

ANTIQUA



ANCIENT ART & NUMISMATICS
CATALOGUE XV



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Featuring Catalogue XV

CATALOGUE XV

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Front Cover illustration: #15, portrait of Alexander struck on a stater of Philip III

Back Cover illustration: A28, marble statue of a dancer, 350–250 B.C.



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GREEK COINS

1. LUCANIA, METAPONTUM

AR Stater (7.61gm) c. 540–510 B.C.
Barley ear / Incuse barley ear. Noe 125.
about Extremely Fine \$2,750

2. —

AR Stater (8.16gm). Barley ear / Incuse
barley ear. Noe 142.

The inscription on this coin, ΜΕΤΑΠ is unusual, not only because it is retrograde, but because it includes one more letter than the standard abbreviation, ΜΕΤΑ. Very Rare. Extremely Fine \$4,750

3. BRUTTIUM, CAULONIA

AR Stater (7.95gm) c. 500–480 B.C.
Apollo striding right, stag before /
Same, reversed and incuse. Cf. Noe 54.
Very Fine \$2,750

4. —, LOCRI EPIZEPHYRII

AR Didrachm (7.35gm) c. 300 B.C. Eagle
perched right on dead hare /
Thunderbolt. SNG ANS 530.

*Overstruck on a Corinthian Stater.
Extremely Fine* \$1,250

5. SICILY, SYRACUSE, AGATHOCLES

AV Drachm (4.22gm) c. 317–310 B.C.
Laureate head of Apollo left / Biga
right. Cf. Dewing 935 for obverse style
and Pozzi 639 (same reverse die).

*Jenkins assigned Agathocles' Apollo/biga gold
drachms to the years of his rise to power. The
unusual style of the present piece may point to
a later date of issue.
good Extremely Fine* \$5,250

6. —

AR Tetradrachm (16.97gm) c.
310/08–305 B.C. Head of Kore right /
Nike erecting trophy. SNG ANS 680.
About Extremely Fine \$2,200

7. —

AR Stater (6.69gm) c. 304–289 B.C.
Helmsted head of Athena right /
Pegasus left. Calciati II 19.
Extremely Fine \$2,450

8. —

AV Double Decadrachm (5.69gm) c.
295–289 B.C. Helmsted head of Athena
right / Thunderbolt. SNG ANS 702.
good Very Fine \$4,850

9. SICULO-PUNIC, MACHANAT

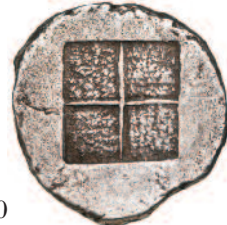
AR Tetradrachm 16.95gm) c. 315–305
B.C. Head of Arethusa left, four dol-
phins around / Horse head and palm
tree. Jenkins 163 (O49/R132).
Extremely Fine \$8,950

10. MACEDONIA, ACANTHUS

AR Tetradrachm (17.17gm) c. 470 B.C.
Lion right attacking bull left, stylized
flower in exergue / Quadripartite
incuse. Cf. Desneux 50. Ex Leu 15, 4–5
May 1976, lot 172; ex R.A. van Every col-
lection.

*The animal symplegma on the obverse is an
outstanding example of late archaic style,
enriched by decorative textures. Pellets define
the lion's nose and mane, the tuft at the end
of the bull's tail, and the joints of both ani-
mals. Rows of short parallel lines above the
lion's mane and back and on the bull's belly
fill the empty spaces according to the archaic
concept of horror vacui.*

about Extremely Fine \$7,250



11. —

AR Tetradrachm (16.93gm) c. 430–390 B.C. Lion right attacking bull left, vine branch in exergue / Ethnic around quadripartite pattern. Desneux 113 (same dies).

Although this tetradrachm depicts the same animal combat as the last, the difference in style is extraordinary. The monumental but static grouping has given way to a naturalistic rendering with rounded forms, realistic modeling, and dynamic energy.

Extremely Fine

\$4,500

12. —, AMPHIPOLIS

AR Tetradrachm (13.77gm) 356/5 B.C. Laureate head of Apollo three quarters right / Ethnic on raised square frame surrounding race torch with small grain ear to lower right. Lorber 47c (this coin, illustrated as 47b on plate). Leu 45, 26 May 1988, lot 107; and Dr. J.H. Judd collection.

The rare tetradrachms of Amphipolis provide a gallery of different representations of Apollo, often inspired by major art. The issue of 357/6 imitates the head of Apollo from the east frieze of the Parthenon, an allusion probably intended to flatter the Athenians at a moment when Amphipolis sought an alliance against Philip of Macedon. Amphipolis fell to Philip in that year. Tetradrachms struck after the conquest replace the serene distance of the Parthenon copy with various other artistic qualities. On this tetradrachm the expression of Apollo may be described as mystic, yet intense. A classic masterpiece of the die engraver's art. Extremely rare.

Usual surface roughness. Otherwise, about Extremely Fine

\$75,000

**13. MACEDONIAN KINGDOM,
PHILIP II**

AV Stater (8.59gm) Pella, c. 323–315 B.C. Laureate head of Apollo right/Fast biga right, cantharus under horses. Cf. Le Rider 465 (same reverse die).

Fleur de Coin

\$8,500

14. —

AV Stater (8.58gm) Teos, c. 323–315 B.C. Laureate head of Apollo right / Fast biga right, griffin under horses. Thompson, *Studia Naster*, pl. vi, 18 (same dies).

Superb

\$6,500

15. —

AV Stater (8.63gm) Colophon, c. 323–315 B.C. Laureate head of Apollo right / Fast biga right, tripod under horses. Thompson, *Studia Naster*, pl. vi, 12 (same obverse die).

The obverse die of this stater, which was employed at both Magnesia and Colophon, bears a portrait that stands apart from the usual depictions of Apollo on Philip staters. It differs in the patterns of the hair, the long nose, and the intense expression, all of which create affinities to the sculptured portraits of Alexander the Great. Very Rare.

Fleur de Coin

\$21,500

16. —

AV Stater (8.60gm) Probably Asia Minor, 280–270 B.C. Laureate head of Apollo right / Fast biga right, monogram under horses. SNG ANS 336 (same dies).

Fine style.

Superb

\$8,250



11



11



12



13 A



15
A



16 A



14 A



17. —, PHILIP II

AR Tetradrachm (14.47gm) Amphipolis, c. 355–348 B.C. Laureate head of Zeus right / King on horseback left, bow and club below. Le Rider 19a (this coin). SNG Lockett 1411 (this coin). Ex Richard Cyril Lockett collection.

The horseman of the reverse, bearded, wearing the kausia, and raising his right hand, is a representation of Philip II. The iconographic type of a ruler on horseback, raising his right hand, is always associated with an arrival. Le Rider regarded this reverse type as the first of Philip's reign; possibly it symbolized his accession to the throne of Macedon. Very Rare. Toned and good Extremely Fine \$14,000

18. —

AR Tetradrachm (14.30gm) Pella, under Philip III, c. 323–315 B.C. Laureate head of Zeus right / Jockey on horseback right, Boeotian shield and coiled snake below. Le Rider 531 (D281/R436).

Superb \$3,500

19. —, ALEXANDER III THE GREAT

AV Distater (17.20gm) Macedonian mint, under Philip III, c. 323–320 B.C. Helmeted head of Athena right / Nike standing left, holding wreath and stylis, trident head to left. Troxell 543, but new die combination DO2/DT1.

Nike's graceful, swirling drapery marks this distater as one of the small group of early posthumous distaters identified by Troxell. Troxell recorded only seven examples with fluttering drapery, and only two from this exceptionally well engraved reverse die, the finest die of the group. A third distater from this same reverse die in the Millennium Collection, 26 May 2008, lot 19, realized \$230,000. Very Rare: only the fourth specimen known. Extremely Fine

P.O.R.

20. —

AV Stater (8.61gm) Memphis, perhaps under Ptolemy, c. 323 B.C. Helmeted head of Athena right / Nike standing left, holding wreath and stylis, rose to left. Price 3968.

Rare mint.

good Extremely Fine \$7,250

21. —

AV Quarter Stater (2.16gm) "Amphipolis," c. 330–320 B.C. Helmeted head of Athena right / Bow and club, thunderbolt above. Price 165.

Very rare.

Superb \$4,950

22. —

AR Tetradrachm (17.16gm) Tarsus, under Philip III, c. 323–317 B.C. Head of young Heracles right in lion skin headdress / Zeus enthroned left, holding eagle, wreath-bearing Nike to left. Price 3038.

good Extremely Fine \$2,400

23. —, PHILIP III ARRHIDAEUS

AV Stater (8.59gm) Babylon, 323–317 B.C. Helmeted head of Athena right / Nike standing left, holding wreath and stylis. Price P178.

Lustrous and of fine style.

Superb \$7,500

**24. KINGS OF THRACE,
LYSIMACHUS**

AR Tetradrachm (16.90gm) Lampsacus, 297–281 B.C. Diademed head of deified Alexander right, with horn of Ammon / Athena enthroned left, holding Nike. Thompson 55.

Descriptions of Alexander the Great by his contemporaries always emphasize his penetrating but liquid gaze. That special quality is captured in this image. A portrait of excellent style. Obverse a bit lightly struck.

Extremely Fine \$3,950



17



18



19
A^v



20
A^v



21
A^v



23
A^v



22



24



25. ATTICA, ATHENS

AR Obol (0.66gm) c. 510–490 B.C.
 Helmeted head of Athena right / Owl
 standing right. Svoronos pl. 2, 47.

Very Rare.

Very Fine \$850

26. —

AR Tetradrachm (17.18gm) c. 454–415
 B.C. Helmeted head of Athena right /
 Owl standing right. Starr pl. xxiii, 6'.

Superb \$2,500

27. —

AR Tetradrachm (17.16gm) c. 454–415
 B.C. Helmeted head of Athena right /
 Owl standing right. Starr pl. xxiii, 12'.

Extremely Fine \$1,650

28. —

Silver-Plated Æ Tetradrachm (15.56gm)
 Money of Necessity, 406–393 B.C.
 Helmeted head of Athena right / Owl
 standing right. Svoronos pl. 15, 12–18.

*Near the end of the Peloponnesian War Athens
 exhausted her treasury and was obliged to
 undertake extreme measures to continue the
 war. One of these expedients was to melt down
 the gold statues of Nike in the Parthenon and
 turn them into coins. The other was to substi-
 tute silver-plated bronze coins for the famous
 Athenian tetradrachms. Very Rare.*

Very Fine \$1,200

29. —

AR Tetradrachm (16.91gm) 135/4 B.C.
 Helmeted head of Athena Parthenos
 right / Owl standing right on fallen
 amphora, Asclepius to left. Thompson
 348a.

Extremely Fine \$1,400

30. ACHAEAN LEAGUE, ELIS

AR Hemidrachm (2.44gm) 280–246 B.C.
 Laureate head of Zeus right /
 Monogram in wreath. BMC 65.

Toned, Extremely Fine \$695

31. CRETE, ITANUS

AR Stater (9.93gm) c. 300–280 B.C.
 Helmeted head of Athena left / Eagle
 standing left, head reverted, sea god to
 right. Le Rider pl. viii, 15 (same reverse
 die). Svoronos 35.

*Cretan coinage on the whole is more interest-
 ing than artistic, but the staters of Itanus are
 a pleasant exception. The head of Athena is of
 good style, and the graceful eagle is nicely
 complemented by the anguiped sea god, placed
 vertically to fill the available space. Rare.*

Extremely Fine \$4,950

32. MYSIA, PARIUM

AR Drachm (3.93gm) c. 480 B.C.
 Gorgoneion / Incuse. Traité I 651, pl.
 xvi, 22.

Rare.

Very Fine \$650

33. —, PITANE

Æ 17 (3.39gm) Fourth–third century
 B.C. Head of Zeus Ammon three quar-
 ters right / Pentagram. SNG Paris 2343.

Very Rare.

good Very Fine \$1,400

34. AEOLIS, CYME

AR Tetradrachm (15.56gm) c. 150–145
 B.C. Head of Amazon Cyme right /
 Horse right, cup below, all in wreath.
 Oakley 55.

Extremely Fine \$1,850

35. EARLY ELECTRUM COINAGE

El Trite (4.73gm) c. 650–550 B.C.
 Pegasus left / Two incuse punches.
 Weidauer Series XXVIII, 127.

*Tritae of this issue are the earliest coins to
 depict the winged horse Pegasus. Very Rare.*

Very Fine \$5,500



26



27



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31



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32



33



35



El



34



36. IONIA, EPHESUS

AR Drachm (4.16gm) c. 202–133 B.C.
Bee / Stag standing right, palm tree in
background. Cf. BMC 121ff.

*The bee on this drachm is of exceptional style
for Ephesus. Obverse die unrecorded in all
major references.*

Superb \$2,400

**37. DYNASTS OF CARIA,
PIXODARUS**

AR Didrachm (6.99gm) 340–334 B.C.
Laureate head of Apollo three quarters
right / Zeus of Labraunda standing
right. SNG von Aulock 2376.

Toned. Exceptional style.

good Extremely Fine \$4,500

**38. LYDIAN KINGDOM,
BEFORE CROESUS**

El Trite (4.71gm) c. 650–560 B.C. Head
of roaring lion right, radiate protuber-
ance on nose / Incuse. Weidauer Series
XVI, 86.

good Very Fine \$1,650

39. —

El Trite (4.70gm). c. 650–560 B.C. Head
of roaring lion right, radiate protuber-
ance on nose / Incuse. Weidauer Series
XVI, 86.

good Very Fine \$1,800

40. —, CROESUS

AV Light Stater (8.04gm) 560–546 B.C.
Forepart of roaring lion right, con-
fronting forepart of bull left / Two
incuse punches. *Traité* I 401, pl. x, 2.

*The Lydian king Croesus was famed among
the Greeks for his wealth and generosity, until
he suddenly lost his kingdom to Cyrus the
Great. Croesus is credited with reforming the
existing electrum coinage and replacing it
with a bimetallic currency of pure gold and
pure silver. Of fine early style.*

Extremely Fine \$12,500

41. —

AV Light 1/6 Stater (1.34gm) 560–546
B.C. Forepart of roaring lion right, con-
fronting forepart of bull left / Two
incuse punches. *Traité* I 406, pl. x, 8.

Very Rare.

Fleur de Coin \$5,500

42. PHRYGIA, ABBAITIS-MYSA

Æ 21 (9.45gm) Second–first century B.C.
Laureate head of Zeus right / Thunder-
bolt in wreath. SNG von Aulock 3329.

Extremely Fine \$595

**43. DYNASTS OF LYCIA,
PERHAPS KUPRLI**

AR Stater (9.06gm). c. 460–440 B.C.
Lion left, gnawing leg of prey animal /
Triskeles. SNG von Aulock 4099.

Very Rare.

Extremely Fine \$5,500

44. PISIDIA, SELGE

AR Tetrobol (2.41 gm) Second–first cen-
tury B.C. Facing bust of bearded
Heracles, wreathed with grain, club to
left / Club, sacred tree on altar, and
bucranium. SNG Paris 1959.

Rare.

Extremely Fine \$1,250

**45. SELEUCID KINGDOM,
ANTIOCHUS VIII**

AR Tetradrachm (16.58gm) Ake-
Ptolemais, 125–96 B.C. Diademed head
of Antiochus VIII right / Zeus Uranius
standing left. LSM 35. CSE 813.

Extremely Fine \$825

**46. GRECO-BACTRIAN KINGS,
DEMETRIUS I**

Æ 30 (12.50gm) c. 200–185 B.C. Head of
elephant right, bell hanging from neck /
Caduceus. Boppearachhi Series 5, E. SNG
ANS 209.

about Extremely Fine \$850



36



37



38 El



40



39 El



41

AV



42



44



43



45



46



47. —, ANTIMACHUS I

AR Tetradrachm (16.81gm) c. 174–165 B.C. Draped bust of Antimachus right in kausia / Poseidon standing facing. Bopearachchi Series 1, D. SNG ANS 276.
Superb \$4,250

48. PTOLEMAIC KINGDOM, PTOLEMY I

AV Trichryson or Triple Stater (17.84gm) Alexandria, c. 285 B.C. Diademed head of Ptolemy I right, aegis around neck / Eagle standing left on thunderbolt. Svoronos 210.
about Extremely Fine \$9,500

49. —, PTOLEMY II

AV Mnaieion or One-Mina Piece (27.72gm) Alexandria, after 270 B.C. Jugate busts right of Ptolemy II and Arsinoe II / Jugate busts right of Ptolemy I and Berenice I. Svoronos 603.
Good Very Fine \$17,500

50. —, PTOLEMY IV

AV Mnaieion or One-Mina Piece (27.71gm) Alexandria, c. 217 B.C. Radiate bust of Ptolemy III right, wearing aegis, trident over shoulder / Radiate cornucopiae, bound with royal diadem. Svoronos 1117.

At the time of the Fourth Syrian War, Ptolemy IV struck gold coins invoking the memory of his father, who had won great victories over the Seleucids in the Third Syrian War. The deceased king was portrayed on these coins with divine attributes belonging to several different gods. Before the battle of Raphia, Queen Arsinoe III harangued the troops and promised two gold minae for each soldier if the Ptolemaic army should prevail. After the victory, one-mina coins of this type were undoubtedly disbursed in the donative, whose payment is recorded in the Raphia Decree. Rare. Slight obverse die shift.
about Extremely Fine \$17,500

51. —, PTOLEMY VI

AV Mnaieion or One-Mina Piece (27.77gm) Alexandria, c. 170–145 B.C. Veiled head of deified Arsinoe II right, with ram's horn, wearing diademed stephane / Double cornucopiae bound with royal diadem. Svoronos 1374.

The K mnaieia were apparently issued over many decades of the second century B.C. and display a wide range of styles. The present example is of relatively early style and is thus unusually appealing. Svoronos believed that such early mnaieia portrayed the queen Cleopatra I, wife of Ptolemy V and mother of Ptolemy VI and VIII, in the guise of Arsinoe Philadelphus.
Superb \$28,000

52. KINGS OF MAURETANIA, JUBA II

AR Denarius (2.68gm) 25 B.C.–23 A.D. Laureate head of Juba II right / Isis headdress and sistrum. SNG Copenhagen 570.
Extremely Fine \$550



47



48
A



49
A



50
A



51
A



52



JUDAEAN COINS

53. SAMARIA

AR Obol(?) (0.80gm) Fourth century B.C.E. Helmeted head of Athena right / Owl standing facing, wings spread. Meshorer and Qedar 87.

Very Rare.

Extremely Fine

\$1,250

54. —

AR Obol (0.69gm) Fourth century B.C.E. Facing head of bearded Heracles / Male figure standing left, holding eagle(?) and scepter. Meshorer and Qedar 114.

Rare.

Good Extremely Fine / Very Fine \$1,250

55. —

AR Obol (0.64gm) Fourth century B.C.E. Hero fighting rearing horse / Harpist seated right, six cuneiform signs in field. Meshorer and Qedar 129.

This is the only coin issue known with a cuneiform inscription. The cuneiform system of writing is especially associated with Babylonia and Assyria, but was also employed in Syria and the Holy Land from the second millennium B.C.E. to the Hellenistic period. Its use was probably reinforced by the return of Jews after the Babylonian captivity. Very Rare. Slight surface porosity. Very Fine \$1,200

56. —

AR Obol (0.71gm) Fourth century B.C.E. Stag half-kneeling right, head reverted / Janiform head, female on left, male on right, each wearing headdress with animal's head. Meshorer and Qedar 144.

Extremely Fine

\$850

57. —

AR Obol (0.69gm) Late fourth century B.C.E. Triple bearded head / Five Athenian coins showing owls. Meshorer and Qedar 141.

The Samaritan obols and hemiobols showing five Athenian "owls" are the first ancient coins to depict other ancient coins. They reflect the popularity in the Levant of Athenian "owls" and local imitations. The coins are depicted reverse side up, clearly showing the bird that gave this coinage its nickname. Rare.

Very Fine

\$650

58. —

AR Hemiobol (0.28gm) Late fourth century B.C.E. Janiform bearded head / Five Athenian coins showing owls. Meshorer and Qedar 142.

Rare.

bold Extremely Fine

\$650

59. —, ADIEL

AR Obol (0.64gm) Late fourth century B.C.E. Facing head / Owl standing right. Unpublished; cf. Meshorer and Qedar 59.

Very Fine.

\$750

60. PHILISTIA

AR Drachm (3.49gm) c. 450–332 B.C.E. Head of Bes flanked by two lions / Lion crouching right above gazelle running right. Gitler and Tal XXVIII.1D A.

The iconography and style of Philistian coinage draws heavily on the art of the ancient Near East. Animals, especially lions, are one of the major themes of oriental and orientalizing art. Here lions, the most fearsome creatures of the animal kingdom, are associated with a head of the Egyptian dwarf god Bes, a protective deity who ward off evil. Extremely Rare: only one specimen recorded.

A bit porous, otherwise

Extremely Fine

\$7,500

61. —

AR Obol (0.68gm) Fourth century B.C.E. Lion right attacking ram right / Bes standing facing, holding two lions by tails. Gitler and Tal XXVIII.5 O.

Rare.

Extremely Fine

\$950



**62. JUDAEA, HERODIAN DYNASTY,
HEROD I THE GREAT**

Æ 8 Prutot (5.69gm) 40 B.C.E. Facing helmet surmounted by star, two branches above / Tripod. TJC 44. Hendin 486.
about Extremely Fine \$695

**63. PREFECTS OF JUDAEA,
PONTIUS PILATE**

Æ Prutah (2.13gm) 30 C.E. Lituus / Date in wreath. TJC 333d. Hendin 649.
about Extremely Fine \$295

64. JEWISH WAR

AR Shekel (13.04gm) Year 1, 66/7 C.E. "Shekel of Israel," chalice / "Jerusalem the Holy," stem with three fruit. TJC 184. Hendin 655 var. "Barbaric" style.

Slightly off-center.

Extremely Fine \$3,700

65. —

AR Shekel (14.10gm) Year 2, 67/8 C.E. "Shekel of Israel," chalice / "Jerusalem the Holy," stem with three fruit. TJC 193. Hendin 659.

Extremely Fine \$2,800

66. —

AR Half Shekel (6.61gm) Year 2, 67/8 C.E. "Half a Shekel," chalice / "Jerusalem the Holy," stem with three fruit. TJC 195. Hendin 660.

Extremely Fine \$2,800

67. —

AR Shekel (13.04gm) Year 3, 68/9 C.E. "Shekel of Israel," chalice / "Jerusalem the Holy," stem with three fruit. TJC 202a. Hendin 662.

Extremely Fine \$2,950

68. —

Æ Prutah (2.57gm) Year 3, 68/9 C.E. "Year Three," lidded amphora / "The Freedom of Zion," vine leaf. TJC 204. Hendin 664.

Extremely Fine \$250

69. BAR KOCHBA WAR

Medium Æ (8.91gm) Year 1, 132/3 C.E. "Shim'on Prince of Israel," palm branch in wreath / "Year 1 of the Redemption of Israel," chelys. Mildenberg 20 (O1/R1).

about Extremely Fine \$1,250

70. —

AR Denarius (2.80gm) Hybrid Year 2/Year 1. "Shim'" in wreath / "Eleazar the Priest," jug and palm branch. Mildenberg 8 (O4/R6).

Rare.

about Extremely Fine \$2,950

71. —

AR Denarius (3.29gm) Year 2, 133/4 C.E. "Shim'" in wreath / "Year 2 of the Freedom of Israel," chelys. Mildenberg 15 (O3/R10).

Rare (6 listed by Mildenberg).

good Extremely Fine \$3,750

72. —

AR Denarius (3.15gm) Year 2, 133/4 C.E. "Shim'on," grapes / "Year 2 of the Freedom of Israel," palm branch. Mildenberg 42 (O8/R24).

Extremely Fine \$795

73. —

AR Denarius (3.11gm) Year 2, 133/4 C.E. "Shim'on," grapes / "Year 2 of the Freedom of Israel," chelys. Mildenberg 43 (O8/R25).

good Very Fine \$2,600



62



64



63



65



66



67



68



69



70



71



72



73



74. —

AR Denarius (3.53gm) Year 2, 133/4 C.E. "Shim'on" in wreath / "Year 2 of the Freedom of Israel," cithara. Mildenberg 57 (O14/R27).

Extremely Fine

\$795

75. —

AR Tetradrachm (13.70gm) Undated, 134/5 C.E. "Shim'on," façade of the Temple with wavy line above pediment and Ark of the Covenant within / "For the Freedom of Jerusalem," lulav with etrog. Mildenberg 92 (O17/R71). Ex Bromberg II, lot 122.

Extremely Fine

\$3,950

76. —

AR Denarius (3.30gm) Undated, 134/5 C.E. "Shim'on" in wreath / "For the Freedom of Jerusalem," narrow cithara. Mildenberg 70 (O14/R42).

Extremely Fine

\$695

77. —

AR Denarius (3.31gm) Undated, 134/5 C.E. "Shim'on" in wreath / "For the Freedom of Jerusalem," wide cithara. Mildenberg 130 (O19/R67).

Very Fine

\$595

78. —

AR Denarius (3.48gm) Undated, 134/5 C.E. "Shim'on," grapes / "For the Freedom of Jerusalem," two trumpets. Mildenberg 167 (O21/R107).

Extremely Fine

\$750

79. —

AR Denarius (3.11gm) Undated, 134/5 C.E. "Shim'on," grapes / "For the Freedom of Jerusalem," cithara. Mildenberg 174 (O22/R109).

Extremely Fine

\$750

80. JUDAEA CAPTA COINAGE, TITUS

Æ 20 (8.12gm) Caesarea. Laureate head of Titus right / Nike inscribing shield set on palm tree. TJC 382. Hendin 744.

good Very Fine

\$595

81. ROMAN ADMINISTRATION IN JUDAEA, DOMITIAN

Æ 26 (13.24gm) Sebaste, 84/5 C.E. Laureate head of Domitian right / Tyche seated left, holding head. Obverse countermark of Legion X Ferrata: LXF in rectangular punch. Rosenberger 4.

bold Very Fine

\$550

82. AELIA CAPITOLINA, HADRIAN

Æ 24 (10.20gm). Laureate and draped bust of Hadrian right / Hadrian as founder, plowing right. Meshorer 2.

Rare.

Extremely Fine

\$1,850

83. —, CARACALLA

AR Tetradrachm (12.85gm) Laureate and draped bust of Caracalla right / Eagle standing facing with spread wings, cantharus between legs. Meshorer 89a.

Rare.

Superb

\$3,500

84. —, MACRINUS

AR Tetradrachm (11.93gm) Laureate head of Macrinus right / Eagle standing facing with spread wings, cantharus between legs, ivy leaf in exergue. Prieur 1642.

Rare.

good Very Fine

\$1,250

85. AKKO-PTOLEMAIS, CARACALLA

AR Tetradrachm (13.52gm) Laureate head of Caracalla right / Eagle with spread wings standing facing, caps of Dioscuri between legs. Prieur 1227.

Extremely Fine

\$495



74



76



77



78



79



75



80



81



82



84



83



85



86. CAESAREA PANEAS, NERO

Æ 18 (4.95gm) Temple of Diva Poppaea
/ Temple of Diva Claudia. RPC 4846.
TJC 354.

Very Fine \$625

**87. RABBAT MOBA,
SEPTIMIUS SEVERUS**

Æ 29 (14.20gm) Laureate, draped and
cuirassed bust of Septimius Severus right
/ Turreted and draped bust of Tyche
right. Rosenberger 5.

Very Rare.
Very Fine \$1,250

ROMAN COINS

88. ROMAN REPUBLIC, ANONYMOUS

AV Stater (6.90gm) Rome, c. 217 B.C.
Laureate, janiform head of the Dioscuri
/ Oath-taking scene. Cr. 28/1. Bahrfeldt
1. Ex NAC 33, 5 April 2003, lot 192; ex
Consul Weber collection (Hirsch XXI,
1908, lot 246).

This, Rome's first gold coin, was struck during the darkest days of the Second Punic War; when Hannibal invaded Italy and inflicted stunning defeats on Roman armies at Lake Trasimene (217) and Cannae (216). The defense effort exhausted the Roman treasury and the state was obliged to reduce the weight standard of its bronze coinage and to borrow funds from Hieron II of Syracuse and from its own citizens. The production of gold coinage is another such extraordinary measure. The oath-taking scene of the reverse is an appeal to Rome's Italian allies to remain true to their vows and to resist the invader. The obverse type, shared with contemporary silver quadrigati, depicts the Dioscuri, battlefield saviors whose intervention might yet turn the tide. Extremely Rare. Some marks.

nearly Extremely Fine P.O.R.

89. —

AV 60 Asses (3.27g) Rome, from 211
B.C. Helmeted head of Mars right /
Eagle with spread wings on thunderbolt

right. Cr. 44/2. Bahrfeldt 41.
Some marks. good Very Fine \$2,950

**90. —, COIN DIE OF
C. VALERIUS FLACCUS**

Iron Reverse Die (30x23mm) For the
issue of C. Valerius Flaccus, struck at
Massalia, 82 B.C. Legionary eagle
flanked by two standards, EX· S· [C] retro-
grade across lower field, C· VAL· FLA
retrograde on right, [IMPERAT] retro-
grade on left. Cf. Cr. 365.

This is probably a forger's die. Its unevenness could result from the use of a worn or partially misstruck coin to generate the die. Very Rare.
Very Fine \$8,950

91. —, ANONYMOUS

AR Denarius (3.98gm) Uncertain mint,
81 B.C. Diademed head of Venus right /
Double cornucopiae. Cr. 375/2.

Gently toned.
Extremely Fine \$1,950

92. —, Q. POMPONIUS MUSA

AR Denarius (3.89gm) Rome, 66 B.C.
Laureate head of Apollo right, star behind
/ Urania, Muse of Astronomy, standing left,
pointing to globe with wand. Cr. 410/8.
about Extremely Fine \$1,450

**93. —, Q. SERVILIUS CAEPIO
BRUTUS (M. JUNIUS BRUTUS)**

AR Denarius (3.88gm) Rome, 54 B.C.
Head of Libertas right / L. Junius Brutus
(Cos. 509) walking left with accensus
and two lictors. Cr. 433/1.

Extremely Fine \$1,200

94. —, Q. POMPEIUS RUFUS

AR Denarius (4.04gm) Rome, 54 B.C.
Head of Sulla right / Head of Q.
Pompeius Rufus right. Cr. 434/1.

This is the only issue with the portrait of the powerful Sulla. Rare.

Extremely Fine \$4,250



**95. —, L. LENTULUS AND
C. MARCELLINUS**

AR Denarius (4.11gm). Apollonia, 49 B.C. Gorgoneion in center of triskeles / Jupiter standing right, holding thunderbolt and eagle. Cr. 445/1a.

Rare.

good Very Fine

\$1,650

96. Q. METELLUS PIUS SCIPIO

AR Cistophorus (11.99gm) Pergamum, 49–48 B.C. Cista mystica in Dionysiac wreath / Two snakes coiled around legionary eagle. BMC Mysia 127.

Rare.

about Extremely Fine

\$950

97. —

AR Denarius (3.92gm) Africa, 47–46 B.C. Laureate head of Jupiter right / Elephant right. Cr. 459/1.

good Extremely Fine

\$1,750

98. JULIUS CAESAR

AR Denarius (4.17gm) Military mint, 49–48 B.C. Elephant right, trampling serpent / Priestly implements. Cr. 443/1.

Extremely fine

\$1,850

99. —

AR Denarius (3.84gm) Military mint, 49–48 B.C. Elephant right, trampling serpent / Priestly implements. Cr. 443/1.

Extremely Fine

\$1,400

100. —

AR Denarius (3.82gm) Military mint, 48–47 B.C. Female head right, wreathed with oak / Trophy of Gallic arms. Cr. 452/2.

Superb

\$1,400

101. —

AR Denarius (4.05gm) Military mint, 48–47 B.C. Female head right, wreathed with oak / Trophy of Gallic arms. Cr. 452/2.

Fleur de Coin

\$1,950

102. —

AR Denarius (3.74gm) Sicily, late 47 B.C. Diademed and draped bust of Venus right / Trinacrus standing left, holding triskeles and resting foot on prow. Cr. 457/1.

Rare. Some old obverse scratches. Toned.

Very Fine / Extremely Fine

\$1,950

103. —

AR Denarius (3.09gm) Rome, moneyer L. Aemilius Buca, January–February 44 B.C. Wreathed head of Julius Caesar right, crescent behind / Venus Victrix standing left. Cr. 480/4.

Very Fine

\$2,850

104. —

AR Denarius (3.90gm) Rome, moneyer L. Flaminius, August 43 B.C. Wreathed head of Caesar right / Goddess standing left, holding caduceus and scepter. Cr. 485/1.

This coin offers an exceptionally fine portrait of Caesar, who appears partially rejuvenated and idealized, with well-proportioned features and exquisitely modeled nose and lips. Lustrous under old “cabinet” toning.

Extremely Fine

\$14,500

105. M. JUNIUS BRUTUS

AR Denarius (3.80gm) Asia Minor, moneyer L. Sestius, spring 42 B.C. Veiled bust of Libertas right / Tripod between axe and simpulum. Cr. 502/2.

Superb

\$2,950

106. CASSIUS

AR Denarius (4.06gm) Smyrna(?), moneyer Lentulus Spinther, early 42 B.C. Diademed head of Libertas right / Priestly implements. Cr. 500/3.

Extremely Fine

\$2,250



95



96



97



98



99



100



101



102



103



104



105



106



107.CN.DOMITIUS AHENOBARBUS

AR Denarius (3.89 gm) Adriatic mint, 41–40 B.C. Bearded head of Ahenobarbus right / Trophy on prow. Cr. 519/2.

Rare.

good Very Fine

\$3,800

108. MARK ANTONY

AR Denarius (4.13gm) Rome, moneyer C. Vibius Varus, 42 B.C. Bearded head of Antony right / Fortuna standing left, holding Victory and cornucopiae. Cr. 494/32.

After the assassination of Julius Caesar, both Antony and Octavian grew beards. Plutarch states that Antony's motive was to appear more like Hercules, but Dio Cassius informs us that the beards were symbols of mourning. After Antony and Octavian took revenge on Brutus and Cassius at Philippi, their coins showed them clean shaven again. Rare.

Extremely Fine

\$8,500

109. —

AR Denarius (3.94gm) Greece or Asia, late 42–early 41 B.C. Head of Antony right, lituus behind / Radiate head of Sol right. Cr. 496/3.

Of the three issues grouped together under Crawford 496, the first two have bearded portraits, whereas the titulature, beardless portrait, and eastern style mark this as a post-Philippi military issue. Sol may appear as a symbol for the east; he also appears on some of the Rome mint issues of 42 B.C., where he is thought to symbolize the imminence of a new age. Rare.

Extremely Fine / Very Fine

\$3,950

110. MARK ANTONY AND LUCIUS ANTONY

AR Denarius (3.92gm) Ephesus, moneyer M. Barbatius, summer 41 B.C. Bare head of Mark Antony right / Bare head of Lucius Antony right. Cr. 517/5a.

Mark Antony's younger brother Lucius was one of the consuls of 41 B.C. Encouraged by his sister-in-law Fulvia, Lucius initiated the Perusine War in an attempt to depose Octavian. The attempt failed, after which Octavian pardoned Lucius and appointed him governor of Spain. As a result of this unsettling episode, Antony and Octavian renewed their alliance and sealed it with a marriage between Antony and Octavian's sister Octavia. Very Rare.

Extremely Fine

\$7,850

111. CLEOPATRA VII AND MARK ANTONY

AR Tetradrachm (14.84gm) Syrian mint, c. 36 B.C. Diademed and draped bust of Cleopatra right / Bare head of Antony right. RPC 4094.

In summer of 37 Antony dismissed his Roman wife Octavia and reconciled with Cleopatra, whom he soon married. The tetradrachms portraying the Egyptian queen on the obverse and Antony on the reverse were struck at the time of the wedding, or within a year or two after it.

Very Rare. Clear, bold and detailed portraits of Cleopatra and Antony with qualities of dignity and restraint. Usual porosity.

good Very Fine

\$24,000

112. MARK ANTONY

AR Denarius (3.96gm) Military mint, 32–31 B.C. Galley right / LEG V, legionary eagle between two standards. Cr. 544/18.

lustrous, Superb

\$2,950

113. AUGUSTUS

AR Denarius (3.82gm) Lugdunum, 15–13 B.C. Laureate head of Augustus right / Bull butting right. RIC 167a.

lustrous Extremely Fine

\$2,200



107



108



109



110



112



113



111



114.—

AR Denarius (3.73gm) Uncertain mint. Young head right within oak wreath / Candelabrum in wreath decorated with bucrania and paterae. RIC 540.

The portrait on the obverse has sometimes been identified as Caius Caesar, one of the adopted sons of Augustus. But the oak wreath is an attribute of Augustus, and the legends on obverse and reverse combine to name him: Caesar Augustus. The reverse type commemorates the celebration of the Secular Games in 17 B.C. Rare.

about Extremely Fine \$3,800

115.—

Æ Sestertius (23.44gm) Ephesus(?), c. 25 B.C. Bare head of Augustus right / Large CA in wreath. RPC 2233.

The Roman sestertii of Augustus are extremely rare and most do not bear his portrait. This handsome provincial bronze issue serves as an equivalent for many collectors. Rare.

bold Very Fine \$3,950

116. AUGUSTUS AND AGRIPPA

Æ As (10.88gm) Nemausus, c. 16–10 B.C. Addorsed heads of Agrippa and Augustus / Crocodile and palm branch. RPC 523.

Crude Style. Rare.

about Extremely Fine \$1,750

117.—

Æ As (12.81gm) Nemausus, c. 10–14 A.D. Addorsed heads of Agrippa and Augustus / Crocodile and palm branch. Cf. RPC 526.

Extremely Fine/Very Fine \$1,500

118. TIBERIUS

Æ 30 (19.23gm) Acci (Hispania). Laureate head of Tiberius left / Two legionary eagles between two standards. RPC 139.

Rare.

about Extremely Fine \$2,500

119. NERO

AV Aureus (7.66gm) Rome, December 59–60 A.D. Bare head of Nero right / Inscription in wreath. RIC 19.

about Extremely Fine \$7,500

120.—

Æ Medallion (49mm, 64.79gm) Rome. Laureate bust of Nero right, with aegis / Roma enthroned left, holding Victory. Cf. RIC 273 (Sestertius).

This bronze medallion, based on a Rome Sestertius issue of c. 65 A.D., must be among the earliest of Roman medallions. Evidently a special flan was prepared with elaborate borders, and Sestertius dies were used to apply the designs in the center. Very Rare.

good Very Fine \$9,500

121.—

Æ 36 (23.74gm) Rhodes. Laureate and radiate head of Nero right / Nike advancing left. RPC 2772.

From about 43 B.C. the island of Rhodes issued large bronzes adorned with the head of Helios or Helios-Dionysus on the obverse. On what was perhaps the final issue of the series, Nero's radiate portrait replaces the head of the sun god. The compliment was consistent with Nero's own self-presentation at Rome, where he portrayed himself radiate on the reverse of aurei and denarii beginning c. 64 A.D. Very Rare.

Extremely Fine / Very Fine \$2,500



114



115



114



116



117



118



119
AV



120



121



122. NERO AND POPPAEA

Bil Tetradrachm (12.47gm) Alexandria, 64/5 A.D. Radiate head of Nero right / Draped bust of Poppaea right. RPC 5280.

Nero's second wife, the seductive Poppaea, appears in full figure on the reverse of Rome aurei and denarii. But true portraits of this famous empress can only be found on the bil-lon tetradrachms of Alexandria. Rare.

about Extremely Fine \$495

123. NERO

Æ Contorniate (27.91gm) Constantinople, 360–425 A.D. Laureate head of Nero right / Bacchus reclining left in car drawn by panthers. Alföldi 130.

The reverse depicts a Bacchic revel, in which the god of wine and luxury reposes in a car drawn by a team of panthers, his sacred animal. Rare.

Very Fine \$3,500

124. OTHO

AR Denarius (3.28gm) Rome, January–April 69 A.D. Bare head of Otho right / Securitas standing left. RIC 8.

Extremely Fine \$4,800

125. VITELLIUS

Æ As (11.57gm) Rome, late April–20 December 69 A.D. Laureate head of Vitellius right / Concordia enthroned left, altar before. RIC 171.

Rare. Dark green and brown patina. Well executed example, of wonderful style and in high relief.

bold Extremely Fine \$9,250

126. VESPASIAN

AV Aureus (7.27gm) Rome, c. 21 December 69–early 70 A.D. Laureate head of Vespasian right / IVDAEA, mourning Judaea seated right beneath trophy. RIC² 1.

Very shortly after he was recognized as emperor by the Roman Senate (on 21 December 69),

Vespasian authorized the striking of aurei and denarii celebrating the defeat of Judaea, personified as a mourning woman seated beneath a trophy. Very Rare.

Some marks. Very Fine \$12,500

127. —

AR Denarius (3.43gm) Rome, c. 21 December 69–early 70 A.D. Laureate head of Vespasian right / IVDAEA, mourning Judaea seated right beneath trophy. RIC² 2.

Extremely Fine \$1,650

128. —

AR Denarius (3.40gm) Rome, c. 21 December 69–early 70 A.D. Laureate head of Vespasian right / IVDAEA, mourning Judaea seated right beneath trophy. RIC² 2.

about Extremely Fine \$1,200

129. DIVUS VESPASIAN

AR Denarius (3.31gm) Rome, under Titus, 80–81 A.D. Laureate head of Vespasian right / Victory advancing left, attaching shield to trophy, small figure of Judaea seated left at base. RIC² 364.

Fleur de Coin \$1,950

130. TITUS

Æ Semis (4.10gm) Eastern mint (Thrace?), 80–81 A.D. Laureate head of Titus right / IVD CAP, mourning Judaea seated left beneath palm tree, yoke to right. RIC² 504.

*Very Rare.
about Extremely Fine \$3,950*

131. DOMITIAN

AR Denarius (3.39gm) Rome, 88–89 A.D. Laureate head of Domitian right / Minerva standing left, holding thunderbolt. RIC² 669.

good Extremely Fine \$395



122



123



122



125



124



127



128



129



131



126

AV



130



132. NERVA

AR Denarius (3.36gm). Rome, 97 A.D.
Laureate head of Nerva right / Clasped
hands. RIC 14.

Superb

\$1,250

133. —

Æ Sestertius (27.53gm) Rome, 97 A.D.
Laureate head of Nerva right / FISCIVDAICI CALVMNIA SVBLATA, palm
tree. RIC 82.

Domitian introduced severe abuses of the Jewish tax, which was supposed to be paid only by adult male Jews who openly practiced their religion. The deranged emperor extended the levy to "secret" Jews who were exposed through humiliating public examination of their genitals and through denunciations by informants. Nerva's sestertius type advertises his reform of these abuses, in particular, probably, the practice of denunciation. Very Rare. The obverse is tooled, but the reverse is well struck, centered and crisp, and ranks among the finest known.

Fine/Extremely Fine

\$4,500

134. HADRIAN

AR Denarius (3.22gm) Rome, 136 A.D.
Bare head of Hadrian right / Egypt
reclining left, holding sistrum. RIC 297.

Hadrian made three great tours of the Roman provinces. He visited Egypt in the course of his second tour, 128–132, and it was there that his beloved companion Antinous drowned. The personification of Egypt is identified by three distinctive symbols: the sistrum of Isis, a basket containing a cobra, and an ibis, the sacred bird of the Egyptian god Thoth. Scarce.

Good Extremely Fine

\$1,800

135. —

Æ Sestertius (25.31gm) Rome, 136 A.D.
Laureate and draped bust of Hadrian
right / Africa reclining left, holding
grain ears. RIC 842.

In Roman times the name Africa referred to modern Tunisia and Algeria, which were far

more fertile then than now and supplied grain to the city of Rome. Hence the personification of Africa, identified by her elephant headdress, holds two grain ears and a cornucopiae symbolic of plenty. Gentle smoothing. Rare.

Good Very Fine

\$2,850

136. —

Æ As (13.33gm) Rome, 136 A.D.
Laureate head of Hadrian right /
Nemesis advancing right, holding
branch. RIC 828.

Nemesis, the goddess of doom, is here portrayed with a branch, the usual attribute of Pax (Peace). The type probably alludes to the suppression of the Bar Kochba Revolt and the imposition of the Pax Romana in Judaea. Rare.

Extremely Fine

\$3,500

137. —

AR Didrachm (6.81gm) Caesarea,
128–138 A.D. Laureate head of Hadrian
left / Tyche standing left. Cf. Metcalf
105. Apparently unpublished.

An unusual portrait of Hadrian, with broad head, youthful features, a slight smile, and a modestly lowered chin. Very Rare.

About Extremely Fine

\$1,250

138. AELIUS

AR Denarius (3.15gm) Rome, 137 A.D.
Bare head of Aelius right / Concordia
standing left. BMCRE 965 note.

Lovely style. Toned.

About Extremely Fine

\$2,850

139. ANTONINUS PIUS

AV Aureus (7.40gm) Rome, 156/7 A.D.
Laureate head of Antoninus Pius right /
Victory advancing left. RIC 266a.

Mint State

\$18,500



132



133



138



134



135



137



136



139

A



140. MARCUS AURELUS AS CAESAR

AR Denarius (3.76gm) Rome, 145 A.D.
Bare head of Marcus Aurelius right /
Honos standing left. RIC 429(a).

Lustrous.

good Extremely Fine

\$650

141. COMMODUS

Æ Medallion (37mm, 41.27gm) Rome,
185 A.D. Laureate and draped bust of
Commodus right / Jupiter enthroned
between standing Dioscuri, each holding
horse by bridle. Gneccchi II, pp. 59–60, 74.

*The reverse depicts Jupiter and his two sons
Castor and Pollux, savior gods who protected
mariners at sea and soldiers on the battlefield.*

Very Rare.

Extremely Fine with traces of silver slip visible.

\$13,500

142. CLODIUS ALBINUS AS CAESAR

AR Denarius (3.34 gm) Rome, 195 A.D.
Bare head of Clodius Albinus right /
Aesculapius standing left with serpent
staff. RIC 2.

good Very Fine

\$375

143. PESCENNIUS NIGER

AR Denarius (3.03gm) Antioch, 193–194
B.C. Laureate head of Pescennius Niger
right / Moneta standing left. RIC 64.

Rare.

Superb

\$6,500

144. CARACALLA

AR Denarius (3.60gm) Rome, 206 A.D.
Laureate head of Caracalla right / The
Four Seasons. RIC 153.

*For Romans the Four Seasons were associated
not only with the passage of time but with the
concept of Eternity. Very Rare.*

good Very Fine

\$2,950

145. URANIUS ANTONINUS

AR Tetradrachm (8.43gm) Emesa, post-
reform. Radiate, draped and cuirassed
bust of Uranius Antoninus right /
Camel. Prieur 1086 (this coin). Ex
CNG/NAC 40, 1996, lot 1658; Sotheby's
(Hunt IV), June 1991, lot 872; NFA X,
1975, lot 392.

*The Sasanid king Shapur I invaded Syria in
252/3 and captured Antioch, the provincial
capital. At this moment of crisis a usurper,
Uranius Antoninus, claimed the royal title in
Emesa. During his brief reign he issued
coinage of both Greek and Roman type. His
rule came to an end when the emperor
Valerian arrived in the region in 254, but
Uranius Antoninus can probably be credited
with preserving Emesa as a Roman city. Very
Rare.*

Extremely Fine

\$12,500

146. GALLIENUS

AV Heavy Aureus (3.90gm)
Mediolanum, c. 262 A.D. Radiate head
of Gallienus right / Votive inscription in
wreath. Göbl 1065.

*The inscription commemorates the fulfillment
of Gallienus' decennial vows (promises
made publicly to the gods in exchange for ten
years of rule) and the offering of vicennial
vows (new vows offered in exchange for
another ten years of rule). Rare.*

Extremely Fine

\$16,500



141



140



142



143



144



145



146
AV

147. DRYANTILLA

AR Antoninianus (3.16gm) Carnuntum. Diademed bust of Dryantilla right, on crescent / Aequitas standing left. RIC 1.

Dryantilla was the wife of the Dacian usurper Regalianus, who was proclaimed emperor in Pannonia by troops disaffected from the rule of Gallienus. The coinage of their ephemeral reign was crudely made by overstriking existing antoniniani. Extremely Rare. Exceptional example, struck boldly with clear and well-detailed portrait. Among the finest known.

Extremely Fine \$29,500

148. MAGNENTIUS

Bil Maiorina (7.65gm) Ambianum. Draped bust of Magnentius right / Christogram flanked by alpha and omega. Bastien 135.

Scarce.

Extremely Fine \$750

149. THEODOSIUS II

AV Solidus (4.47gm) Constantinople. Helmeted and cuirassed bust of Theodosius II three quarters right, holding spear behind head / Constantinopolis enthroned facing. RIC 349 variant. *Fleur de Coin*

\$1,950

150. –

AV Solidus (4.47gm) Thessalonica. Helmeted and cuirassed bust of Theodosius II three quarters right, holding spear behind head / Emperor standing facing, holding labarum and globus cruciger. RIC 365.

Rare.

Fleur de Coin \$2,450

151. LEO I

AV Solidus (4.49gm). Constantinople. Helmeted and cuirassed bust of Leo I three quarters right, holding spear behind head / Victory standing left, holding long cross. RIC 605.

Superb \$995

152. BARBARIAN, ATHALARIC

AV Solidus (4.29gm) Ravenna, 529–530 A.D. Helmeted and cuirassed bust of Justinian I three quarters right, holding spear behind head / Victory standing left, holding long cross. Metlich 36.

The Ostrogothic king Athalaric (524–536) inherited the throne at the age of ten years, so that his mother assumed the regency. He issued solidi imitating the types of the Byzantine emperor Justinian I, recognizable from stylistic details such as the squat, heavily engraved Victory of the reverse and the western mintmark COMOB in the exergue. Rare. Extremely Fine

\$3,250

BYZANTINE COINS**153. JUSTINIAN II**

AV Solidus (4.37gm) Second reign, 705–711 A.D. Facing bust of Christ / Facing bust of Justinian II, holding cross potent on three steps and globus cruciger. DO 1.

Superb \$3,800

154. CONSTANTINE IX

AV Histamenon (4.32gm) Facing bust of Christ / Facing bust of Constantine X, holding cross-sceptre and globus cruciger. DO 3.

Superb \$695



147



148



149 A



150 A



151 A



152
A



153
A



154
A



ANTIQUITIES

NEAR EASTERN

A1. SICKLE SWORD

Assyrian, 14th century B.C.

Bronze. Length: 56 cm (21³/₄ in)

The sword blade curves for two thirds of its length but is straight at its lower end. The handle has raised edges and ends in a "comma" to ensure the grip.

Parallels: Y. Yadin, *The Art of Warfare in Biblical Lands* (London, 1963), p. 207, see especially a sword from Gezer in the Istanbul Museum.

Professionally restored in small areas of the blade. Green patina. Very Rare.

\$12,500

A2. SWORD

Luristan, 1200–1000 B.C.

Bronze. Length: 64.2 cm (25¹/₂ in)

Cast sword with a long, tapering blade, raised rib in center flanked by two blood channels and two shorter ribs, a vertically ribbed grip and a conical, hollow-cast pommel. On each side there are incised designs between the flanges. In the pommel are three large round holes, most likely for suspension.

Parallel: P.R.S. Moorey, *Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum* (1971), No. 57; H.

Intact.

\$2,500

A3. MALE FIGURINE

Neo-Babylonian, 1st quarter of 1st millennium B.C.

Silver. Height: 5.7 cm (2¹/₄ in)

The small male figure, with large head and narrow body, stands facing in a rigid pose, his feet side-by-side. He wears a loose cap and long, pleated garment with a rolled belt around the waist. His very short right arm is extended, and in his right hand he holds a globe or a piece of fruit.

Extremely rare, possibly unique.

Intact.

\$7,500

A4. GEM

Sasanian, 4th century A.D.

Nicolo. Length: 2.9 cm (1¹/₈ in) Width:

2.5 cm (1 in) Thickness: 0.5 cm (³/₁₆ in)

The stone is for the most part a very dark brown, but the top centimeter is milky gray. The intaglio, cut into the lighter layer, depicts a hunting scene. The hunter, on a galloping horse, draws his bow in the direction of a fleeing stag. Below the horse is a doe, her head lowered and looking backward.

A well engraved gem.

\$4,250

A5. PENDANT

Scythian 7th century B.C.

Gold. Height: 3.6 cm (1³/₈ in)

Round pendant in repoussé, with raised rim, a dotted border inside, two horned antelopes(?) kneeling back to back, a small raised mound between their hindquarters.

Parallels: *From the Lands of the Scythians* (New York, c. 1973), p. 110, no. 72, p. 154, no. 2.

Intact.

\$3,750

A6. GRAVE STELA

South Arabian, 6th–3rd century B.C.

Limestone. Height: 37 cm (17¹/₈ in)

Width: 18 cm (7³/₈ in)

The stela is carved with a stylized human face, flat across the hairline, with large oval eyes beneath nearly straight brows in relief that join to form the long, straight nose. The mouth is a short, straight slit and the cheeks and chin emerge from a narrow ledge that perhaps represents a beard. The eyes are deeply hollowed out. Beneath the face is an inscription in Himyarite script, probably the name of the deceased.

Intact.

\$3,950



A1
A2



A4



A5



A3



A6

A7. EGYPTIANIZING SCARAB-SEAL IN BRONZE MOUNT

Phoenicia(?), 1st millennium B.C.

Bronze and glazed composition. Height:

2.8 cm (1¹/₈ in) Length: 2.8 cm (1¹/₈ in)

The motifs ornamenting the base of the scarab field are all derived from an ancient Egyptian repertoire and feature a kilted male figure with one arm raised, scarabs, serpents (some winged), Horus falcons, and the like. The top of the elaborate bronze mount features two Egyptianizing figures seated back to back, each with feet resting on the head of an animal.

Parallel: Sabatino Moscati, ed., *The Phoenicians* (New York, 1999), pp. 450–451, for the mount.

Rare. Intact. \$3,500

A8. FIGURINE OF ISIS

Egyptianizing-Phoenician, 6th–5th century B.C.

Bronze. Height: 11.5 cm (4¹¹/₁₆ in)

Isis' facial features are Phoenician and traces of the original gilding survive on her chest. The goddess wears a tightly fitting sheath. She strides forward with her left foot advanced on a rectangular plinth with a pointed tang beneath. *As a great mother goddess with powers of regeneration, Isis was immensely popular in Egypt and in territories under Egyptian influence, such as Phoenicia.*

Parallel: compare a Phoenician male figure in bronze dated to the 7th century B.C., Sabatino Moscati, ed., *The Phoenicians* (New York, 1999), p. 481.

Intact. \$3,950

A9. FIGURINE OF A BOY

Phoenicia. 5th–4th century B.C.

Bronze. Height: 5.1 cm (2 in)

A boy sits on a roughly triangular rock, his knees drawn up to his chest and his hands resting on his knees. His head is shaved and he wears a loincloth with five to six parallel folds. The compact shape of the figurine suggests it may have served as a weight.

Parallel: See the marble votive statue of a boy from the temple of Eshmun at Sidon, Sabatino Moscati, ed., *The Phoenicians* (Milan, 1988), p. 285.

Intact. \$4,200

A10. UNGUENT JUGLET

Phoenicia, 4th–3rd century B.C.

Sand core glass. Height: 3.8 cm (1⁷/₁₆ in)

The miniature oenochoe is of dark green and yellow glass, with handle and round base of lighter green translucent glass.

Parallels: *The Phoenicians* (Milan, 1988), pp. 475, 477–479, 485–486.

Neck and lip repaired. \$1,250

A11. GLASS HEAD PENDANTS

Phoenicia, 6th–1st century B.C.

Glass. Lengths: 22 mm (7⁸/₁₆ in), 17 mm (5⁵/₁₆ in), 18 mm (1¹¹/₁₆ in)

Both rod-formed. The first of turquoise glass with a suspension loop, back pad, curls, and eyes, all in dark blue glass, wearing a twisted head band of white, red, yellow and blue glass. The second a small opaque yellow head with applied blue circular eyes and suspension loop. Also a dark purple glass Negroid head pendant with molded details, c. 1st century B.C.–1st century A.D., 18 mm. Ex private English collection (Mr. F. of Surrey, 1909–1984), acquired from various sources in the 1960s.

Lot of three. \$3,950

A12. MENORAH PENDANT

Hebrew-Roman, c. 4th–5th century A.D.

Glass. Diameter: 2 cm (3⁴/₁₆ in)

The pendant is of brown glass, round with a suspension loop; in the recessed interior of the pendant is a seven-branch menorah. Deposits with patches of iridescence fill the background.

Parallels: Y. Israeli, *The Wonders of Ancient Glass at the Israel Museum, Jerusalem* (Jerusalem, 1998), p. 56. For a study of these pendants, see Barag, "Late Antique and Byzantine Glass," in Bianchi, ed., *Reflections on Ancient Glass from the Borowski Collection*, pp. 307ff.

Intact. \$2,250



A7



A9



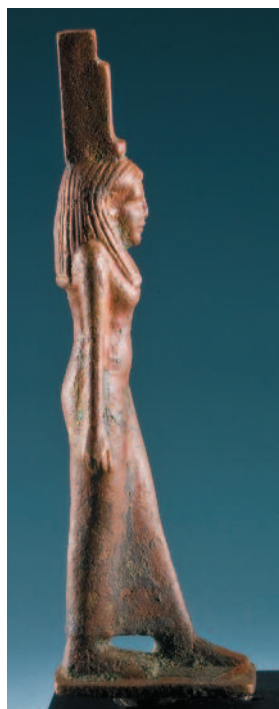
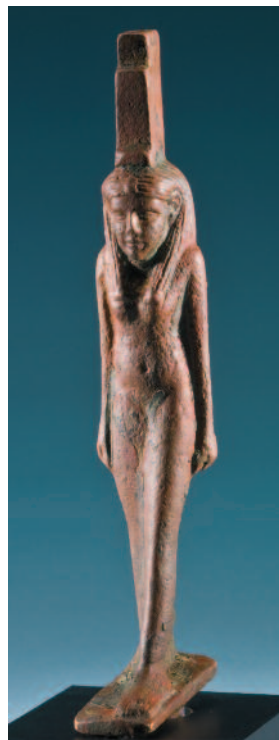
A11



A10



A12



A8

EGYPTIAN

A13. RELIEF OF A WOMAN

Egypt, Old Kingdom, Dynasty V–VI, 2494–2181 B.C.

Limestone. Height: 35.6 cm (14 in)
Width: 15.2 cm (5⁷/₈ in) Thickness: 9 cm (3¹/₄ in)

The sculpting of the figure is wafer-thin in keeping with one of the sculptural styles of the Old Kingdom. The image is that of an elite woman facing left, represented according to the conventions for rotating planes, with both of her feet together. Her near arm is held along the side of her body whereas her far arm, bent at the elbow, is elevated at an acute angle and placed across her upper chest. Her facial features are individualized and slightly less idealizing than expected. She wears a striated, tripartite wig and a tightly fitting sheath. The accessories of our elite female figure include bracelets and anklets as well as a broad collar.

Parallel: compare an example in the Metropolitan Museum of Art, New York, see William C. Hayes, *The Scepter of Egypt* (Greenwich, 1953), p. 89, fig. 48.

\$7,500

A14. USHABTI

Egypt, New Kingdom, Dynasty XIX, 1306–1186 B.C.

Limestone. Height: 20.7 cm (8¹/₈ in)

The ushabti bears much of the original paint. His wig is black; his eyes are outlined in black, with black pupils; and the same color creates a series of parallel stripes along the border of his large pectoral. Red paint colors his lips and indicates the implements held in his hands as well as the interior patterns of the pectoral. Down the front of his garment is a vertical panel containing a hieroglyphic inscription. The incised edges of the panel are filled with red paint, the incised hieroglyphs with black. The inscription is not the usual text for a ushabti but instead reads:

“Osiris, who presides in the east, may he

give sweet breeze for the ka of Lady Itiuhay.” *The inscription is a prayer that Osiris will grant the ability to breathe, i.e., life, to the soul of the deceased owner of the ushabti. Break expertly repaired at ankles.*

Rare

\$12,500

A15. WINGED SCARAB AMULET

Egypt, Late Period or later, after 600 B.C. Light blue glazed faience, molded. Wing tip to wing tip: 18.9 cm (7¹/₂ in)

The composition scarab is composed of three parts, attached in modern times. The wings show four rows of overlapping feathers, separated by raised lines. The details of the scarab include its molded mouth parts, smooth thorax with a raised outline, and wings adorned with a ribbed pattern. Each wing and the scarab are pierced for attachment.

Provenance: Ex Täckholm collection, 1890–1940.

Intact.

\$6,500

A16. VOTIVE OFFERING IN THE SHAPE OF A HUMAN LEG

Egypt, Ptolemaic period, 305–30 B.C. Plaster. Height: 24.2 cm (9¹/₈ in)

Generally termed sculptors' models because they were once thought to be used as aids in teaching apprentices the art of sculpting, these objects are now believed to be votive objects dedicated in Egyptian sanctuaries by pilgrims seeking divine benefactions. This one represents a human left foot with its toes rendered as the heads of jackals. These are often depicted singly on the feet of certain deities. *In ancient Egypt, this was a convention for representing the genii who formed the advance guard in the entourage of the deity whose feet they adorned.*

Parallel: compare the example in The Egyptian Museum, Cairo, in limestone and without the jackal-headed toes, see Nadja Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods* (Cairo, 2005), no. 97.

Breaks at calf and ankle expertly repaired. Partial loss of one toe. Extremely rare.

\$4,950



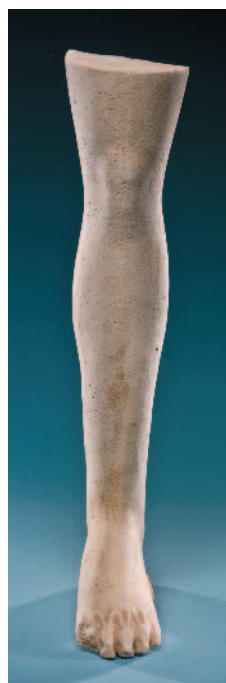
A15



A13



A14



A16



A17. ROUND-TOPPED STELA

Egypt, Ptolemaic period, 305–30 B.C.

Limestone. Height: 72 cm (25⁷/₈ in)

Width: 24.5 cm (9¹/₂ in) Thickness: 7.5 cm (3 in)

The stela, carved in sunk relief, features a figural scene at the top set beneath the heaven, represented by a curved pet-sign, and supported at each corner by a was-scepter. Directly beneath the pet-sign is “the winged sun disk,” so captioned in hieroglyphs which help to frame the figural scene.

To the far right, with close-cropped hair and wearing a plain linen kilt belted at the waist, is the owner, captioned “Horus, the son of Wenenefer, and the grandson of Pa-sheri-en-ptah” and accompanied by titles also found in the main text. He stands with arms lowered before an offering table of traditional form on which loaves of bread, cut lengthwise, have been arranged. To the left and right of the offering table are hieroglyphs suggesting the reading “1000 loaves of bread, 1000 jugs of beer, 1000 head of cattle, 1000 fowl,” each of the four representing a traditional funerary offering.

To the left of the offering table are two deities. The first is captioned “Osiris, who is foremost in Tayet [the city of Buto?].” He is depicted mummiform, wearing a false beard and the white crown fronted by a uraeus. He holds a crook and a flail in his hands. The goddess, captioned “Hathor, mistress of Tayet,” stands behind Osiris. She wears a tight-fitting linen sheath and a tripartite wig surmounted by a pair of cow horns which frame a sun disk fronted by a uraeus, and she holds an ankh-sign and lily scepter in her hands. The scene is articulated by a rosy-pink polychromy, still preserved in places.

The stela proper is inscribed with eight lines of hieroglyphs concerning funerary offerings on behalf of the deceased owner: “A gift which pharaoh bestows on the goddess Hathor, who is the mistress of Tayet, the astral head of all the deities

in her own temple, that they all might give *seweret-ta* offerings as well as sweet breeze of the north wind to the spirit of the deceased, who is venerated under the great god, whose principal title is that of *xw-j-sq*, whose name is Horus, who is the son of the royal inspector attached to the cult of the god Osiris who is the lord of the place of Ra-sety, the inspector and overseer of the temple of Ptah, who is the son of the elite official named Wenenefer, who is himself the son of an elite official named Pa-sheri-en-ptah.”

Hathor, in this context, represents the unbridled, regenerative forces of the cosmos. In the figural vignette both deities are linked to the place Tayet, suggested to be Buto, and this is significant because the root meaning of that name is associated with weavers, particularly weavers of the linen bandages with which the corpse of Osiris was wrapped. The owner of this stela, Horus, thus shares with Osiris his mummy bandages, associated with Hathor and with the city of Tayet, thereby reinforcing his aspired resurrection and identification with the god Osiris.

The style of the relief sculpting is in keeping with expected norms of the Late Period. Its format, a tall, thin vertical rectangle, suggests a Ptolemaic date and an origin in Lower Egypt. Stelae of this type are often associated with the site of Memphis. The name of the grandfather of the deceased, Pa-sheri-en-Ptah (literally, “the child of the god Ptah”) tends to support the suggested provenance, as does the mention of Ra-sety as a cult site associated with Osiris. Ra-sety is mentioned on numerous faience vessels resembling shot glasses and is believed to have been located in the Giza-Saqqara area.

Ex Swiss private collection, circa 1970s. A break midway up the stela is expertly repaired, and now nearly undetectable. Finely cut with incised details of the figures in rosy-pink polychromy.

P.O.R.



A17

A18. MUMMY SHROUD

Egypt, Ptolemaic or Roman period, c. 1st century B.C.–1st century A.D.

Linen. Length of shroud: 127 cm (49½ in) Length of bandage: 27.3 cm (10 in)

The mummy shroud, fragmentary at the top and with a few lacunae elsewhere, is sewn onto a modern linen backing. A full length figure of the mummy is painted in green, black, and white on a natural linen background. The face is delineated in black and wears a beard. Below is a pectoral with falcon head terminals, one missing. The chest is adorned with a winged scarab holding the solar disk. In a narrow panel running horizontally below the scarab and vertically down the center of the lower body is the hieroglyphic inscription:

“Words spoken by the Osiris Iyefkhered, true of voice, son of Padiasha(i)ket, true of voice and born of the lady of the house Rwrw, true of voice, you have come Anubis, on his mountain, the Imywt, lord of the necropolis [...], in order to give perfumes and scented oils.”

Below the horizontal panel are the Four Sons of Horus, and below them is a lattice netting across the legs, terminating in a long, beaded fringe. The fragmentary mummy bandage is sewn to the backing above the shroud. It bears the hieroglyphic inscription:

“[Born of the lady of the house] Rwrw, true of voice, I have come to you Anubis on your mountain, the Imywt, lord of the necropolis [...].”

Provenance: Ex Hans Henningsen collection, Copenhagen, 1950.

Custom framed and carefully sewn to linen. Fragmentary as shown, but extremely rare in any state of preservation.

\$12,500

A19. MOSAIC FACE BEADS

Egypt, Ptolemaic or Roman period, 1st century B.C.–1st century A.D.

Glass. Diameters: 18 mm (1⅛ in), 17 mm (⅝ in), 15 mm (⅞ in), 14 mm (½ in)

The largest bead is of opaque dark red glass, decorated with three facing female heads outlined in blue, with black hair waving above and a white part or ornament between the locks of hair. The heads are separated by blue rosettes. The second bead is of opaque lime green glass and jug-shaped, its perforation not penetrating the narrow end. The band of decoration consists of four facing heads, each in a square frame with blue background, separated by multicolored square panels quartered diagonally. The third bead is of opaque black glass. The decorative band consists of three facing female busts with long black hair, each wearing a necklace and each in a square frame with dark red background. Separating these frames are multicolored square panels quartered diagonally. The last bead is of opaque red glass with a similar decorative band, with facing heads against a black background.

Parallels: *Ancient Glass* (Miho, 2001), fig. 105.

All intact. Four beads in one lot.

\$2,750

A20. STATUETTE OF HARPOCRATES

Roman Egypt, 1st century A.D.

Silver. Height, excluding mount: 4 cm (1½ in)

The silver figurine of Harpocrates shows him wearing the double crown, sucking his finger in the conventional pose. He wears the nebris (deer skin) over his right shoulder and holds a cornucopiae in his left hand. Harpocrates also has the attributes of Eros, wings and a quiver slung over his back. During this period Harpocrates, the child of Osiris and Isis, was often conflated with the Greek Eros as a god of abundance.

Feet missing. Mounted on plexiglass.

\$1,800



A18



A19



A20

A21. RELIEF DEPICTING A DIVINE TRIAD

Roman Egypt, 2nd–3rd century A.D.
Limestone. Height: 27.5 cm (10 in)
Width: 28.5 cm (10³/₄ in)

In the center is a bearded male, seated on a throne with a high openwork back. He wears a short-sleeved chiton with a himation draped over his left shoulder and across his lap. The low polos on top of his curly hair probably identifies him as Serapis. His right hand is held over a smiling animal, perhaps Cerberus, sitting at his side. To either side stand female figures on molded pedestals. To his right is a wavy-haired veiled woman who also wears a chiton with himation over it. She stands with her weight on her right leg and with her left leg bent, the tips of her shoes peeking out from beneath the chiton. She holds an object in her lowered left hand, perhaps a grain ear, which would identify her as Demeter. Although her right arm is broken off, it was raised to grasp a torch or sceptre. To the left of the central figure is another wavy-haired woman who wears a diaphanous short-sleeved chiton with an overgarment tied between her breasts in an Isis knot. She holds a large cornucopiae in her left hand and rests her lowered right on a large object, perhaps a rudder. With the Isis knot and cornucopiae she is probably to be identified as Isis-Fortuna.

Parallels: See a similar limestone representation in the Pelizaeus Museum, Hildesheim, illustrated in J.J. Herrmann, Jr., "Demeter-Isis or the Egyptian Demeter? A Graeco-Roman Sculpture from an Egyptian Workshop in Boston," *JDAI* 114 (1999), p. 85, fig. 16.

Demeter and Isis were frequently paired in antiquity, suggesting they had a special relationship, and many of these representations also included an enthroned Serapis between them. In such cases, Demeter usually appears at the god's right and Isis at his left, as here. The two goddesses were seen as cultural equivalents, the manifestation of the same goddess within two different cultures. Thus

Herrmann suggests that this is not really a triad so much as a statement of this duality. This observation is supported by representations similar to ours, but which include Harpocrates as the third member of the triad: see a marble relief from the Via della Conciliazione, Rome, in the Capitoline Museum (inv. 4371), published by Herrmann, p. 83, fig. 15.

Ex private American collection, Santa Monica, California.

Some light pink pigment still remaining on surface. Sharp details, deeply cut and well executed. Intact. Very rare. \$22,000

A22. THREE TEXTILE SQUARES

Egypt, Coptic, early Christian period, 7th–8th century A.D.

Height of the largest: 16.5 cm (6¹/₂ in); of the smallest, 12.7 cm (5 in)

These three colorful squares share many features that suggest they may have formed part of the same larger composition. Each is framed by a Greek wave pattern within which are roundels, five on a side for the larger square and four on a side for the two smaller. The corner roundels show a duck on a yellow ground, the others a whirlygig on a red ground. The central panel of each of the smaller squares features a pair of birds flanking a tree of life, framed by a red octagon with four green tendrils that fill the corners of the yellow ground. The largest square also has a central red octagon, divided into two zones. In the lower zone are two ducks flanking a tree whose horizontal boughs form a ground line for a caped figure seated above. The four corners of the yellow ground are ornamented with patterns suggesting an aquatic environment.

Parallels: for somewhat similar designs and weaving techniques, see Nancy Arthur Hoskins, *The Coptic Tapestry Album and the Archaeologist of Antioch*, Albert Gayet (Seattle, 2004), no. 83.

Intact medallions illustrating fine Coptic textile art. \$4,500



A21



A22

GREEK

A23. LARGE SCARABOID GEM

East Greek, late 5th–early 4th century B.C.
Chalcedony. Length: 3.5 cm ($1\frac{3}{8}$ in)
Width: 2.8 cm ($1\frac{1}{16}$ in) Thickness: 1.5
cm ($\frac{7}{8}$ in)

The gemstone is lentoid in shape, with a high, domed back. The intaglio design shows a warrior in helmet and cuirass, resting one foot on a high step. With one hand he holds a gorytus before him. With the other he reaches down to gently release a transverse spear, its tip toward the ground. This depiction seems to indicate the warrior is exhausted after a hard-won victory and is preparing to rest.

A large and impressive gem with pleasing style. \$25,000

A24. STATUETTE OF A FATHER GOD

Greek, 4th century B.C.
Silver. Height: 3.8 cm ($1\frac{1}{2}$ in)

The bare-headed, bearded god, perhaps Zeus or Poseidon, stands with his right arm raised and his left hand extended before him. Originally his right hand must have grasped a spear, sceptre, or trident, now missing; the hole formed by the thumb and fingers indicates that the attribute would have been held at a 45 degree angle and probably would have passed above the god's head. His left palm is also held at an angle but may have supported another now missing attribute, perhaps a Nike or an eagle. His nude body, cast in solid silver, is modeled with fluid restraint, the smooth planes contrasting with the almost fussy incision of the hair and beard.

Parallels: C.C. Vermeule, *Greek and Roman Sculpture in Gold and Silver* (Boston, 1974), nos. 7–8.

\$3,200

A25. BRONZE APPLIQUÉ

Etruscan, 4th century B.C.
Bronze. Length: 5.2 cm ($2\frac{1}{32}$ in) Height:
3.6 cm ($1\frac{13}{32}$ in)

The cast bronze figurine portrays a

reclining woman, veiled and draped. Her weight rests on her left leg and hip and her right leg is slightly flexed, adding variety to the folds of the drapery. She reaches out with her right hand while supporting herself on her left elbow and holding an open incense box in her left hand. *The figurine was probably attached to the rim of a vessel or small box.*

\$2,200

A26. STATUETTE OF EROS

Hellenistic, 3rd–2nd century B.C.
Silver. Height: 4.5 cm ($1\frac{3}{4}$ in)

The little love god stands in a relaxed pose, his weight on his left leg, his left hand resting on his hip. His attention is focused to his right, and he raises his right hand in that direction, possibly to lean upon a now missing support. His small wings, lank hair, and plump infantile physique are characteristic of Erotes of the Hellenistic and Roman period, when small statuettes of dancing or languid Erotes were popular as votives, talismans, and ornaments.

Parallels: For similar Erotes in bronze, see Babelon and Blanchet, *Catalogue des bronzes antiques de la Bibliothèque Nationale* (Paris, 1895), pp. 121–125 and no. 282.

An attractive piece in fine style. \$8,500

A27. GNATHIAN OINOCHOE

Apulian, c. 340–330 B.C.
Height: 13.5 cm ($5\frac{5}{16}$ in)

On the front of the body, a woman's head with fine details rests on a double dotted groundline, in profile to the left. On the dotted line before her is a pomegranate, behind her a branch or spindly plant. A fillet hangs in the field to the left and an ivy leaf to the right. On the shoulder of the jug are three bands of ornament in yellow and white: egg pattern, chevrons, and necklace chain.

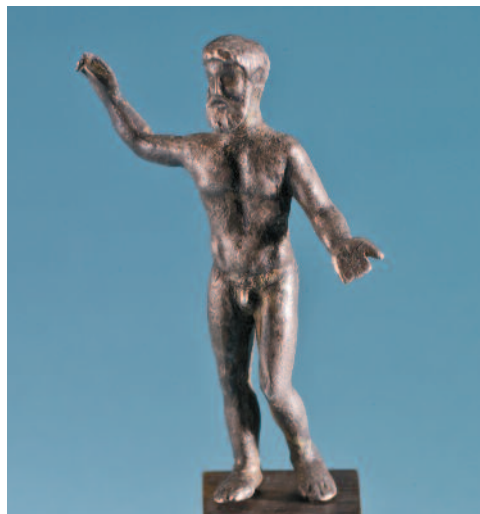
Parallel: See M. Bernardini, *Vasi dello stile di Gnathia, vasi a vernice nera* (Bari, 1961), pl. 37, 2.

Intact.

\$1,400



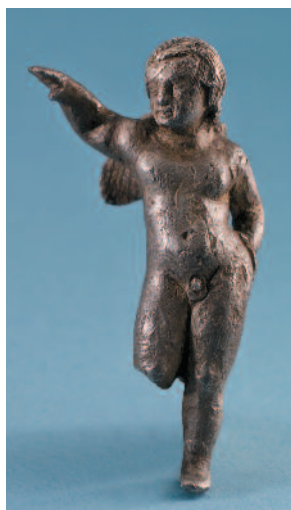
A23



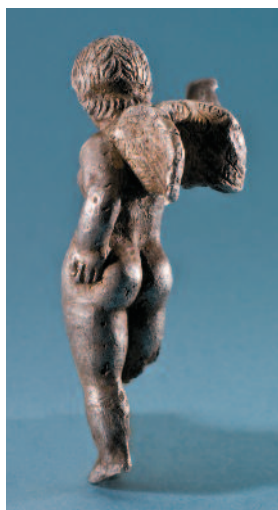
A24



A25



A26



A27

A28. STATUE OF A DANCER

Late Classical–Hellenistic, c. 350–250 B.C.
Marble. Height: 36.5 cm (14³/₈ in) Width
of base: 14.5 cm (5¹¹/₁₆ in)

The lovely and graceful statuette of a young woman is carved in a sparkling white marble that now has a beige to light brownish patina covering most of its surface. Her head is lowered modestly and turned slightly to her right. Her face is soft, and the long strands of her hair are swept to the top of her head and gathered in a top-knot. Her arms are lowered, and she daintily holds folds of drapery in both of her rather large hands. Our maiden wears a thin chiton that slips off both shoulders to reveal the forms of her soft torso, breasts, and navel. Contrasting with the sheerness of the chiton is the relative heaviness of her mantle, which is wrapped over her left arm and swirls loosely around the lower part of her torso. The folds of the cloak, which extend down to the ground, are rather ample and billow out on either side of her advanced left leg. The front of her left foot is exposed below the bottom folds of her mantle, whereas her right leg and foot are entirely concealed. The base is a roughly rectangular tapering tenon designed for insertion into the mortise of some other marble element.

The maiden's animated drapery recalls a motif long employed for images of Nike. There are some wingless Nike figures, and our maiden's lowered gaze suggests that she could be descending from flight or alighting on the earth. However she lacks the attributes of Nike and is probably better construed as a dancer. Her size and pose are reminiscent of certain Tanagra-style terracotta figurines, which often represent women wearing a dress and mantle in various poses, including dancing. Our marble statuette is unique in at least two respects. It is the only known dancing figure of this size in marble; most comparable figurines are of terracotta and smaller. It is also the only known marble statuette of this size with a tenon instead of a base, suggesting that

the statuette served as an architectural decoration, perhaps as an akroterion of a small shrine. The summary carving of the mantle at the back is consistent with this type of display.

In a funerary context our maiden could have been intended to represent a muse. The proportions of the figure, with her relatively small head, follow the Late Classical canon of Lysippus, consistent with a date for the statuette in the second half of the fourth century B.C. or later. The classicizing hairstyle, softness of flesh, pose, and the play of drapery against the body are found in both the early and late Hellenistic periods. A terracotta figurine of a woman with Eros in the British Museum, dated to the second half of the fourth century, is very similar to our dancer in the treatment of the simplified folds of drapery and the partial revelation of the corporeal forms below.

Although a date in the late Hellenistic period cannot be ruled out, it is more likely that our marble statuette was created in the second half of the fourth century or the first half of the third.

Parallels: compare a mid-fourth century Corinthian terracotta dancer with Eros in the British Museum, R.A. Higgins, *Terracottas in the British Museum, Vol. I* (London, 1969), no. 970, pl. 137; also an early third century terracotta dancer in the Metropolitan Museum of Art, New York, Marguerite Bieber, *The Sculpture of the Hellenistic Age* (2nd ed., New York, 1961), fig 557. For the head and hairstyle, see Ellen D. Reeder, *Hellenistic Art in the Walters Art Gallery* (Baltimore, 1988), no. 16.

A charming, lovely, and highly important sculpture.

P.O.R.



A28



A28



A28

A29. CINERARIUM

Etruscan, 2nd–1st century B.C.

Terracotta. Length: 46.5 cm (18⁵/₁₆ in)
Maximum width: 22 cm (8⁵/₈ in) Height
with lid: 53 cm (20⁷/₈ in)

The lid is modeled with the figure of the owner, wearing a toga and reclining on a cushion with his knees flexed. He is propped on his left elbow and holds a *phiale* *mesomphalos* in his right hand, which rests on his right knee. Traces of red paint color his hair. The rectangular chest is decorated on the front by a relief showing the combat of Eteocles and Polynices. The brother on the left leans forward on the heroic diagonal, stabbing his fallen sibling in the throat. The brother on the right has fallen on his right knee and stabs his opponent in the groin, while holding a round shield behind his back. On either side is a bare-breasted woman raising her hand above the nearest brother. Fractures to the lid repaired.

Parallels: Compare a group of similar examples *in situ* in a tomb, M. Sprenger and G. Bartolini, *Die Etrusker* (Munich, 1990), pl. 266.

Eteocles and Polynices were sons of Oedipus and Jocasta. After their father blinded himself, the sons taunted him, prompting Oedipus to curse them and abandon Thebes. The brothers agreed to share the government of Thebes, each reigning in alternate years, but at the end of the first year Eteocles refused to give up the throne. Polynices fled to King Adrastus of Argos and raised the expedition of the Seven against Thebes. It was predicted that all who participated in the battle would die, except for Adrastus. After all the other heroes had fallen, Eteocles and Polynices engaged in single combat and slew each other.

Ex Charles Ede, Ltd., Etruscan and Roman Antiquities, 2004, lot 3. Ex Bateman collection, sold by Sotheby's in 1895. An 18th century collection label on the underside of the lid.

\$45,000

A30. SILVER BOWL

Ptolemaic Alexandria, 2nd century B.C.

Silver. Diameter: 14 cm (5¹/₂ in) Height from bottom to rim: 2.5 cm (1 in) Height of relief head: 7.6 cm (3 in) Width of relief head: 5 cm (2 in) Depth of relief head: 3.4 cm (1¹/₄ in) Weight: 175.6 gm

This silver *phiale*, or libation bowl, is a unique work of art, the only known example of such a vessel featuring the head of Alexander the Great, in high relief, as an *emblemata*, or center emblem. Executed in the repoussé technique, the head is averted to the left so that it is seen in a three-quarter view. The leonine hair with *anastolé* (rising lock) above the forehead and the broad-band royal diadem in the hair clearly identify the head as Alexander. A ram's horn is visible above the near temple, an attribute of the deified Alexander that also appears in his early Ptolemaic coin portraits. It recalled his visit to the oracle of Zeus Ammon at Siwah, where he was recognized as a son of Zeus; in Egypt, it also signified that he had been chosen as pharaoh by the Egyptian god Amun-Re. The *phiale* was probably used in the cult worship of Alexander, who was deified by Ptolemy I and honored at Alexandria as the founder of the Ptolemaic dynasty. The dramatically modeled facial features are consistent with the baroque style popular in the middle Hellenistic period (c. 250–150 B.C.) but also exhibit a marked resemblance to late Ptolemaic rulers depicted on seal impressions from Edfu and Nea Paphos, identified both as Ptolemy VIII and Ptolemy X. The Greek letters ΝΣ, inscribed below the head, may indicate the temple inventory number 250, since we know that the ancients recorded such information, especially for objects in precious metal.

The bowl was originally broken in several fragments due to the metal being porous and has been restored to its original shape. The head of Alexander is completely absent of restoration. Reverse of the bowl has been reinforced and a small loop-hook has been added in modern times. Ex private European collection since 1960s. Unique and highly important.

\$25,000



A29



A30

ROMAN

A31. FOOT LAMP

Roman, 1st century A.D.

Bronze. Length (including handle): 13.5 cm ($5\frac{5}{16}$ in)

Plastic lamp in the shape of a right foot wearing a sandal. The slightly expanding tubular nozzle rises from below the big toe. The filling hole above the ankles is covered with a scallop shell, hinged to a large ivy leaf thumb piece above the ring handle at the back of the foot. Small flanges protrude on either side of the toes. The sandal consists of a thin double sole, two triangular leather flaps below the ankles, and a thin strap that loops around the back of the foot, passes through the flaps and between the toes, with a triangular ornament on the top of the foot. The sole of the sandal shows a double row of stitching around the edge, two shorter rows of stitches below the ball of the foot, and an ankh or teardrop below the heel.

Parallels: For other bronze foot lamps, see BMC IV, Q3586–Q3589.

Fine details and well executed. \$3,500

A32. EROTIC LAMP

Roman, 1st half of 2nd century A.D.

Terracotta. Length: 14.7 cm ($5\frac{3}{4}$ in)

Height: 9.2 cm ($3\frac{5}{8}$ in)

Molded terracotta lamp in the form of an erotic symplegma. The body of the lamp has the shape of a phallus which also serves as the bed of the couple. The woman lies on the bottom, her head resting on a cushion and turned slightly to her left. Her right arm circles her head and her left holds the side of the bed. The male leans over her at an angle, lifting her left leg with his right hand. He wears a band around his head and his garment is draped over his left shoulder and wrapped around his right knee. The wick hole is at the tip of the phallus, the filling hole is behind the man's lower back, and just beyond the woman's feet

is a round handle with serrated sides.

Completely intact. Extremely rare and possibly unique. \$9,500

A33. FOOT LAMP

Roman, c. 2nd century A.D.

Terracotta. Height: 8.4 cm ($3\frac{5}{16}$ in)

Length of sole: 10.5 cm ($4\frac{1}{8}$ in)

Molded terracotta lamp in the form of a right foot in an ornate sandal with a thick sole. Four leaf-shaped straps, adorned with double palmettes, meet over the arch of the foot, and a thong with an ivy leaf ornament passes between the big and second toes. The heel of the sandal is formed of three more leaf-shaped elements and a narrow strap, all decorated with rows of indented dots. The leg terminates above the ankles in a slight concavity ornamented with a ribbed rosette around the wick hole. On the back of the leg is a small comic mask whose open mouth serves as the air hole.

Parallels: *Ancient Macedonia Exhibition Catalogue* (Greek Ministry of Culture, Athens, 1988), p. 373, no. 338; BMC III, Q1138 bis (left foot).

Handle missing, otherwise intact with exceptional detail. Very rare. \$6,500



A31



A32



A33

A34. FINGER RING

Roman, 2nd century A.D.

Gold, with glass intaglio. Outer diameter: 2.2 cm ($7/8$ in)

The simple setting is a solid hoop oval in section, expanding at the shoulders. The bezel holds an inlay of black glass with a white ring surrounding an intaglio head of Medusa. She is portrayed as a beautiful woman, her head inclined at a slight angle, with wings at her temples. The heads of two snakes appear above the top of her head, their tails knotted below her chin. To either side, above the wings, C—E, and below the head B—A.

Very pleasing style.

\$4,250

A35. OPENWORK FINGER RING

Roman, 2nd–3rd century A.D.

Gold, with nicolo inset. Length at shoulder: 3 cm ($1\frac{3}{16}$ in)

The ring is decorated with openwork and scroll patterns. From its narrow base the hoop expands and splits in two, terminating in two paired volutes. The large and elaborate upper surface encloses the stone in a bezel consisting of two concentric ovals, framed by paired double volutes on each shoulder and on each side.

Parallels: Christie's, New York, 8 December 2005, lot 118; for the openwork setting, see Christie's, London, 25 April 2007, lot 187.

Rare and desirable.

\$14,500

A36. FINGER RING

Roman, 3rd century A.D.

Silver, with gilding. Length at shoulder: 3.3 cm ($1\frac{5}{16}$ in)

The hoop is plain, becoming thicker at the shoulders and flat on the top. The decoration consists of two concentric rings framing a radiate, draped bust of Helios right. The god is portrayed with a frontal eye and wavy hair falling almost to his shoulder. Gilding covers the frame, background, rays, and the lower fold of the drapery at the neck. The god's face and hair are silver, as is the upper fold of his drapery.

\$3,250

A37. VOTIVE AXE HEAD

Roman, Central or Eastern Europe, 1st–3rd century A.D.

Silver. Height of axes: 4.7 cm ($1\frac{7}{8}$ in)
Height with loop: 7.3 cm ($2\frac{7}{8}$ in)

This unusual but elegant object is probably a votive axe head worn on a necklace, as a model in precious metal of a more functional tool. On either side of the flaring blade are busts of goddesses, each of whom wears a pinned cloak and holds a small animal. On one side the divinity cradles a hare in her arms, which nibbles on a bunch of grapes. She wears a mural crown like those often worn by Tyche and by native Celtic goddesses associated with the goddess of luck, such as Tutela and Epona. The deity on the opposite side holds a different animal, possibly a fox or a cat, but has no fruit. Her crown is not clearly mural in type, but her general resemblance to the first goddess is obvious. Above their heads is rectangular molding decorated with chevrons or laurel leaves, and a small block with simple dotted floral patterns on the sides. On top of the block is a bearded male head in relief, doubtless a third deity but also unidentified. The thick, tapering silver wire that passes through the shaft hole of the axe is twisted back at the ends to form a suspension ring of asymmetrical, rather baroque form.

Model axes have been found on temple sites and represent implements of sacrifice. The two goddess of the sides reflect an attempt to depict a pair of local deities from Central or Eastern Europe, perhaps associated with the fertility of crops and game, in an idealized Classical style that borrows from the iconography of Tyche.

Ex Christie's, New York, 6 December 2000, lot 153, and Antiqua VII, A13.

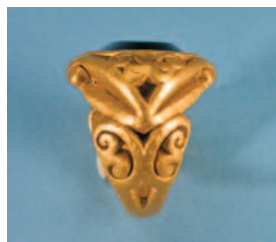
Unique and highly important.

\$22,000



A34

A36



A35



A37

A38. MALE PORTRAIT HEAD

Roman, 3rd century A.D.

Quartzite. Height: 28.6 cm (11¹/₄ in)

The lifesize portrait head depicts a mature bearded man with a somewhat pensive or brooding expression. He has an oval face with a deeply furrowed forehead and bushy eyebrows knit over deep-set lidded eyes without indication of pupils. He has pronounced cheekbones, slightly sunken cheeks, pursed lips, prominent ears, and close-cropped curly hair, moustache and beard. His hair recedes slightly at the temples, and his beard extends from his lower lip onto his neck.

Quartzite is a fairly rare and unusual stone for portraiture, marble being the preferred medium. Its use may be indicative of a provincial origin.

Ex Port collection, Santa Monica, California; ex Ariadne Galleries, c. 1985.

Parallels: See two heads in the Metropolitan Museum, one marble (inv. 07.286.112), the other bronze (inv. 13.225.1), illustrated in G.M.A. Richter, *Roman Portraits* (New York, 1948), figs. 94 and 98; a bronze head in the Museum of Fine Arts, Boston (inv. 96.703), illustrated in *Greek and Roman Portraits: 470 BC–AD 500* (Boston, 1959), no. 61 = *Romans and Barbarians* (Boston, 1976), pp. 98–99, no. 108; a marble head in the Selcuk Museum (inv. 1032), published in J. Inan and E. Rosenbaum, *Roman and Early Byzantine Portrait Sculpture in Asia Minor* (London, 1966), p. 141, no. 177, pl. 104.3–4; a marble bust in the Getty Museum, Malibu (inv. 73.AA.42), published in *Handbook of the Antiquities Collection* (Los Angeles, 2002), p. 171; a marble head in the Archaeological Museum, Athens (inv. 349), published by N. Kaltsas, *Sculpture in the National Archaeological Museum, Athens* (Athens, 2002), p. 370, no. 787; a marble head in the Bardo Museum (inv. 2635), published in A. Ben Abed Ben Khader and D. Soren, eds.

Tip of nose partially restored. Slight scrape in back of head.

\$32,000

A39. APPLIQUÉ OF HERCULES

Roman, 1st–2nd century A.D.

Silver. Height: 4.0 cm (1⁹/₁₆ in)

The nude Hercules stands on a shallow base, his weight on his right leg. The muscular hero is represented as stocky and short-limbed. His lion skin, with traces of gilding, is draped over his left arm and his left hand holds a cup of wine, while his right hand steadies his club on the ground.

The figure is hollow in back and probably served as an ornamental appliqué.

\$3,950

A40. APPLIQUÉ OF MINERVA

Roman, 1st–2nd century A.D.

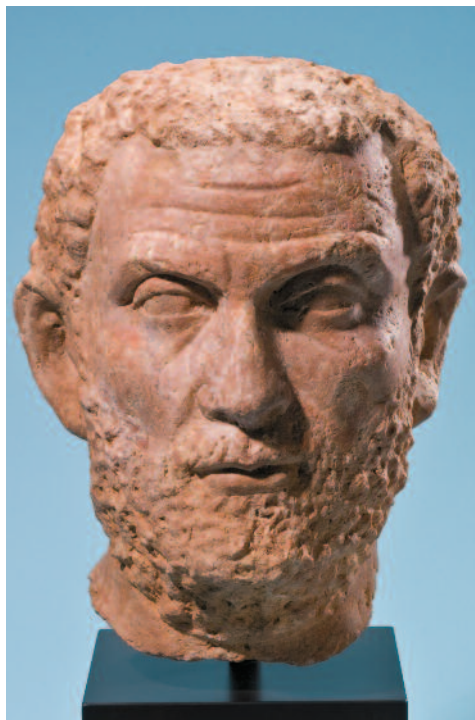
Silver. Height 2.7 cm (1¹/₈ in)

The figurine shows an armless bust of Minerva, the Roman goddess of war and wisdom. She wears an Attic-style helmet with visor, raised cheek guards, and a feathered plume parted down the center. On her breast is the scaly aegis with the head of the gorgon Medusa affixed. Minerva's eyes are large, recalling the epithet of her Greek counterpart, *Glaukōpis*, "Owl-Eyed." All the details of flesh and costume are finely chased, and the well-preserved gilding of the helmet and aegis emphasize the silvery sheen of the goddess herself. The bust of Minerva is hollow and probably served as an ornamental attachment to a fine silver object.

Parallels: Busts of Minerva are much commoner in bronze than in precious metal. These differ in detail, but most agree in showing the goddess wearing a Corinthian helmet. See Babelon and Blanchet, *Catalogue des bronzes antiques de la Bibliothèque Nationale* (Paris, 1895), p. 79, nos. 173–174; Fleischer, pls. 23–24; Boucher p. 198, no. 343; *Bronze der Schweiz* V, pl. 37–41.

Fine details, exquisite style.

\$4,500



A38



A39



A40

A41. LAMP

Central Italian, c. 175–250 A.D.

Terracotta with brown slip. Length: 12.8 cm ($4\frac{1}{16}$ in) Diameter of discus: 9.4 cm ($3\frac{11}{16}$ in)

Buff with traces of brown slip. Mold-made lamp with round body, incised ring handle and semicircular nozzle. In the discus is a scene of pastoral revelry: a seminude nymph stands in the center, looking right, holding a thyrsus in her right hand and placing her left over the shoulder of a nude Pan who wraps his right hand around her waist and holds a lagobolon in his left hand; to the left a second Pan strides left, looking back at the couple and holding a syrinx in his right hand and a lagobolon in his left. The shoulder is ornamented with vine leaves and grape clusters, meeting at a set of concentric rings at the base of the nozzle. On the base is incised the maker's signature: EXO EFL I.POMPEI PONIINU. For shape, see BMC II, 1392–1393; for shoulder decoration, see BMC II, 1397.

Extremely rare and an unpublished scene. With custom stand. Intact. \$4,250

A42. INK WELL

Roman, c. 4th century A.D.

Bone. Height: 3.2 cm ($1\frac{1}{4}$ in) Maximum diameter: 3.3 cm ($1\frac{5}{16}$ in)

The inkstand is composed of a hollow bone, filled at the bottom and top. The upper filling is round and very slightly convex, with pale green coloring around the hole, bounded by an incised ring. The sides are decorated in relief with the bust of a matron in an oval frame supported by two flying cupids.

Rare and intact. \$3,850

A43. CHRISTIAN LAMP

Carthage, c. 422–500 A.D.

Red clay and slip. Length: 13.4 cm ($5\frac{1}{4}$ in) Diameter of discus: 8 cm ($3\frac{1}{8}$ in)

Red ware discus lamp with Christogram in relief in discus. The monogram of Christ is decorated with a geometric pattern composed of concentric circles, lozenges, and pellets. The shoulder

frame of the lamp is adorned with slightly less than lifesize renditions of solidi of Theodosius II, half showing the obverse with a military bust of the emperor facing three-quarters right, and half showing the reverse with Victory holding a long cross. At the nozzle end of the shoulder frame are two rectangles decorated with lozenges. On the lower side of the lamp, in ink, is written #952 Sbeitla, Tunisia, and on the bottom 439 AD.

Parallels: For other lamps from the same mold, see A. Ennabli, *Lampes chrétiennes de Tunisie* (Paris 1976), pl. lii, 952 (illustrated in color on the front cover) and BMC III, Q1766 MLA.

The only example with renditions of coins, circulating at the time, used as a decoration. Ex private California collection.

Very rare. Intact. \$2,750

A44. CHRISTIAN LAMP

Carthage, c. 400–500 A.D.

Red clay and slip. Length: 13.5 cm ($5\frac{5}{8}$ in) Diameter of discus: 7.5 cm ($2\frac{15}{16}$ in)

Red ware discus lamp with Saint Abdon in relief in the discus. The nimbate saint stands facing in prayer, his arms spread, wearing a Phrygian cap on his head and an ample robe with ornamental bands on the shoulders and two fan-shaped groups of pleats(?), one above the other. The shoulder frame of the lamp is decorated with alternating chevrons and vine leaves.

Parallel: For a lamp from the same mold, see A. Ennabli, *Lampes chrétiennes de Tunisie* (Paris 1976), pl. v, 115, and for the mold itself, see BMC III, 1794 MLA.

Rare. Intact. \$750



A41



A42



A43



A44



A17 (detail)



A38



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