctioneer also reserves the discretionary right to withdraw any good or lot from the auction sale, and/or to interrupt the auction sale.

4.4 The bid made by a bidder is irrevocable and definitive. It cannot be withdrawn.

5 Auctionning

5.1 The prices are indicated in Swiss francs.

5.2 Subject to clause 4.3, the higher bid gets the auction.

5.3 During the auction, NGSA executes bid orders that will have been received in writing by NGSA before the auction sale. Where several bid orders have been received for the same good or lot and for the same amount, the first bid order shall prevail. Written or telephone bidding requests must be received no later than 24 hours before the start of the auction. NGSA accepts no responsibility for bids made by telephone, in writing or via a live bidding platform.

5.4 In case of dispute between two bidders, the auctioneer may cancel the sale for the concerned good or lot and put it immediately up for auction at the price offered by the above mentioned bidders, any attendee being entitled to bid again.

5.5 Risks and profits will be transferred to bidder upon auctioning. However, title passes to bidder only when the purchased good or lot is remitted to bidder and when the full payment (especially the payment of the purchase price, of all costs, taxes and commissions in relation with the allocated to them goods) is settled by the bidders.

6 Payment

6.1 Any bidder commits to settle personally the auction price, as well as all and any costs to be borne by the bidder, as well as all taxes due in connection with the auction sale.

In addition to the auction price, the bidder will have to remit to NGSA a 22,5% commission on the auction price. In case of purchase via Live Bidding, the amount of the commission will remain the same.

6.2 As far as medals and pieces in platinum, silver, brass and any non - VAT exempt alloy are concerned, and in case the purchased good or lot needs to be delivered within Swiss territory, the Swiss VAT will also be due on the auction price and on the commission.

6.3 The auction invoice (auction price, costs, taxes and commission) is due for payment immediately upon receipt and must be made, in Swiss francs, no later than 15 days upon receipt of the invoice. The auctioneer levies a default interest of 1% per month in case of delayed payment.

6.4 Purchased lots will only be handed over or dispatched to the buyer once the auction invoice has been paid in full.

6.5 **Any taxes due abroad, including but not limited to customs duties and taxes are to be fully borne by the bidder.** Some lots may be subject to import restrictions. International buyers are solely responsible for verifying customs and currency regulations and ensuring that the purchase and shipment of the lots they acquire are legally permitted in their jurisdiction.

7 Exemption of liability

7.1 NGSA accepts no liability for any damage, including damages resulting from the action or inaction of employees and agents.

7.2 In reference to clauses 6.4 and 6.5, NGSA has no liability whatsoever for any damage resulting from the breach by the bidder of any customs regulations, foreign currency exchange regulations and any other regulations abroad.

8 Governing law and jurisdiction

8.1 These conditions of sale and their subsequent amendments shall be subjects to Swiss law and interpreted according to Swiss law, not including private international law.

8.2 Any dispute regarding their validity, effect, interpretation, execution or non-execution shall be, notwithstanding the parties' domicile or seat, within the exclusive jurisdiction of the Courts of the Canton of Geneva, subject to appeal to the Swiss Federal Tribunal, in Lausanne.

BY BARON LORNE THYSSEN-BORNEMISZA



Dear Friends and Fellow Collectors,

I am indebted to Mr. Alain Baron, who has been both my dear friend and my sherpa on an extraordinary mountain expedition these last twenty years, for the privilege of allowing me to write a personal note to accompany this unique sale. I feel today, that if we have not yet reached the peak, we are at least awfully close.

I have been an avid coin collector since I was a boy and still possess a wooden treasure chest, bought in the flea market of Porto Heli in the 60^{s}, filled with Half-Crowns, Pennies and Half-Pennies, the culmination of an earlier ambition to acquire a great treasure worthy of the famous Robert Louis Stevenson iconic novel, "Treasure Island".

Little could I imagine, as a young 6-year-old, living in London, that the best was yet to come! The best is indeed before you now: quite simply the world's greatest Roman Republican Gold masterpieces ever minted, assembled in one offering.

I am extremely proud and grateful to have been able to deploy my passion in assembling this rogues' gallery of historical giants of the Republican period: Flaminius, the Dictator Sulla, Mark Antony, Brutus, (Go for it Larry. This one is yours this time round, after the last most punishing experience in my collecting career! You deserve it.), Cassius and that most traitorous of all mad Roman Generals, Quintus Labienus Parthicus, the forerunner of so many misguided leaders' doomed attempts to conquer Syria. Indeed, if American politicians had even a passing knowledge of Roman History, they might have realized that if the mighty Emperor Trajan had failed to conquer Mesopotamia in 113 A.D. ,what chance would a bunch of clueless American Neocons have in conquering and remodeling Iraq in their own image nearly two millennia later? Perhaps, tempora non mutantur, after all.

This historical musing is not disconnected to my journey as a collector. Collecting Roman Aurei was my magical doorway to an extraordinary secret garden. Spending late nights thumbing through the Calico Encyclopedia of Aurei, researching and writing up with pen and ink, index cards replete with full inscriptions and descriptions of obverse and reverses (and prices!), of every acquisition, was a wonderful experience, in the true sense of the word. I recall the late great Roberto Russo teaching me how to properly use a coin loupe: "Up to the eye, not down to the coin"! After a few years I realised with some distress that my knowledge of Roman History was still superficial; (Battles, monuments, conquered peoples and the Roman virtues). Not quite 'Asterix in Gaul' level, but not far off…

This led me to the bold decision one day to embark on an online BA (Hons) Degree in Classical Studies at the Open University, a fascinating and often grueling 6 year journey (especially having to pass an exam which included a cold translation of a passage of Virgil's Aeneid from Latin to English, an ordeal which still sends shivers down my spine when recalled). I was lucky to have Cora Beth Knowles as my tutor, a true academic genius with a wicked sense of humour. In the margins of one memorable essay I wrote, where I went on a mad riff about how Pliny the Younger and the Scottish philosopher David Hume must have been two of history's most boring dinner companions, she noted in the margin: "That's because you never met my brother-in law." Delicious! Miraculously, I passed my degree.

This in turn led me to meet my future academic mentor, Professor Andrew Wilson, the formidable Head of Roman Archaeology at Oxford University. I finally felt that I had earned my way to the Adult's Table.

The result was a journey still unfolding, but which gave birth to a foundation I created, which I hope you will visit at augustusfoudation.com.

This foundation is a source of great pride to me, as over a decade, we have partially or fully funded Roman archaeological digs across the Middle East conducted by Oxford University's Institute of Archaeology, mostly supervised by Professors Andrew Wilson and Professor R.R.R. Smith, from Aphrodisias in Türkiye to Utica in Tunisia, as well as many other Ancient World archaeological sites in the Kingdom of Saudi-Arabia, Iraq and The Hashemite Kingdom of Jordan (with the assistance of the Royal Jordanian Air Force for several aerial archaeological surveys). I also fund an ongoing 'Ancient World' slush fund for leading academics at Wolfson College, Oxford, which has achieved sensational research over the years. The post-graduate college known as the crucible of outstanding scientific research, can now boast an equally impressive Humanities Faculty.

Additionally, the most significant contribution to the study of Roman Numismatics, has been to create from scratch the celebrated Oxford University-based 'Coin Hoards of the Roman Empire Project', now in its tenth year and slated to be extended until 2033, under the extraordinary stewardship of the recently retired Honorary Curator of the Heberden Coin Room at the Ashmolean Museum in Oxford, Professor Chris Howgego, a genial gentlemen and legendary scholar many of you know. I recall him trying to talk me out of this herculean project with the warning: "Lorne, it would take ten years." To which I naively replied, "Well Chris, we had better get on with it, then."

And so, it came to pass… To date the website includes information on about 19'100 hoards, containing a staggering 7.7 million coins and incredibly cool interactive digital maps! It is the gold standard of Roman numismatic research today and currently involves the funding of dozens of senior academics working on economic research questions of staggering diversity, to unlock trade patterns over the longue durée of the Roman Republic and Empire. This digital numismatics project has been included in the recently published seminal OUP volume "The Oxford Handbook of Digital Classical Studies", as well as the earlier "Roman Coin Hoards Across Frontiers" volume embedded in the wider multi-year and multi-volume 'Oxford Studies on the Roman Economy' project. Few things in life have given me greater pleasure than being honoured with a Fellowship of the Ashmolean Museum at Oxford; a true and humbling privilege to be in such august company.

These are but a few highlights of what my passion for Roman coins has unlocked. To be able to endow scholarships for future exceptional post-graduate Classicists is truly a noble cause, I believe. These young prodigies are truly "the best of the best." We need more exceptional young historians and classicists who will be tasked with helping us meet the increasing challenges and complexities of life in today's turbulent world. As my Foundation states in its Mission Statement: "We believe that the ideas and ideals of past civilisations can solve some of the profound challenges we face today." In this regard, I am indebted to the extraordinary aesthetic and historical beauty of Roman Gold Coinage, which has enriched my life, taught me so much and enabled me to become, over two decades, such a ferocious champion of Numismatics, of Classics and of the Humanities more widely.

Though slightly sad to part with such treasures as are offered in this unique Numismatica Genevensis auction, I hope the next custodians of these extraordinary Roman Gold Treasures will enjoy being mesmerized by their beauty and historical power as much as I have. It is a rare and Blessed privilege indeed. Happy hunting!

With all my warmest regards,
Lorne Thyssen-Bornemisza.

THE COLLECTION
OF BARON LORNE THYSSEN-BORNEMISZA

THE
AVGVSTVS
FOVNDATION



There are collectors for whom collecting is an interest, and those for whom it becomes an expression of who they are and what they stand for. Baron Lorne Thyssen-Bornemisza belongs unquestionably to the latter.

Actor, filmmaker, artist and adventurer, his has always been a colourful and remarkable life, guided above all by an instinctive eye for beauty. Born into one of the greatest collecting dynasties of modern history, the Thyssen name is inseparable from connoisseurship. His family's magnificent collection, stands among the greatest art collections the world has ever seen.

Baron Thyssen has carried that inheritance forward in his own way. Through The Augustus Foundation, he has transformed his passion for the ancient world into a wider commitment to scholarship and society, supporting numismatics, archaeology, research and future generations of scholars. Of particular significance is the Foundation's work in the Arab world and across the Middle East, supporting the study and preservation of civilisations whose histories are inseparable from our shared human story.

His father was one of the legendary collectors of his generation, yet Baron Thyssen did not simply inherit this passion. He made it profoundly his own. For two decades he pursued the finest Roman coins with extraordinary determination, assembling undoubtedly one of the finest collections of Roman coins ever formed - a body of historically important artefacts worthy of his family's great tradition of collecting.

Nothing entered this collection by accident. Every coin was selected individually, meticulously and lovingly. Beauty, rarity and condition

mattered, but above all a coin required that indefinable quality which elevates the exceptional to the truly remarkable. For many years, when Baron Thyssen fell in love with a piece at auction, competing with him was no easy undertaking. His enthusiasm was formidable and his determination absolute.

For these coins are far more than beautiful objects. The remarkable realism of Roman portraiture brought emperors to life through the hands of the finest engravers of their age. Their images travelled throughout an empire, carrying messages of power, victory, divinity and authority. Today, they remain intimate witnesses to the men and events that shaped civilisation as we know it.

To hold such a coin is to hold history itself in the palm of your hand.

For twenty years, Baron Thyssen has entrusted me with the privilege of assisting him in that pursuit. Together we researched, discovered and searched endlessly for perfection: the greatest rarity, the finest preservation, the most beautiful portrait, the most extraordinary work of the ancient engraver.

From that shared passion grew naturally a friendship extending far beyond numismatics.

Looking upon this collection today, I see two decades of extraordinary connoisseurship, preserving artefacts of profound importance to our understanding of humanity. To have been party to its research and creation, and to have fulfilled this mission alongside Baron Thyssen, has been an immense honour and an incomparable education in the pursuit of the divine and the truly remarkable within numismatics.

I have enjoyed the journey equally as a numismatic scholar and, quite simply, as his friend. It is a particular joy now to share these extraordinary pieces once again with the world.

Dr Alain Baron



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Anonymous. Didrachm 269-266 BC, Rome.

Obverse: Diademed head of Herakles right with club and lion skin.

Reverse: She-wolf right, head turned back, suckling twins Romulus and Remus. In exergue, ROMAN[O].

Weight: 7,06g.

References: BMCRR Romano-Campanian 28; Crawford 20/1; RSC 8.

Provenance: Count Ivan Ivanovich Tolstoi Collection (1858-1916), Hess (11 March 1912), 586.
Sternberg XXII (20-21 November 1989), 166.
Privately purchased from Tradart in 2008.
Baron Lorne Thyssen-Bornemisza Collection.

Crawford places the beginnings of Roman silver coinage in 269–268 BC. Among the earliest didrachm issues, he identifies this type as the first to display imagery that is unmistakably Roman in character. The reverse seems to reproduce the statue erected in 269 BC by the curule aediles and brothers Gnaeus and Quintus Ogulnius at the foot of the Palatine Hill, and the head of Hercules on the obverse may represent Hercules Victor – an especially fitting choice for a coinage produced from the wealth acquired after Rome's victories over Pyrrhus. In this light, the type stands not merely as a monetary innovation but as a visual affirmation of Rome's military success and its emerging civic identity.

A beautiful specimen. Extremely fine. **10'000.-**



52

Anonymous. Didrachm or Quadrigatus 225-214 BC, Rome.

Obverse: Laureate Janiform head of Dioscuri.

Reverse: Jupiter right holding sceptre and thunderbolt in quadriga right driven by Victory. In exergue, ROMA.

Weight: 6,69g.

References: Crawford 29/3; HNI 334; RSC 23/24.

Provenance: Jascha Heifetz Collection (1899-1987), Superior Galleries (9-10 December 1989), 3053.
NFA 29 (13 August 1992), 244.
Privately purchased from NGSA in 2011.
Baron Lorne Thyssen-Bornemisza Collection.

Nice patina. An extremely fine specimen of elegant style. **5'000.-**



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52





TITUS QUINCTIUS FLAMININUS





53

Titus Quinctius Flamininus. Gold stater circa 196 BC, Chalcis (?).

Obverse: Bearded head right.

Reverse: T QVINCTI Nike standing left, holding palm branch in left hand and wreath in right hand.

Weight: 8,43g.

References: Bahrfeldt 9.2 (same dies); Biaggi 9; Calicó 29; Crawford 548/1b.

Provenance: Leu 81 (16 may 2001), 187.
Leu 93 (10 May 2005), 1.
NGSA 4 (11 December 2006), 130.
Baron Lorne Thyssen-Bornemisza Collection.

Extremely rare and of the greatest historical importance. The finest specimen known. Exceptional. **400'000.-**

This gold stater is one of the most important coins in Roman numismatics. For the first time, a living Roman is represented on a coin. Until then, Roman coinage had been reserved for deities and mythological heroes, as the Republic sought to avoid any cult of personality that might lead to a concentration of power in the hands of a single man.

It should also be emphasized that this issue provides us with the only certain portrait of Titus Quinctius Flamininus. Flamininus (circa 229 - circa 174 BC) was a talented Roman general and was elected consul in 198 BC. He is chiefly remembered for his victories over King Philip V of Macedon, whom he defeated with the support of the Achaean League, first at the Battle of the Aous in 198 BC and then, decisively, at the Battle of Cynoscephalae in 197 BC. Following his victory, Flamininus compelled Philip V to withdraw his garrisons and recognize the freedom of the Greek cities. Philip V was also required to pay a ransom of 1,000 talents following his defeat, and it is possible that this gold was used, at least in part, for this issue. In 196 BC, at the Isthmian Games at Corinth, an event that attracted Greeks from cities throughout the Greek world, Flamininus famously proclaimed the freedom of the Greek cities. Yet Flamininus was far more than a successful general. A committed philhellene, he subsequently travelled throughout Greece, visiting its cities and making magnificent offerings at sanctuaries. His generosity and admiration for Greek culture made him immensely popular among the Greeks. Plutarch even reports that, among the many honours bestowed upon him, Flamininus was deified during his lifetime at Chalcis in Euboea, in gratitude for his support during the invasion of Antiochos III of Syria. Chalcis possessed an active mint, making it a possible location for the striking of these gold staters. The final great episode in Flamininus career was connected to his old enemy, Hannibal, who had threatened Rome at the time when Flamininus was beginning his military career. Hannibal, Rome's greatest enemy, had taken refuge in Bithynia with King Prusias I. Persuaded by the skilled diplomat Flamininus, Prusias I eventually betrayed Hannibal and promised to hand him over to the Romans. Hannibal, however, committed suicide before Flamininus could arrive.



The choice to depict Flamininus bare-headed, without a wreath or diadem, deserves particular emphasis. Unlike the traditional portraits of Hellenistic kings, this image would have been understood by the Greeks as a symbol of their freedom: Flamininus is presented as an individual, rather than as a ruler. The portrait itself is deeply influenced by Hellenistic artistic conventions, with its flamboyant, tousled hair and strongly aquiline nose. The reverse, meanwhile, recalls the gold staters of Alexander the Great, which were still circulating extensively in Greece in the 2nd century BC. This issue was probably intended to circulate in Greece rather than in Rome. For Roman audience, the representation of a living Roman on a coin would have been deeply controversial, whereas the Greeks were accustomed to seeing the portraits of living Hellenistic kings on their coinage. Furthermore, no example has been found in Rome or its immediate surroundings.

This coin may have been struck in connection with the three-day triumph celebrated by Flamininus at Rome in 194 BC. During the triumph, Livy records a substantial distribution of money to the veterans of the Macedonian campaign. It is therefore tempting to wonder whether this type might have formed part of the coinage distributed on that extraordinary day in Roman and Greek history.

Whatever its precise circumstances of production and distribution, this gold stater opened the way to a monetary tradition that would endure for more than five centuries, in which Roman emperors would routinely have their portraits represented on their coinage. Roman numismatics offers an extraordinary gallery of portraits spanning centuries of Roman history – and, remarkably, it all begins with Titus Quinctius Flamininus.


HISPALIS


IMPER
NTEWM



54

Lucius Cornelius Sulla. Aureus 84-82 BC, moving mint.

Obverse: Diademed head of Venus right. In front, Cupid standing left and holding palm branch. In exergue, L · SVLLA

Reverse: IMPER Jug and lituus between two trophies. In exergue, ITERVM.

Weight: 10,77g.

References: Bahrfeldt 11.3 and pl. III, 2 (this coin); Calicó 11; Crawford 359/1; Sydenham 760.

Provenance: Consul E. Weber Collection, Hirsch 24 (10 May 1909), 329.
Th. Prowe Collection, Hess (20 May 1912), 641.
A. Bally-Herzog Collection, Münzen & Medaillen 93 (16 December 2003), 33.
From the William H. Williams Collection.
NAC 46 (2 April 2008), 372.
Baron Lorne Thyssen-Bornemisza Collection.

Very rare. Minor scratches above head. The finest known. An exceptional specimen with a beautiful patina. **200'000.-**

Sulla (138–78 BC) was one of the most prominent figures of the Roman Republic. His career illustrates the first tensions that would eventually lead to the end of the Republic and the establishment of the Empire. His career began in North Africa. While still serving as a cavalry commander, Sulla covered himself in glory by capturing the Numidian king Jugurtha, bringing to an end a war that had lasted for more than seven years. His diplomatic talents then enabled him to conclude the first treaty ever signed between Rome and the powerful Parthians. Having become extremely powerful and wealthy, Sulla was elected consul in 88 BC and soon entered into open conflict with the man who had once been his superior in Africa: Gaius Marius. Marius was the leader of the *Populares*, supporters of a reorganisation of the republican institutions that would diminish the power of the traditional aristocracy. Sulla, by contrast, led the *Optimates*, the aristocratic faction opposed to any change that might limit the power of Rome's great families. After two civil wars between these two factions, Sulla emerged victorious in 82 BC and concentrated all power in his hands. He was appointed dictator by the Senate and carried out purges that created a deeply troubled atmosphere in Rome. Many people were forced into hiding to save their lives. Sulla soon abdicated in 81 BC and definitively withdrew from public life in 79 BC. He died a year later, in 78 BC, at his villa in Campania. This rare aureus is a witness to this troubled period.



The obverse of this coin emphasises the connection between Sulla and Venus, his protective deity, who is represented accompanied by her son and messenger Cupid, holding a laurel branch, a symbol of victory. The result of her intervention is symbolised on the reverse by two trophies, which flank a lituus and a jug. These were cult objects used during rituals performed before battle, when Sulla consulted the auspices based on the observation of birds to determine whether the Gods were willing to grant him victory. According to Plutarch, Sulla was deeply religious and attached great importance to omens and signs.

Through its imagery, Sulla presents his military success as the result not only of his own abilities, but also of the divine favour that accompanied him. This aureus thus forms an integral part of Sulla's propaganda at a time when he was attempting to seize power.



55

Lucius Cornelius Sulla and Lucius Manlius Torquatus. Aureus
82-81 BC, moving mint.

Obverse: L · MANLI – PRO Q Helmeted head of Roma right.

Reverse: Triumphator (Sulla) in quadriga right, holding reins and caduceus, crowned by flying Victory left. In exergue, L SVLLA · IMP.

Weight: 10,82g.

References: Bahrfeldt 13.5 (this coin); Biaggi 11; Calicó 17; Crawford 367/4; Sydenham 765a.

Provenance: H. Montagu Collection (1844-1895), Rollin & Feuardent (20-28 April 1896), 17.
A. Bally-Herzog Collection, Münzen & Medaillen 93 (16 December 2003), 36.
NAC 51 (5 March 2009), 25.
Baron Lorne Thyssen-Bornemisza Collection.

Rare. *Good extremely fine*. **50'000.-**

Sulla established himself as one of the most brilliant military commanders in Roman history. He defeated Jugurtha, Rome's rebellious allies, Marius and his supporters, and, in the East, Mithradates VI, king of Pontus and the Bosphorus. The latter had taken advantage of Rome's internal troubles to attack its eastern provinces and massacre several tens of thousands of inhabitants. Despite his conflict with Marius, Sulla was forced to respond and protect these distant territories. He defeated Mithradates VI and compelled him to sign the Peace of Dardanos.

In order to enhance his popularity and reputation as a talented military commander, Sulla had a triumph organised in 81 BC to celebrate his victory in the East. It is probable that the reverse of this aureus, struck between 82 and 81 BC, represents this very moment. It may either be an imagined vision of a scene that was yet to come, or a remarkable snapshot of this historic event. The inscription in the exergue leaves no doubt: the figure in the triumphal chariot is indeed Sulla. This is therefore one of the earliest representations of a living Roman, although, unlike the stater of Titus Quinctius Flamininus, the individual's facial features cannot be recognised. The coin thus served to remind everyone of Sulla's glory and military successes, making it a powerful instrument of propaganda.

As for Lucius Manlius Torquatus, mentioned on the obverse, he was Sulla's proquaestor in 81 BC and consul in 65 BC. Very little is known about this loyal ally of Sulla.


C·MANLI
ROMA



56

Julius Caesar. Aureus 50-47 BC, mint moving in Gaul.

Obverse: Laureate head of Venus right. In left field, ⊥II.

Reverse: CAE - SAR Trophy with shield and carnyx. On right, axe.

Weight: 8,70g.

References: Bahrfeldt 17; Biaggi 26; Calicó 40; Crawford 452/1; CRI 10; Sydenham 1008.

Provenance: Tkalec (26 October 2007), 125.
Baron Lorne Thyssen-Bornemisza Collection.

Rare and a superb specimen. *Good extremely fine*. **100'000.-**

Around 60 BC, Rome was dominated by three powerful men: Pompey, a talented general crowned with military glory; Caesar, a politician who was both popular and ambitious; and Crassus, the richest man in Rome. Together, they concentrated much of Rome's power in their hands and decided to form an alliance known as the First Triumvirate. However, a few years later, while Caesar was in Gaul, their individual ambitions brought an end to the alliance. We may recall the famous phrase attributed to Caesar by Plutarch: "I would rather be the first man in a village than the second in Rome." In the meantime, Crassus was killed during his disastrous campaign against the Parthians. Pompey and Caesar eventually came into open conflict, forcing Caesar to cross the Rubicon and march on Rome with his army. The decisive confrontation took place in Thessaly at the Battle of Pharsalus in 48 BC. Pompey was defeated and fled to Egypt, where Ptolemy XIII, the brother of Cleopatra, had him executed, provoking Caesar's anger.

This aureus was struck during this period, around 50 BC, by Julius Caesar. This is the first gold issue struck by Caesar. On the obverse is the head of Venus, whom Caesar claimed as his divine ancestor. Indeed, he traced his family, the Iulii, back to Iulus (also called Ascanius), the son of Aeneas, who was himself the son of Venus. Venus was therefore the protector and emblem of the Iulii. Beside her head is the numeral ⊥II, which would correspond to Caesar's age at the time the coin was struck: 52 years old. However, since we do not know exactly which year Caesar was born, between 102 or 100 BC, this does not allow us to date the aureus precisely. On the reverse, the military trophy evokes Caesar's successes during the Gallic Wars and thus draws attention away from the civil war, a less honourable conflict that Caesar was waging against another Roman, Pompey.


IIT
CAESAR





57

Lucius Sestius and Gaius Norbanus. Aureus 44-43 BC, Rome.

Obverse: C · NORBANVS - L· CESTIVS Draped bust of Venus right. In field right, PR.

Reverse: Cybele holding patera in right hand, in biga left drawn by two lions. S · C above.

Weight: 8,09g.

References: Bahrfeldt 26; Biaggi 25; Calicó 5; Crawford 491/2; Sydenham 1155.

Provenance: Leu 72 (12 May 1998), 398.
Baron Lorne Thyssen-Bornemisza Collection.

Extremely fine. **10'000.-**

Following the assassination of Julius Caesar on 15 March 44 BC, Mark Antony initially appeared to be Caesar's natural heir. He had accompanied Caesar throughout his military campaigns and was widely regarded as his right-hand man. However, the reading of Caesar's will on 20 March came as a surprise: Caesar had posthumously adopted his great-nephew Octavian, making him his principal heir. Mark Antony therefore found himself facing a powerful new rival and attempted to undermine Octavian politically. Octavian responded by forming an alliance with Cicero and the Senate. Meanwhile, Mark Antony launched a military campaign against Decimus Junius Brutus Albinus, a former ally of Caesar who had taken part in his assassination. Brutus refused to submit to Mark Antony and withdrew to Mutina, where Antony besieged him. Allied with the Senate, Octavian thus found himself in the absurd position of having to help defend one of Caesar's assassins in order to oppose Mark Antony. Mark Antony was eventually defeated, but despite this military success, Octavian became increasingly isolated within the Senate. He therefore moved closer to Mark Antony, broke with Cicero, and in November 43 BC this rapprochement culminated in the creation of the Second Triumvirate, which divided power between Octavian, Mark Antony, and Lepidus. Thus began the collaboration between two of Rome's future dominant figures. Together, they would eventually defeat the assassins of Caesar.

It was in this turbulent context that this rare aureus was struck by Lucius Cestius and Gaius Norbanus, two supporters of Octavian who had been elected praetors for 43 BC. In that same year, Octavian entered Rome and seized the public treasury, using it to strike these remarkable aurei in order to pay his army.



The coin is therefore particularly fascinating: it was issued at the very beginning of the civil wars, at a moment when the later binary confrontation between the Caesarians and Caesar's assassins had not yet fully taken shape. Instead, it belongs to an earlier stage of the conflict – the struggle among Caesar's former allies over who would emerge as the leader of the Caesarian faction and ultimately inherit Caesar's political legacy. In this sense, this rare aureus reflects the early political career of Octavian.

The female figure on the obverse is probably Venus, from whom Octavian claimed descent and whose protection he sought to emphasize. However, some scholars believe that the figure could instead be the Cumaean Sibyl, a legendary prophetess whose predictions, recorded in three books kept at the Temple of Jupiter on the Capitoline Hill, were consulted in times of crisis. During the Second Punic War (218–201 BC), these prophecies were consulted and were said to have recommended the establishment at Rome of a cult dedicated to the Phrygian Goddess Cybele, who is represented on the reverse. This interpretation seems plausible, especially considering Octavian's political position at the time. He was still seeking support within the Senate and had not yet openly turned against Caesar's assassins. It would therefore have been politically unwise for him to display on his coinage such an explicit Caesarian symbol as Venus.



58

Lucius Sestius and Gaius Norbanus. Aureus 44-43 BC, uncertain mint.

Obverse: Draped bust of Africa right, wearing elephant's skin.

Reverse: L · CESTIVS Helmet on a curule chair. On left, S · C and, on right, PR. In exergue, C · NORBA.

Weight: 8,12g.

References: Bahrfeldt 24 ; Biaggi 24; Calicó 3; Chastel 341; Crawford 491/1a; Sear 11; Sydenham 1153.

Provenance: Stack's Bowers & Ponterio (11 January 2013), 5419. Baron Lorne Thyssen-Bornemisza Collection.

Extremely fine. **8'000.-**

This aureus was also struck in the context of the brief civil war at Mutina, which pitted Mark Antony against Decimus Junius Brutus, who was supported by the Senate and Octavian. It was also probably struck using gold from the public treasury seized by Octavian in 43 BC to pay his army. His forces numbered at least eight legions, or around 40,000 men, and two of these legions had come from Africa, which may explain the personification of Africa on the obverse. As was often the case in antiquity, Africa is represented through its characteristic fauna: here, an elephant, a symbol of strength.

On the reverse, the presence of the Corinthian helmet is more puzzling. Sear suggested that it might be a reference to Minerva, the Goddess of war, which would seem plausible given the military context in which the coin was struck. The two curule chairs may allude to the Mutina campaign, during which the two consuls, Aulus Hirtius and Gaius Vibius Pansa, were killed, leaving their curule seats vacant. It is tempting, although impossible to state with certainty, to interpret the reverse as a kind of political metaphor: war, symbolized by Minerva's helmet, has claimed the lives of the two consuls, leaving their seats vacant for the return of Octavian and for the man with whom he was rapidly moving toward an alliance: Mark Antony.


L·CESTIVS
S C
PR
CNORBA




BRVTVS IMP


CASCA LONGVS



59

Brutus and Publius Servilius Casca Longus. Aureus 43-42 BC, moving mint in Northern Greece or Asia Minor.

Obverse: Within a wreath, BRVTVS - IMP inscribed on either side of the bare head of Brutus right.

Reverse: CASCA - LONGVS Trophy consisting of breastplate, helmet, shields and spears on two prows back to back. Small L between spears.

Weight: 8,06g.

References: Babelon (Junia) 46; Bahrfeldt 65b.5 (same dies); Biaggi 40; BMCRR (East) 62 (same dies); Calicó 56; Cohen 14; Crawford 507/1b (same dies); CRI 211 (this coin); Kent & Hirmer 99 (same dies); Sear 1430 (this coin); Sydenham 1297 (same dies).

Provenance: Vinchon (2-3 December 1975), 192.
Nelson Bunker Hunt Collection, Sotheby's (19 June 1990), 118.
Leu 52 (15 May 1991), 148.
NGSA 4 (11 December 2006), 143.
Baron Lorne Thyssen-Bornemisza Collection.

One of the most important and infamous coins in Roman numismatics. Extremely rare and Superb. **750'000.-**

Brutus was one of the leading conspirators against Julius Caesar. Yet Caesar had regarded him almost as a son, owing to his close relationship with Brutus' mother, Servilia. Brutus had betrayed Caesar once before, siding with Pompey during the conflict between the two men. After the disaster of Pharsalus in 48 BC, however, he returned to Caesar's favour. Caesar entrusted him with the government of Cisalpine Gaul in 47 BC and appointed him urban praetor in 45 BC. Despite this remarkable clemency, Brutus once again conspired against his benefactor and joined the group of conspirators who assassinated Caesar on the Ides of March, 15 March 44 BC. Deeply committed to republican values, Brutus could no longer tolerate Caesar's concentration of power and his dismantling of the traditional republican institutions. Forced to flee Rome, he withdrew to Macedonia with Cassius and the principal leaders of the Republican cause.

At first sight, the personalisation of his coinage may seem at odds with the Republican values that Brutus claimed to defend. Yet the portrait was undoubtedly intended to rally the troops and supporters of the Republican cause around his person. It also constituted a direct response to his Caesarian opponents, Octavian and Mark Antony, who had already placed their own portraits on their coinage. The portrait itself is strikingly realistic, presenting Brutus with his characteristic features.



The reverse combines land and naval elements in a trophy commemorating the recent victories of Brutus in Thrace and Lycia, as well as Cassius' naval victory over the Rhodians. It thus served both as a celebration of military success and as a powerful reminder of the strength of the Republican armies. The tiny letter L on the reverse may refer either to Libertas, one of the fundamental ideals of the tyrannicides, who believed that they had liberated the Roman people, or to Lycia, where Brutus had achieved a military victory.

The name Publius Servilius Casca Longus, which appears on the reverse, adds another deeply personal connection to the assassination of Caesar. He was himself one of the conspirators and is traditionally regarded as the first man to strike Caesar during the attack on the Ides of March. Interestingly, while Brutus ultimately accepted the use of his own portrait, Casca Longus appears to have refused to do so. The absence of Casca Longus' portrait may reflect his more uncompromising Republican principles: to him, placing a living Roman's portrait on a coin may have seemed too closely associated with the Caesarian practice that the conspirators claimed to have destroyed.

This aureus was therefore struck at a decisive moment, only shortly before Brutus and Cassius were defeated by Mark Antony and Octavian at the Battle of Philippi in 42 BC. It stands as a remarkable testament to the final struggle of the Roman Republic.



60

Brutus and Marcus Servilius. Aureus 43-42 BC, moving mint in Asia Minor.

Obverse: M · SERVILIVS – LEG Laureate head of Libertas right.

Reverse: Q · CAEPIO · – BRVTVS · IMP Trophy composed of a helmet, a cuirass, two spears and a shield.

Weight: 7,90g.

References: Bahrfeldt 66; Calicó 61a; Crawford 505/4; CRI 206; Sydenham 1314.

Provenance: Hess-Leu (27 March 1956), 351.
NFA XXV (29 November 1990), 305.
Gilbert Steinberg Collection (1920-2008), NAC (16 November 1994), 101.
CNG Triton IV (5 December 2000), 420.
Baron Lorne Thyssen-Bornemisza Collection.

Rare. *Good extremely fine*. **50'000.-**

While Plutarch portrays Brutus as a man of principle, motivated by his ideals of liberty, Cassius is presented as a man driven by ambition and self-interest. After fleeing Rome, these two men of very different character gathered their armies in the East, where tensions and rivalries quickly emerged.

Sear believes that this aureus was struck on the occasion of the second meeting between Brutus and Cassius at Sardis in 42 BC, where the two generals were planning the next stage of the war. Plutarch relates that tensions erupted during this meeting: mutual accusations were exchanged, and at one point it was feared that the two men might even come to blows. Nevertheless, such divisions could not be allowed to become public. This aureus therefore features a portrait of Libertas, a shared ideal that was supposed to unite the two leaders of the Liberators. Libertas was consequently a recurring figure in the coinage of the Liberators, embodying the cause for which they claimed to be fighting. The trophy depicted on the reverse recalls Brutus' military victories in Thrace and Lycia. This aureus also bears the name of the legate responsible for the issue, Marcus Servilius, who had taken part in the campaigns in Lycia.

At their meeting in Sardis, the two men also made a series of poor strategic decisions. They refused to march on Italy and realised too late that they needed to be in Macedonia to prevent the Caesarian forces from landing. These disastrous decisions may well have been the result of the tensions within the Republican high command.


C. SERVILIVS
LEG
Q. CAEPIO
BRVTVS PRAET



61

Brutus and Publius Cornelius Lentulus Spinther. Aureus 43-42, mint moving in Asia Minor.

Obverse: Axe, culullus and knife. In exergue, BRVTVS.

Reverse: Jug and lituus. In exergue, LENTVLVS - SPINT.

Weight: 7,67g.

References: Bahrfeldt 61.3; Biaggi 36; Calicó 59a; Crawford 500/6; Sydenham 1309.

Provenance: NAC 18 (29 March 2000), 343.
Baron Lorne Thyssen-Bornemisza Collection.

Rare. *Minor marks on edge*. *Extremely fine*. **30'000.-**

This aureus was struck shortly after the assassination of Caesar and Brutus' escape to Asia Minor, where he assembled his army to confront the Caesarian forces commanded by Mark Antony and Octavian. On the obverse, the axe, culullus, and knife refer to the pontificate held by Brutus since around 51 BC. The reverse features a lituus and a jug, recalling the fact that P. Cornelius Lentulus Spinther, Cassius' loyal lieutenant who issued this coin, was a member of the college of augurs. The depiction of these religious symbols on this aureus served to emphasize that the Liberators possessed the religious legitimacy that the Caesarians lacked. In contrast to Brutus and his allies, the Caesarians could therefore be portrayed as usurpers, without institutional or religious legitimacy.

Struck in the context of the civil wars, this aureus served to finance the Republican cause by paying the troops. A coin of such high value was likely intended for an officer or a veteran. The gold used to strike it probably came from forced contributions imposed on the cities of Asia Minor or from temple treasures melted down to finance the war, notably at Rhodes or Tarsus.


BRVTVS


LENTVLVS
SPINTH



62

Gaius Cassius Longinus and Publius Cornelius Lentulus Spinther. Aureus 43-42 BC, mint moving in Asia Minor.

Obverse: C·CASSI·IMP – LEIBERTAS Diademed head of Libertas right, wearing a necklace.

Reverse: Jug and lituus. In exergue, LENTVLVS - SPINT.

Weight: 8,15g.

References: Bahrfeldt 59; Biaggi 45; Calicó 65; Chastel 349; Crawford 500/2; Sear 220; Sydenham 1304.

Provenance: NAC 15 (18 May 1999), 220.
Baron Lorne Thyssen-Bornemisza Collection.

Small mark on edge on the reverse at 9 o'clock.
Good extremely fine. **20'000.-**

One of the most influential senators in the Roman Senate, Cassius was, alongside Brutus, one of the leading figures in the conspiracy against Caesar. Yet Cassius, a loyal supporter of Pompey during the Civil War, had been spared by Caesar after his victory, just like Brutus, another former supporter of Pompey. Caesar's clemency would ultimately contribute to his own downfall…

Shortly after Caesar's assassination, Cassius went to Greece, where he joined Brutus to prepare for war against Mark Antony and Octavian. To pay his army, Cassius issued coins struck in the pure Republican tradition: without his own portrait. No bust or statue survives that can tell us what Cassius looked like: Cassius seemed determined to avoid repeating the behavior of Caesar that had ultimately led to his downfall. To strike this coin, Cassius probably used either gold looted from Rhodes and Syria or contributions forcibly extracted from the wealthy cities of Asia Minor.

The obverse depicts Libertas, the personification of Liberty. The assassins of Caesar called themselves the *Liberatores*, claiming that they had restored the freedom of the Roman people by killing the tyrant Caesar. The figure of Libertas therefore appears repeatedly on the coinage issued by the tyrannicides and served as a central symbol of their political cause.

The reverse refers to Cassius's lieutenant, who was responsible for issuing this aureus. He was a member of the college of augurs, as indicated by the lituus and the jug. This may have been a way for the tyrannicides to claim religious legitimacy – something that Mark Antony and Octavian did not possess to the same extent. In these times of civil war, it was useful to remind the Roman people that the Gods were on their side.


C·CASSI·IMP
LEIBERTAS
ENTVLVS
CRINT



63

Gaius Cassius Longinus. Aureus 43-42 BC, mint moving in Asia Minor.

Obverse: C · CASSI · IMP Laureate head of Libertas right.

Reverse: SERVILIVS – LEG Aplustre with each branch ending in a flower.

Weight: 8,01g.

References: Bahrfeldt 60; Calicó 67; Crawford 505/1; Syndenham 1311.

Provenance: Patrick Doheny Collection (1923-2014), Sotheby's (20 June 1979), 70.
Spink 5014 (28 September 2005), 389.
NAC 62 (6 October 2011), 2004.
Baron Lorne Thyssen-Bornemisza Collection.

Rare. *Good extremely fine*. **50'000.-**

As his relationship with Brutus deteriorated day by day, Cassius still refused to march on Italy and instead decided to launch a punitive expedition against Rhodes, which had supported Publius Cornelius Dolabella, a partisan of Mark Antony. In an attempt to appease Cassius, Rhodes sent an embassy accompanied by Archelaus, a Rhodian and, above all, Cassius' former Greek teacher. But nothing could dissuade him: Cassius, whom Plutarch describes as a brutal and impulsive man, sailed towards Rhodes. The naval battle of Myndos sealed the fate of the island. Cassius landed on Rhodes and took the city, but spared it from complete destruction. Purges were carried out among the elite, and the city was forced to pay a ransom. This was a remarkable military achievement for Cassius, as it was the first time that the city of Rhodes had ever been captured. Both Demetrius Poliorcetes, in 305 BC, and Mithradates VI Eupator, in 88 BC, had previously failed in their attempts.

Cassius therefore chose to proclaim this achievement through one of the most widely circulated objects in the ancient world: coins. On the obverse, the title imperator proclaims Cassius' victory, while on the reverse, the aplustre evokes his naval triumph. The aplustre was decorated with roses, the emblem of Rhodes, a symbol also found in its coinage.


C·CASSI·IMP
M·BRVTVS
LEG



64

Sextus Pompeius, 44-35 BC. Aureus 42-38 BC, uncertain mint in Sicily.

Obverse: MAG · PIVS · – IMP · ITER Bare head of Sextus Pompeius right within oak wreath.

Reverse: PRÆF – CLAS · ET · OR – MARIT · EX · S · C Confronted heads of Pompey the Great on left and his son Gnaeus Pompey on right. On left, lituus; on right, tripod.

Weight: 8,31g.

References: Babelon (Pompeia) 24; Bahrfeldt 87.1 (this coin); Biaggi 48 (same dies); BMCRR 14 (this coin); Calicó 71a (same dies); Crawford 511/1; Evans 3h (this coin); Hurter 1 (this coin); Sydenham 1346a (this coin).

Provenance: Possibly purchased by the 2nd Duke of Devonshire (1672-1729).
6th Duke of Devonshire Collection, Christie's (18 March 1844), 184.
Prosper Dupré Collection, purchased in the 1850s.
Privately purchased from the Wigan collection in 1872 by Rollin et Feuardent.
Leu 25 (23 April 1980), 212.
Sold as duplicates of the British Museum, Leu 50 (25 April 1990), 263.
LHS 97 (10 May 2006), 1.
Baron Lorne Thyssen-Bornemisza Collection.

Rare and a splendid specimen. *Extremely fine*. **100'000.-**

This aureus is a remarkable family portrait of the Pompeii, a family that played an extremely important role in the final decades of the Roman Republic. On the reverse is Pompey the Great, one of the most talented generals of his generation. He initially allied himself with Julius Caesar and Crassus to form the First Triumvirate, but his relationship with Caesar eventually deteriorated into open conflict. Pompey was defeated by Caesar at the Battle of Pharsalus in 48 BC and fled to Egypt, where he was assassinated on the orders of Ptolemy XIII.

Facing his father's portrait is Gnaeus Pompeius, the elder son of Pompey the Great. After his father's defeat, Gnaeus Pompeius continued the Republican resistance, first in North Africa alongside Cato of Utica and later in Hispania with Titus Labienus. Caesar eventually defeated him at the decisive Battle of Munda, and Gnaeus was killed shortly afterwards. His younger brother Sextus Pompeius, however, managed to escape and continued the fight.

Sextus, the second son of Pompey the Great whose portrait appears on the obverse of this aureus, continued the fight in Hispania until Caesar's assassination in 44 BC. The Senate then appointed him commander of the fleet. But when the Second Triumvirate was formed between Octavian, Mark Antony and Lepidus, Sextus Pompeius was declared a public enemy and his name was placed on the proscription lists.



Sextus subsequently took refuge in Sicily with his fleet, seizing the island in 44–43 BC. He went on to capture Sardinia and Corsica, seriously threatening Rome's grain supply and, consequently, the survival of its population of around one million inhabitants. For almost eight years, Sextus Pompeius was able to maintain his domination of Sicily and the two major western Mediterranean islands, posing a serious threat to Rome. He even issued his own coinage, today extremely rare and highly sought after by collectors. It was not until 36 BC that the triumvirs finally succeeded in destroying Sextus' fleet at the Battle of Naulochus. Sextus fled to Asia, where he was handed over to Mark Antony by the king of Galatia and was subsequently executed in circumstances that remain somewhat obscure.

This aureus carries a remarkable message of legitimacy and strength. On the obverse, Sextus Pompeius' portrait is surrounded by a wreath of oak leaves, a distinction traditionally awarded to a Roman who had saved the life of a fellow citizen. Sextus was probably referring here to the Roman citizens proscribed by Octavian and Antony whom he had rescued by welcoming them to Sicily. The obverse also bears the title Imperator, which refers to Sextus' victory over Salvidienus Rufus, the commander sent against him by Octavian in 42 BC. On the reverse, Sextus reinforces his legitimacy by displaying not only the portrait of his illustrious father, Pompey the Great, but also his title granted by the Senate shortly after Caesar's assassination: parefectvs classis et orae maritimae ex senatvs consvlto, meaning "Commander of the fleet and of the maritime coast, by decree of the Senate." The portrait of Sextus, the oak wreath, his imperator title, the authority granted to him by the Senate, and the portrait of his illustrious father all combine to construct a powerful political message.

Beyond its exceptional historical significance, this aureus is also extremely rare. In 1987, Evans recorded just 37 known examples, of which 12 were held in museums.



QUINTUS LABIENUS





65

Quintus Labienus. Aureus 40-39 BC, mint moving in Asia Minor.

Obverse: Q · LABIENVS · – PARTHICVS · IMP Bare head right.

Reverse: Horse right, with bridle and saddle to which bow case and quiver are attached.

Weight: 8,04g.

References: Bahrfeldt 69; Calicó 70 (this coin); Crawford 524/1; CRI 340 (this coin); C. Hersh, SNR 59, 1980, p. 46, 3 (this coin); CNR 1 (this coin); Kent-Hirmer 101 (this coin); Sydenham 1356.

Provenance: Münzen & Medaillen 43, (12-13 November 1970), 242.
Leu 48 (10 May 1989), 299.
NFA XXV (29 November 1990), 313.
Sotheby's (26 October 1993), 91.
NAC 70 (16 May 2013), 192.
Baron Lorne Thyssen-Bornemisza Collection.

Of the highest rarity, apparently only five specimens known.
Struck in high relief on a full flan with a magnificent portrait.
Good extremely fine. **500'000.-**

Quintus Labienus was the son of Titus Labienus, one of Caesar's closest commanders in Gaul before becoming a leading cavalry commander under Pompey. A supporter of Brutus and Cassius, Quintus was sent to the Parthian court in 43–42 BC to seek military assistance for the Republican cause. Following their defeat at Philippi, he found himself stranded in Parthia and unable to return to Rome. He therefore allied himself with King Orodes II and, commanding some 20,000 Parthian cavalrymen alongside Pacorus, invaded Syria and Asia Minor, initially defeating the Romans. Mark Antony eventually sent Ventidius Bassus with eleven legions to restore Roman control. Labienus was defeated and killed in 39 BC.

This exceptionally rare aureus (only five specimens known) bears Labienus' portrait and title on the obverse: Labienus adopted the title Parthicus to emphasize his diplomatic achievement in turning the Parthians from enemies of Rome into allies of the Republican cause. The reverse depicts a fully equipped cavalry horse, unmistakably evoking the famous Parthian mounted archers. This fascinating coin thus combines a distinctly Roman portrait with Parthian imagery, reflecting its intended circulation among both Roman and Parthian populations. Its extreme rarity suggests that most examples were melted down following Labienus' defeat and death.



"One of the rarest and most desirable issues of the whole Republican series"

MARK ANTONY & MARK ANTONY THE YOUNGER




89
96





66

Mark Antony and Mark Antony the Younger. Aureus 34 BC, mint moving in Asia Minor.

Obverse: ANTON · AVG · IMP · COS · DES · III · III · V R P · C Bare head of Mark Antony right.

Reverse: M · ANTONIVS · M · F · F Bare head of Mark Antony the Younger right.

Weight: 8,09g.

References: Calicó 118a; Crawford 541/2; Sear 1514 (this coin); Sydenham 1207.

Provenance: Kastner 4 (27 November 1973), 212.
Collection Nelson Bunker Hunt, Sotheby's 6043 (19 June 1990), 120.
Leu 52 (15 May 1991), 150.
NAC 54 (24 March 2010), 285.
Baron Lorne Thyssen-Bornemisza Collection.

Very rare and the finest specimen known. *Splendid*. **300'000.-**

In the aftermath of Caesar's assassination, Mark Antony became one of the most powerful men in Rome. Together with Octavian, Caesar's official heir, he led the Caesarian forces against the assassins, Brutus and Cassius, until their decisive victory at Philippi in 42 BC. By this time, it had become clear that the Republic, as it had existed, would never be restored. Since Caesar's rise to power, authority in Rome was increasingly destined to be concentrated in the hands of a single man. Mark Antony was one of those who could plausibly aspire to become that man.

This coin is therefore an assertion of power. It shows that the period when the Republic had refused to allow a living Roman to be celebrated on its coinage, and thus the beginning of a true cult of personality, had definitively passed. More significantly, the reverse depicts Mark Antony's eldest son and designated heir, introducing an explicitly dynastic element.

Born from Mark Antony's marriage to Fulvia, Marcus Antonius Antyllus, known as "Mark Antony the Younger", would not have the opportunity to pursue a genuine political career, because shortly after Octavian's victory at Actium, he was executed on Octavian's orders in 30 BC. On the reverse of this coin, this young man of tragic destiny is therefore still very young. Yet one can already notice an amusing resemblance to his illustrious father.

This aureus is thus a witness to the final years of the Roman Republic: a period in which the most powerful men in Rome fought for supremacy and, in doing so, were already presenting and promoting their designated heirs.


ANTONIVS·IMP·III·COS·DES·III·III·VIR·R·P·C


M·ANTONIVS·M·F·M·N



67

Octavian. Aureus 29-28 BC, Nicomedia or Nicaea.

Obverse: Bare head right.

Reverse: IMP CAESAR Victory facing, standing on globe and holding wreath and standard.

Weight: 8,17g.

References: Bahrfeldt 109; Calicó 205; Cohen 113; RIC 268.

Provenance: Sternberg XIV (24-25 May 1984), 250.
Baldwin's & Müzen & Medaillen, New York sale III (7 December 2000), 609.
Baron Lorne Thyssen-Bornemisza Collection.

Nice extremely fine. **20'000.-**

This aureus was struck during the very last years of the Roman Republic, when Octavian had just defeated Mark Antony and Cleopatra, establishing himself as the master of Rome and consolidating his power after decades of civil war. The Victory on the reverse evokes his triumph, while her standing upon a globe alludes to his dominion over the world. It is therefore a representation of Octavian's final victory, having overcome all his enemies and transformed the Mediterranean into Mare Nostrum.

This gold coin recalls an issue of denarii struck in 31–30 BC (RIC 254–255). However, on this aureus, Victory holds a vexillum, a military standard with a flag attached to the end of its pole. This particular representation has been identified as the same Victory that stood atop the pediment of the Curia Julia, the new Senate House commissioned by Caesar, whose construction began in 44 BC, shortly before his assassination, and which was not completed until after Actium.

This aureus was issued to pay the veterans. Following the civil wars, around sixty Roman legions remained mobilised, representing an extraordinarily heavy burden for the state. Augustus therefore demobilised the majority of his legions and distributed substantial sums of money to more than 100,000 veterans. They also received land throughout the Empire, contributing to the Romanisation of certain regions as the soldiers brought with them Roman ways of life and values. In this way, they also helped to stabilise the Empire. With Octavian, a new era began after years of civil war: the Pax Romana.

From a numismatic perspective, Octavian's victory also marked the beginning of a new era. From the first appearance of a living Roman on coinage, with Titus Quinctius Flamininus, to Octavian's victory issues, Roman coinage had undergone a profound transformation. From this point onward, every gold, silver, or bronze coin would bear the image of the reigning emperor or a member of his family. What had begun as an exceptional and controversial practice under the Republic had now become the defining principle of the imperial monetary system. Coins had become a permanent vehicle for imperial power and political messaging.





68

Augustus, 27 BC - 14 CE. Cistophorus 27-26 BC, Ephesus or Pergamon.

Obverse: IMP CAESAR Bare head of Augustus right.

Reverse: AVGVSTVS Sphinx with raised wings seated right.

Weight: 12,10g.

References: BMC 702; RIC 492; Sutherland Group IV, 121 (this coin).

Provenance: Vicomte Louis de Sartiges Collection (1859-1924), Naville XVIII (10 October 1938), 37.
UBS 78 (9-10 September 2008), 1246.
Baron Lorne Thyssen-Bornemisza Collection.

An extraordinary specimen in a perfect state of conservation. Good extremely fine. **100'000.-**

According to Suetonius, Augustus used a sphinx as the symbol on his signet ring, perhaps reflecting the creature's reputation as an imposing and vigilant guardian. His seal was impressed upon all his private correspondence and official documents. Both Pliny and Dio Cassius recount that Octavian entrusted a duplicate of this ring to Agrippa and Maecenas, enabling them to issue edicts and letters with his delegated authority whenever he was absent. Two sphinxes are also depicted on the famous Augustus of Prima Porta statue (Vatican Museums), positioned on the emperor's cuirass at the shoulders. Sutherland considers it highly probable that the Sphinx depicted on this cistophorus was directly inspired by the sphinx of Augustus' signet ring.

On this coin, the sphinx is depicted according to the Greek tradition: a female creature with majestic wings. It was a feared creature that killed those who failed to answer its riddles. The episode of Oedipus, who solves the sphinx's riddle, underscores the terrifying nature of this mythological being. In the Greco-Roman world, the sphinx was associated with Apollo, God of the sun and the arts, but also the protective deity of Augustus. The Greek sphinx thus differed from the Egyptian sphinx, which was represented with the body of a lion and a human head, often that of the pharaoh. In this form, Egyptian sphinxes were guardian spirits associated with the solar deity Sekhmet.

Only 13 specimens known according to the Roman Provincial Coinage (RPC).


IMP·CAESAR


AVGVSTVS



69

Augustus, 27 BC - 14 CE. Cistophorus circa 25 BC, Ephesus.

Obverse: IMP - CAE - SAR Bare head right.

Reverse: AVGVSTVS Capricorn right, head turned back to left, cornucopia on its back; all within wreath.

Weight: 11,97g.

References: Cohen 16; RIC 477; Sutherland Group V.

Provenance: Künker 243 (21 November 2013), 4751.
Baron Lorne Thyssen-Bornemisza Collection.

Good extremely fine. **6'000.-**

The Capricorn is one of the most recurrent motifs in Augustan coinage, traditionally understood as Augustus' zodiac sign. Born on 23 September 63 BC, Augustus was therefore conceived under the sign of Capricorn. Some scholars have instead suggested that the Capricorn may have referred to the beginning of his principate in January 27 BC. However, coins associating Octavian with the Capricorn are known from before 27 BC, making this interpretation less convincing. On this coin, the Capricorn is paired with a cornucopia, symbolizing the prosperity and abundance restored after decades of devastating civil wars. This remarkable coin evokes Augustus' personal destiny while simultaneously presenting his rise to power as the dawn of a new era of peace, stability, and prosperity for Rome.


IMP. CAE SAR


AVGVSTVS





70

Augustus, 27 BC - 14 CE. Cistophorus 25-20 BC, Ephesus.

Obverse: IMP CAESAR Bare head of Augustus right.

Reverse: AVGV - STVS Six bunched corn-ears.

Weight: 11,70g.

References: Cohen 32; RIC 494; Sutherland Group IV.

Provenance: Sternberg XIV (24 May 1984), 258.
Privately purchased from Vinchon in October 1985.
Lanz 94 (22 November 1999), 5.
Privately purchased from NGSA in 2008.
Baron Lorne Thyssen-Bornemisza Collection.

A splendid specimen. Good extremely fine. **20'000.-**

The reverse of this cistophorus conveys a particularly interesting message of propaganda: the emperor emphasizes his ability to feed and provide for his people. To achieve this, Pompey and later Augustus had fought for years to suppress piracy in the Mediterranean, thereby securing the vital supply routes between Rome and the fertile provinces of the East. By guaranteeing the food supply of Rome and its population of nearly one million inhabitants, the emperor could secure social stability and preserve peace.


IMP·CAESAR


AVGVSTVS



71

Augustus, 27 BC - 14 CE. Dupondius 9-3 BC, Nemausus (Nîmes).

Obverse: IMP - DIVI F Laureate heads of Augustus and Agrippa back to back, flanked by P - P.

Reverse: COL - NEM Crocodile right in chains with palm branch behind. Behind palm, wreath with long ties.

Weight: 12,98g.

References: Cohen 10; RIC 160.

Provenance: Tkalec (18 February 2002), 126.
NAC 46 (2 April 2008), 486.
Baron Lorne Thyssen-Bornemisza Collection.

A superb specimen with perfect portraits. **5'000.-**

The colony of Nemausus, one of the major cities of Gallia Narbonensis, was established by Octavian to settle veterans of his Egyptian campaign. The crocodile, an emblematic animal of Egypt, consequently became the symbol of the city and remains so to this day. For this reason, the mint of Nemausus featured a crocodile on the reverse of its coinage.


IMP


NEM



72

Agrippa, died in 12 BC. As struck under Caligula 37-41, Rome.

Obverse: M · AGRIPPA L - F · COS · III Head left wearing corona navalis.

Reverse: Neptune standing left, between S - C, and holding dolphin and trident.

Weight: 11,17g.

References: Cohen 3; RIC 58.

Provenance: Nomos & CNG FPL (Winter-Spring 2008), 77.
Baron Lorne Thyssen-Bornemisza Collection.

Good extremely fine. **2′000.-**



73

Divus Augustus, after 14 CE. As struck under Tiberius 34-37, Rome.

Obverse: DIVVS AVGVSTVS PATER Radiate head left.

Reverse: Winged thunderbolt upright, between S - C.

Weight: 11,02g.

References: Cohen 249; RIC 83.

Provenance: Rauch 67 (26 February 2001), 301.
NAC 46 (2 April 2008), 488.
Baron Lorne Thyssen-Bornemisza Collection.

Extremely fine. **2′000.-**



72





73





74

Divus Augustus, after 14 CE. Dupondius struck under Claudius circa 41-50, Rome.

Obverse: DIVVS · AVGVSTVS Radiate head left between S - C.

Reverse: DIVA – AVGVSTA Livia seated left on throne, holding corn-ears and sceptre.

Weight: 15,89g.

References: Cohen 93; RIC 101.

Provenance: NGSA 5 (3 December 2008), 212.
Baron Lorne Thyssen-Bornemisza Collection.

A perfect specimen. **12'000.-**

Although it bears the portrait of Augustus, this dupondius was struck under Claudius, around thirty years after Augustus's death. It can be seen as a form of monetary homage to the first Roman emperor. For an emperor with a fragile claim to legitimacy like Claudius, who had come to the throne through the support of the Praetorian Guard following a conspiracy, it was politically useful to associate his image with that of an emperor as popular and prestigious as Augustus.

Just as interesting is the representation of Livia on the reverse. If Augustus was one of Rome's greatest emperors, Livia was arguably the greatest empress in Roman history, embodying the traditional ideal of the Roman woman. She was one of her husband's most important advisers and was even deified after her death, like Augustus.

By issuing this coin, Claudius was therefore placing himself under the protection of this deified couple, who embodied the ideal Roman marriage. There is a certain irony in this when we consider Claudius's own disastrous love life. He renounced his first wife, who was accused of adultery; he divorced his second wife after less than two years of marriage; his third wife openly cheated on him and, according to the ancient sources, even prostituted herself and remarried another man while still married to Claudius; and his fourth wife, Agrippina, is said by the ancient sources to have had him poisoned. This dupondius may perhaps reflect something Claudius wished he had but never did: a happy marriage, perhaps one of the few things an emperor could not buy.


DIVVS·AVGVSTVS·S·C


DIVA AVGVSTA



75

Claudius, 41-54. Cistophorus 41-42, Ephesus or Pergamon.

Obverse: TI CLAVD CAES · AVG Bare head left.

Reverse: COM - ASI Temple with two columns, containing figure of Claudius on the left, holding spear in right hand, being crowned by female figure on the right, holding cornucopiae in left hand. On frieze: ROM ET AVG.

Weight: 11,50g.

References: Cohen 3; RIC 120.

Provenance: Sternberg VIII (16-17 November 1978), 476.
Vinchon (25 November 1994), 404.
Privately purchased from NGSA in 2008.
Baron Lorne Thyssen-Bornemisza Collection.

A spectacular specimen of beautiful style.
Good extremely fine. **20'000.-**

More than sixty years after the remarkable cistophori of Augustus, the Romans once again minted cistophori in Asia Minor under Claudius, likely intended for commemorative purposes rather than general circulation. This magnificent cistophorus depicts probably the Temple of Roma and Augustus at Pergamon, reflecting the close connection between imperial power and the great religious centers of Asia Minor.


TI CLAVD CAES AVG


ROM ET AVG
COM
ASI





76

Nero, as Caesar, 50-54. Cistophorus 51, Ephesus or Pergamon.

Obverse: NERONI · CLAVD · CAES · DRVSO · GERM Draped bust left.

Reverse: COS DES - PRINC - IVVENT Inscribed round shield enclosed by laurel wreath.

Weight: 11,53g.

References: Cohen 82; RIC 121.

Provenance: Leu 22 (8-9 May 1979), 213.
Leo Benz Collection (1906-1996), Lanz 94 (22 November 1999), 238.
Privately purchased from Tradart in 2008.
Baron Lorne Thyssen-Bornemisza Collection.

A beautiful specimen. *Extremely fine*. **20'000.-**

When Nero was born in 37, he was not destined to become emperor. He was simply Lucius Domitius Ahenobarbus, the son of Agrippina the Younger, herself a member of the prestigious family of Germanicus, and Gnaeus Domitius Ahenobarbus, consul in 32. It was his mother's extraordinary ambition that would transform his destiny. In 49, Agrippina married her uncle, the emperor Claudius, and in 50 secured the adoption of her son by the emperor. Nero thus entered the imperial family under the name Nero Claudius Caesar Drusus Germanicus, displayed on the obverse of this cistophorus. From that moment, Agrippina methodically worked to establish her son as Claudius' successor, at the expense of the emperor's own son, Britannicus. Nero received an education befitting a future ruler, notably under the guidance of Seneca. He was presented to the Senate by Claudius, received the proconsulare imperium in 51, and, most importantly, was granted the prestigious title of *princeps iuventutis*, the title recorded on the reverse of this cistophorus. He was also placed prominently in public ceremonies and, in 53, married to Octavia, the daughter of Claudius. The political message was unmistakable: Nero was no longer simply Agrippina's son; he had become Claudius' designated heir. In 54, Claudius died suddenly, reportedly poisoned according to the ancient sources, with tradition attributing the organization of the crime to Agrippina. Nero, then only sixteen, succeeded him as emperor. There remained only one serious obstacle to the new emperor's position: Britannicus, the natural son of Claudius. In 55, Nero had him poisoned, removing the most obvious rival to his authority.



This cistophorus, depicting the young Nero, is therefore a striking witness to his extraordinarily rapid rise to supreme power. At just fourteen, as represented here, he appears at a decisive moment in his career: the age at which Claudius emancipated him politically and granted him his first important offices and honours, establishing him as his heir. The coinage itself played an important role in this process. By placing the young Nero's name and titles on the coins, Claudius promotes his chosen successor, legitimizes his position and disseminates his image throughout the Empire: it was a carefully constructed political message. In this sense, the cistophorus captures a fascinating moment in the Julio-Claudian dynasty: Nero is not yet the cruel and infamous emperor portrayed by the ancient sources, but a young prince carefully guided by his mother toward becoming the most powerful man in the world.



77

Nero, 54-68. Dupondius 64, Rome.

Obverse: NERO CLAVD CAESAR AVG GER P M TR P IMP PP Radiate head right.

Reverse: SECVRITAS AVGVSTI Securitas seated right, holding sceptre, between S - C. Altar and torch at her feet. In exergue, II (value).

Weight: 14,70g.

References: Cohen 326 var.; RIC 191 var.

Provenance: Privately purchased from NGSA in 2008.
Baron Lorne Thyssen-Bornemisza Collection.

Extremely fine. **3'000.-**



78

Titus, as Caesar, 69-79. As 72, Rome.

Obverse: T CAES VESPASIAN IMP P TR P COS II Laureate head right.

Reverse: PAX - AVGVST Pax standing left, leaning on column, holding caduceus in right hand and branch in left hand, between S - C.

Weight: 10,68g.

References: Cohen 43 var.; RIC 446.

Provenance: Privately purchased from NGSA in 2008.
Baron Lorne Thyssen-Bornemisza Collection.

Of beautiful style and extremely fine. **4'000.-**


IMP NERO CAESAR AVGVSTVS GERMANICVS

77


SECVRITAS AVGVSTI
C
II


IMP CAES VESPASIANVS AVG P M TR P COS III

78


PAX AVGVSTI
S C



79

Domitian, as Caesar, 69-81. As 73-74, Rome.

Obverse: CAESAR AVG F DOMITIAN COS II Laureate and draped bust right.

Reverse: PRINCIP · IV - VENT Domitian riding left with right hand raised, holding sceptre in left hand, between S - C.

Weight: 12,69g.

References: Cohen 400; RIC 662.

Provenance: Privately purchased from NGSA in 2013.
Baron Lorne Thyssen-Bornemisza Collection.

Of beautiful style. *Extremely fine*. **3'000.-**



80

Trajan, 98-117. As 104-111, Rome

Obverse: IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS V P P Laureate bust right.

Reverse: SPQR OPTIMO PRINCIPI Oval shield with two spears, sword, vexillum and oblong shield. Below, S C.

Weight: 10,70g.

References: Cohen 569; RIC 584 var.

Provenance: NAC 46 (2 April 2008), 558.
Baron Lorne Thyssen-Bornemisza Collection.

A rare coin with nice green patina. *Extremely fine*. **3'000.-**


CAESAR AVG F DOMITIANVS COS

79


PRINC IVVENT
S C


IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS V P P

80


S P Q R OPTIMO PRINCIPI
S C



81

Trajan, 98-117. As 99-100, Rome.

Obverse: IMP CAES NERVA TRAIA - N AVG GERM P M Laureate head right.

Reverse: TR POT - COS III P P Victory, between S - C, advancing left and holding in right hand shield inscribed SP - QR.

Weight: 13,67g.

References: Cohen 628; RIC 417.

Provenance: Privately purchased from NGSA in 2008.
Baron Lorne Thyssen-Bornemisza Collection.

Splendid. **2'000.-**



82

As 116, Rome.

Obverse: IMP CAES · NER TRAIANO OPTIMO AVG GERM Radiate and draped bust right.

Reverse: DAC PARTHICO P M TR POT XX COS VI P P Within oak wreath, S · C.

Weight: 8,73g.

References: Cohen 123; RIC 647.

Provenance: CNG Triton XI (8 January 2008), 921.
Baron Lorne Thyssen-Bornemisza Collection.

An exceptional specimen. *Good extremely fine*. **2'000.-**


IMP CAES NERVAE TRAIANO AVG GERM PM
TR POT COS II PP
S C

81


IMP CAES NERVAE TRAIANO OPTIMO AVG GERM
DACICO PM TR POT COS V P
S C

82



83

Hadrian, 117-138. Cistophorus circa 136, Nicomedia in Bithynia.

Obverse: IMP CAES TRA - HADRIANO AVG P P Laureate, draped and cuirassed bust right.

Reverse: SP - QR Temple with eight columns. On frieze, ROM AVG. In exergue, COM BIT.

Weight: 11,34g.

References: Cohen -; RIC -; Metcalf, «The Cistophori of Hadrian», 1980, B 15.36 (this coin); SNG von Aulock 6606 (this coin).

Provenance: H. von Aulock Collection (1906-1980), published in 1964.
Leu 48 (10 May 1989), 347.
JDL Collection, assembled between 1977 and 2013, NAC 74 (18 November 2013), 307.
Baron Lorne Thyssen-Bornemisza Collection.

Very rare. An extraordinary specimen of the finest style. The best known. A portrait of enchanting beauty struck in high relief. Extremely fine. **200'000.-**

This is one of the finest cistophori to have survived, a coin that perfectly illustrates the refinement of Roman coinage under Hadrian. The obverse bears a portrait of the emperor, rendered with remarkable finesse and precision. The quality of the engraving, the delicacy of the features, and the profusion of detail testify to the exceptional skill of the die engravers employed for this issue. At a time when Hadrian himself was deeply passionate about art, Greek culture, and architecture, it is particularly fitting to see his portrait appear on a coin that itself achieves such a high degree of artistic excellence.

The inscription on the reverse identifies the mint as Nicomedia, the capital of the province of Bithynia and a prosperous city. Around 28 BC, the city erected a temple dedicated to Roma and Augustus. No trace of the building survives today, making the reverse of this cistophorus one of the few surviving sources of information about its monumental architecture. It is likely that the temple was restored under Hadrian, which may explain its representation on this issue.

This cistophorus was struck as part of a major monetary programme intended to introduce cistophoric coinage into Bithynia. Some scholars view this as an expression of Hadrian's philhellenic policies and his desire to promote the Greek cities of Asia Minor. Others favour a more economic explanation: the melting of older cistophori and their replacement with this new issue may have allowed their value to be reassessed, from three to four denarii.

Whatever the precise motivation behind the programme, this cistophorus is far more than a mere monetary instrument: it is a true miniature work of art, reflecting the tastes and cultural ambitions of Hadrian.


HADRIANVS AVG
ROMAVC
S P
Q R
COMBIT



84

Hadrian, 117-138. Dupondius 132-134, Rome.

Obverse: HADRIANVS - AVGVSTVS Laureate and draped bust right.

Reverse: FELICTATI AVG Galley left with a steersman and five rowers, between S - C. In exergue, COS III PP.

Weight: 14,28g.

References: Cohen 691 var.; RIC 718 var.

Provenance: Privately purchased from Tradart in 2008.
Baron Lorne Thyssen-Bornemisza Collection.

A splendid portrait. Good extremely fine. **3'000.-**



85

Pescennius Niger, 193-194. Tetradrachm 193-194, Antioch.

Obverse: AYTOK KAICAP Γ ΠΕCK NIΓPω[Δ]I Laureate, draped and cuirassed bust right.

Reverse: [PRO]NOIA Θ[E]ω[N] Eagle standing facing, head right, talons grasping palm branch.

Weight: 11,67g.

References: Prieur 177 var.

Provenance: Barry Feirstein Collection, assembled between 1994 and 2007, NAC 39 (16 May 2007), 132.
Baron Lorne Thyssen-Bornemisza Collection.

One of the finest coins known from this rare emperor. Perfectly struck on a large flan. Nice dark patina. Good extremely fine. **50'000.-**

In 193, the emperor Pertinax was assassinated by the Praetorian Guard, who then proclaimed Didius Julianus emperor after he had promised them enormous sums of money. The scandal that followed was immediate, and the news provoked revolts throughout the Empire. In Pannonia, the legions proclaimed Septimius Severus emperor, while the armies in Britain acclaimed Clodius Albinus. In Syria, the legions proclaimed Pescennius Niger, soon joined by those of Cappadocia, Egypt, and Arabia. Pescennius Niger left remarkably few traces in the surviving sources, yet he appears to have been a talented and capable military commander. He established his headquarters at Antioch, where he also struck coinage, as this magnificent tetradrachm demonstrates. Its reverse legend alludes to the belief that Pescennius Niger enjoyed the favor of the Gods and would therefore emerge victorious from the fight for the throne.

This tetradrachm is of the greatest rarity. Butcher records only six specimens, noting that each was struck from a different pair of dies, while Prieur lists seven, with each of the five specimens he illustrates having been struck from a different obverse die.



84



85



86

Julia Domna, wife of Septimius Severus, 193-217. As 211-217, Rome.

Obverse: IVLIA PIA - FELIX AVG Diademed and draped bust right.

Reverse: VES - TA Four Vestals sacrificing in front of round temple of Vesta. In exergue, S - C.

Weight: 12,27g.

References: Cohen 234; RIC 607.

Provenance: A. Trampitsch Collection (1890-1975), Vinchon (14 November 1986), 761.
CNG Triton IX (10 January 2006), 1518.
Baron Lorne Thyssen-Bornemisza Collection.

Possibly the finest bronze of Julia Domna ever struck. A perfect specimen. **8'000.-**



87

Geta, 209-212. Dupondius 211, Rome.

Obverse: P SEPTIMIVS GETA - PIVS AVG BRIT Radiate head right.

Reverse: FORT RED TR P III COS II Fortuna seated left, holding rudder and cornucopia. Wheel under chair. In exergue, S - C.

Weight: 10,69g.

References: Cohen 61; RIC 173a.

Provenance: Privately purchased from NGSA in 2008.
Baron Lorne Thyssen-Bornemisza Collection.

A splendid specimen with a superb malachite patina. **4'000.-**




86




87



88

Macrinus, 218. As 218, Rome.

Obverse: IMP CAES M OPEL SEV MACRINVS AVG Laureate and cuirassed bust right.

Reverse: PONTIF MAX TR P II - C Macrinus driving a triumphal quadriga left and holding laurel branch in his right hand and eagle tipped sceptre in his left hand, flanked by S - C. Behind, Victory crowns him. In exergue, COS II PP.

Weight: 11,85g.

References: Cohen 107; RIC 162.

Provenance: Münzen & Medaillen 79 (28 February 1994), 587.
Münzen & Medaillen 92 (22 November 2002), 148.
NAC 80 (20 October 2014), 141.
Baron Lorne Thyssen-Bornemisza Collection.

Rare. *Extremely fine*. **4'000.-**



89

Postumus, 259-268. Sestertius circa 260-268, Lugdunum (Lyon).

Obverse: VIRTVS POS - TVMI AVG Helmeted and cuirassed bust right.

Reverse: LAETITIA Galley right with three or four rowers and steersman. In exergue, AVG.

Weight: 17,14g

References: Cohen 181; RIC 145 var.

Provenance: Privately purchased from Tradart in 2008.
Baron Lorne Thyssen-Bornemisza Collection.

Struck on a large flan. *Good very fine*. **5'000.-**



88





89





90

Victorinus, 268-270. Aureus mounted 268-270, Cologne or Treveri.

Obverse: IMP VICTORINVS PF AVG Laureate head right.

Reverse: GAVDIA PVBLICA Four women standing, two facing right, two left, holding between them cornucopia.

Weight: 11,16g.

References: Calicó -; Biaggi 1551 (this coin); Poncet pl. X, 2 (this coin); RIC -; Schulte 49a (this coin).

Provenance: Found in the hoard of Planches in 1889.
Published in Revue Numismatique 7, 1889, p. 515-538, pl. X, 2.
L. Biaggi de Blasys Collection (1906-1979), 1551.
Baron Lorne Thyssen-Bornemisza Collection.

Exceptional and in a perfect state of conservation. **100'000.-**

Very few Roman emperors could be considered paragons of virtue, but even fewer seem to have excelled in crime and debauchery to the extent that Victorinus allegedly did, at least according to the *Historia Augusta*. Yet Victorinus had loyally served for several years under a remarkable man, Postumus, the emperor of the Gallic Empire. Having unexpectedly ascended to the throne following the death of Laelianus, Victorinus wasted no time in harassing the women around him. Eventually, however, a jealous husband put an end to his reign, and in doing so, made Victorinus's gold coinage among the rarest of the Roman imperial series.


VICTORINVSPFAVG
VICTORIAPVDL



91

Julian of Pannonia, 284-285. Antoninianus 284-285, Siscia.

Obverse: IMP C M AVR IVLIANVS P F AVG Radiate, draped and cuirassed bust right.

Reverse: PAN - NONIAE - AVG Two Pannoniae standing, one looking right, one left, right hands outstretched left. Pannonia on right holding standard. In exergue, XXIIS.

Weight: 3,62g.

References: Cohen 5; RIC 4.

Provenance: Tkalec (22 April 2007), 331.
Gemini IV (8 January 2008), 495.
Baron Lorne Thyssen-Bornemisza Collection.

Good extremely fine. **3'000.-**



92

Licinius II, as Caesar, 317-324. Follis 321-324, Alexandria.

Obverse: D N VAL LICIN LICINIVS NOB C Helmeted and cuirassed bust left, holding spear across right shoulder and shield on left arm.

Reverse: IOVI CONS - ERVATORI Jupiter nude standing left holding Victory on globe in right hand and leaning on sceptre with eagle with left hand. To left, eagle with wreath, and to right, captive and X ΠΓ. In exergue, mintmark SMALB.

Weight: 3,56g.

References: RIC 30.

Provenance: Privately purchased in 2004.
Baron Lorne Thyssen-Bornemisza Collection.

A miniature work of art. *Splendid*. **200.-**



91





92



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DEGRÉS DE CONSERVATION	GRADES OF PRESERVATION	ERHALTUNGSGRADE
Fleur de coin	Uncirculated	Stempelglanz
Superbe	Extremely fine	Vorzüglich
Très beau	Very fine	Sehr schön
Beau	Fine	Schön

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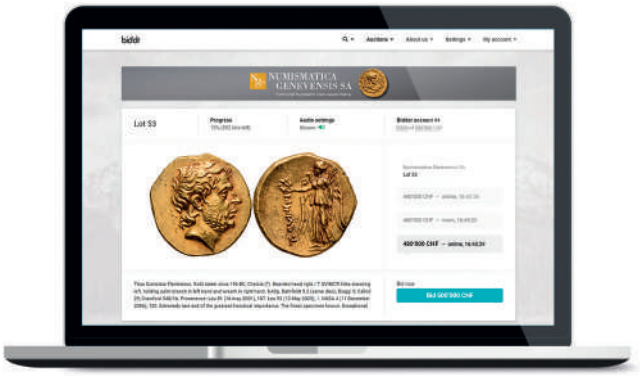

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