

A U C T I O N

66

AN IMPORTANT SERIES OF GREEK COINS

17 October 2012

NUMISMATICA ARS CLASSICA NAC AG

ZÜRICH - LONDON

AUCTION 66

17 October 2012

An Important Series of Greek Coins featuring a Wide and Prestigious Selection from the Nelson Bunker Hunt Collection

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1. Auction bidding is conducted in Swiss Francs. The highest bidder who has been acknowledged by the auctioneer when the hammer falls after the third call has legally bought the lot. Bidding usually begins at 80% of the estimate, provided no higher offers have been submitted. Written bids have priority. The successful bidder has committed himself personally to the purchases made. He cannot claim to have acted on behalf of a third party.
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5. A commission of 18% will be levied on the hammer price - phone bidders and bidders using our Live Internet facilities pay an additional charge of 1.5%. The Swiss value added tax (VAT) of 8% is payable on the final price (hammer price, plus buyer's commission and any other amounts chargeable by the Auction House to the buyer). **Gold coins (AV) are exempt from VAT.** If the purchases are exported, then the VAT will be refunded on production of a legally valid original export declaration stamped by Swiss Customs.
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8. **The Auction House offers an unconditional and unlimited guarantee for the authenticity of coins.** All identifications and descriptions of the items sold in this catalogue are statements of opinion and were made in good faith.
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2. Les demandes d'enchères par téléphone ou par écrit (également par moyen électronique) pour les personnes intéressées et non présentes sont réceptionnées jusqu'à 24 heures avant le début de la vente aux enchères. Les enchérisseurs par téléphone acceptent que la communication téléphonique puisse être enregistrée. La salle des ventes n'assume aucune responsabilité quant aux enchères effectuées par téléphone ou par écrit.
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En cas d'exportation de l'objet adjugé vers l'étranger, l'acquéreur se voit restituer la TVA lorsqu'il est en mesure de présenter une déclaration d'exportation réglementaire, en bonne et due forme, revêtu du cachet original des autorités douanières suisses.
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Condizioni di vendita

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

1. La valuta in cui viene condotta l'asta è il Franco Svizzero. L'aggiudicazione al miglior offerente, individuato dal banditore, avviene dopo la terza chiamata e comporta per l'aggiudicatario l'acquisto con tutti i relativi obblighi di legge. Le offerte partono generalmente dall'80% del prezzo di stima a meno che una o più offerte d'importo maggiore siano state presentate. Le offerte scritte hanno la precedenza. Il partecipante all'asta è personalmente responsabile per l'acquisto effettuato e non può pretendere di avere agito per conto di terzi.
2. I partecipanti all'asta non presenti in sala possono presentare offerte telefonicamente, in forma scritta, o per via elettronica fino a 24 ore prima dell'inizio dell'asta. Chi trasmette la propria offerta telefonicamente presta il proprio consenso all'eventuale registrazione della telefonata. La casa d'asta non assume alcun tipo di responsabilità per le offerte trasmesse in forma scritta o telefonica.
3. I partecipanti, per concorrere all'asta, dovranno esibire un documento d'identità. La casa d'asta si riserva il diritto di richiedere referenze bancarie o un deposito cauzionale per permettere la partecipazione all'asta. La casa d'asta si riserva inoltre il diritto di non permettere a un soggetto la partecipazione all'asta.
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5. Al prezzo d'aggiudicazione va aggiunta una commissione del 18%. Gli offerenti che parteciperanno all'asta per telefono o 'live' attraverso internet pagheranno un costo supplementare dell'1,5%. L'imposta svizzera sul valore aggiunto, pari attualmente al 8,0%, viene applicata sul prezzo finale (prezzo d'aggiudicazione più commissione ed ogni altro importo imputabile al compratore dalla casa d'aste). **Le monete in oro (AV) sono esonerate dal pagamento dell'IVA.**
In caso d'esportazione dell'oggetto acquistato all'asta verso un paese estero, il compratore ha diritto al rimborso dell'IVA dietro consegna di una valida dichiarazione d'esportazione e corredata da timbro originale dell'ufficio doganale della Confederazione Elvetica.
6. Il pagamento è immediatamente dovuto in franchi svizzeri. In caso di ritardato pagamento, il tasso d'interesse moratorio applicabile è pari all'1% mensile.
7. I costi ed il rischio della spedizione sono a carico del destinatario. Qualunque imposta e contributo legalmente dovuto nel paese d'esportazione è a carico dell'acquirente (compratore in sede d'asta) su cui ricade la responsabilità per la conoscenza delle norme vigenti in materia doganale e di valuta. La casa d'aste non assume alcuna responsabilità per l'eventuale violazione di tali prescrizioni.
8. **La casa d'asta offre una garanzia incondizionata e senza riserva di tempo sull'autenticità delle monete.** Le indicazioni e descrizioni contenute nel catalogo sono opinioni soggettive e sono espresse in buona fede.
9. Gli oggetti offerti vengono messi all'asta per conto di terzi o sono di proprietà della casa d'asta. L'acquirente (compratore in sede d'asta) non ha il diritto di conoscere l'identità del consegnatario dell'oggetto e prende atto che alla casa d'asta potrebbe venir corrisposta dal consegnatario una commissione per la vendita.
10. Le condizioni sopra menzionate costituiscono parte integrante di ciascun contratto individuale di vendita concluso nell'asta. Eventuali modifiche saranno ritenute valide solo se fatte in forma scritta. Nel caso in cui una parte delle presenti Condizioni di Vendita dovesse essere non più totalmente conforme alle vigenti disposizioni di legge, cioè non avrà effetto sulla validità delle parti restanti. L'unica versione di testo delle Condizioni di Vendita che ha valore legale è quella in lingua tedesca.
11. Il rapporto contrattuale fra le parti è regolato in tutti i suoi aspetti dal diritto della Confederazione Elvetica. Il luogo d'adempimento è la sede della casa d'aste a Zurigo (8001). Il foro competente è esclusivamente quello di Zurigo.

TIME TABLE ZEITTADEL ORDRE DE VENTE ORDINE DI VENDITA

Wednesday, 17 October 2012

15:00 – 16:00

1 – 84

EXHIBITIONS AUSSTELLUNG EXPOSITION ESPOSIZIONI

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Please visit our auction online at www.arsclassicacoins.com

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

Numismatica Ars Classica NAC AG is honoured to present this beautiful and highly prestigious series of Greek coins. The core of the auction comprises a collection formed of coins exclusively acquired from the sales of the Nelson and Bunker Hunt collections. In truth, this could be described as more of a collecting project, albeit of an extraordinarily high level, rather than a true and proper collection. It is a great shame that this anonymous collector much taken with the fascination of the catalogues of the Hunt collection, has not continued their numismatic adventure; judging from their first purchases, they would doubtless have realised something utterly exceptional, as indeed they have in other fields of art.

We suggested that this could be described as a collecting project because the collector purchased all the coins that we personally recommended for embarking upon a collection of Greek coins: a lovely series of Siculo-Punic coins in silver and gold; a beautiful selection of coins of Philip II and Alexander the Great; two fabulous Athens pieces; a lovely group of coins of Croesus; a pair of darics and a fine series of Ptolemaic coins. Luckily for us, the collector went further than this, deciding to purchase some of the most beautiful and important coins of the Hunt Collection, thereby demonstrating incredible taste and an aptitude for selection surprising for somebody relatively new to numismatics. Among these coins are the stupendous nomos of Poseidonia (lot 4) followed by the decadrachm of Agrigento (lot 6), probably the most important and prestigious Greek coin in existence and a veritable icon for any collector of Greek coins. We certainly cannot forget to mention the stupendous tetradrachm of Camarina signed by Exakestidas, the best specimen known of this spectacular coin of the finest style and the decadrachm of Syracuse bearing the signature of Kimon (lot 12). Also worth mentioning are the two magnificent “Dido” tetradrachms (lots 20 and 21) which are probably two of the best specimens known of these fascinating coins, a rare and interesting stater of Cyzicus (lot 50), a delightful stater of Caria (lot 57) and an enchanting tetradrachm of Rhodes (lot 61).

In addition to the coins of this fabulous and interesting collection, auction 66 also features a small number of coins from other consignments. Standing out in particular are the exceedingly rare and important gold drachm of Athens (lot 46), one of only four specimens known and the only one in private hands, as well as an unpublished gold stater of Ptolemy I (lot 77). Finally, we cannot fail to turn the reader’s attention to the extremely interesting dishekel and trishekel of Carthago Nova (lots 1 and 2), two of the most important and sought-after coins of the whole series of Hispano-Carthaginian coinage; the first of the two formerly belonged to the Archer M. Huntington Collection of which we speak at great length in the catalogue for auction 67.

None of the coins offered in this sale are subject to any kind of US import restrictions.

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

GREEK COINS

Spain, Carthago Nova

Hispano-Carthaginian coinage



- 1 Dishekel circa 237-209, AR 13.68 g. Diademed male head (Hasdrubal ?) l. Rev. Prow of galley r., with two shields on deck and a wreathed forepost ending in a bird's head, to which is attached a pennant; in exergue, seamonster. De Navasques 465. Burgos 481. Robinson, *Essays Mattingly*, 4(b) and pl. II, ★ (these dies). Villaronga-Benages 548.

Extremely rare. A magnificent portrait of fine Hellenistic style and an issue of great historical interest. Struck on a full flan and a wonderful old cabinet tone.

Minor area of weakness on obverse and minor scratches on reverse field, otherwise about extremely fine

25*000

From the Archer M. Huntington collection. Ex HSA 23282.

Several Carthaginian issues from Spain bear portraits that may represent people rather than deities. In every case – including this rare dishekel – the evidence for firm identification is lacking. With this issue, however, we need not doubt that the portrait is inspired by contemporary royal Greek portrait coins. The many trade contacts of Carthaginian merchants means that the potential influences are broad, but the proximity of Sicily, the vintage of the coin, and the character of the portrait make it likely – as Robinson suggested – that the source is the coinage of the Syracusan King Hieron II (or that of his son, Gelon II, or his grandson, Hieronymus).

Hieron II originally was allied with the Carthaginians against Rome, but in 263 entered into a treaty of alliance with the Romans, who acknowledged his rights in Sicily. Their alliance remained strong for nearly half a century, through the first two Punic Wars, until, in 215, Hieron died at about ninety years old. Because his son Gelon II had died a year earlier, authority passed to his teenage grandson, Hieronymus. His brief reign ended with his murder thirteen months later, after which the Syracusans established a short-lived democracy, the Fifth Republic. In 214 the Romans besieged the city, which fell in 212 and provided an extraordinary source of wealth that helped carry them through the remaining years of the Second Punic War.

In historical terms, Hieronymus is the strongest candidate of the three. Unlike his father and grandfather, who were staunch allies of the Romans, Hieronymus sided with the Carthaginians. His reign was frightful and brief, yet a substantial coinage was produced on his behalf. Chief among them was the silver 10-litrae, which bore a portrait similar to the one on this Carthaginian piece, even if it tends to betray the youth of the king.

This Carthaginian coin type is generally dated to c.237 to 209 B.C., which fits well if any of the Syracusan royal portrait coins were the prototype. The reverse is unrelated, and speaks exclusively to the strength of the Carthaginian military. Two shields rest upon the decorated beak of the galley, with the post at the bow being adorned with a wreath and an admiral's pennant. Robinson suggested that the portrait was Hasdrubal, who in 228 succeeded his father-in-law, Hamilcar Barca, as commander of the Carthaginian forces in Spain. He ruled until his assassination in 221, after which command was assumed by his brother-in-law, Hannibal. Though reliable evidence is lacking, the possibility remains that Hasdrubal was indeed the subject.



- 2 Trishekel circa 221-206, AR 21.39 g. Laureate head (Melqart or Hannibal) l., with club over r. shoulder. Rev. Elephant r. De Navasques 458. Villaronga CNAА, 12 (this coin). Burgos 485. Robinson, Essays Mattingly, 6(b). Villaronga-Benages 552.

Of the highest rarity, five specimens known of which only three are in private hands.

An issue of tremendous fascination with a superb portrait, lovely tone
and about extremely fine

40'000

In terms of inventiveness and composition, this coin is from the most extraordinary Barcid coinage in Spain. The high-relief dies are executed with great skill, finding an almost perfect balance between realism and artistic licence. Beyond its obvious visual appeal, this type is also of great historical interest, even if its exact place in the events leading up to, and carrying through the Second Punic War is not certainly established.

Robinson believed that the clean-shaven portraits in this series were Melkart-Herakles with the features of that most formidable enemy of Rome, Hannibal, who in 221 succeeded his brother-in-law Hasdrubal as commander of Carthaginian forces in Spain. The series perhaps began with a coin of this same composition on which the portrait is bearded and the African elephant has a rider; Robinson suggested that variant may have been Hannibal's effort to portray his deceased father, Hamilcar Barca, before he continued the series with clean-shaven portraits representing himself.

Unlike his diplomatic brother-in-law Hasdrubal, Hannibal followed in his father's footsteps: he behaved aggressively toward rivals, which, inevitably, led to a new war with Rome. Hostilities reached a perilous height when, in 218, there was a purge of those in the city of Saguntum who supported good relations with the Barcids. Hannibal responded by laying siege to the city, which in a few months succumbed. Carthage and Rome were now unquestionably at war. Though Italy and Spain were the principal regions of conflict, the entire Western Mediterranean was subjected to the privations of war.



- 3 1 ½ shekel circa 221-206, AR 11.03 g. Laureate head l. (Melqart or Hannibal), with club over r. shoulder. Rev. Elephant r. De Navasques 459 (these dies). Burgos 486. Robinson, Essays Mattingly, 6(c). Villaronga-Benages 554.

Very rare. A magnificent portrait and a superb old cabinet tone, about extremely fine

7'500

From the Archer M. Huntington collection. Ex HSA 23377.

Lucania, Poseidonia



- 4 Nomos circa 520, AR 7.57 g. ΠΙΟΣ retrograde Poseidon bearded, diademed and naked but for *chlamys* over shoulders, advancing r., hurling trident in upraised r. hand. Rev. The same type incuse. Kraay and King, A mid-fifth century hoard from South Italy, SNR 66, 1987, pl. 3, 1 (this coin). E. Pozzi, AIN 9-11, 1964, pl. 1, 3 (these dies). SNG ANS 613 (these dies). Wealth of the Ancient World 97 (this coin). Historia Numorum Italy 1107.

Very rare. An attractive specimen of this difficult issue of superb Archaic style.
Struck on a full flan, light iridescent tone and about extremely fine 35'000

Ex Leu 2, 1972, 40; NFA V, 1978, 18 (illustrated on front cover) and Sotheby's 19 June 1990, Hunt part I, 57 sales.

Poseidonia was located on a large, fertile plain along the Tyrrhenian coast at the mouth of the river Silaris. It was ideal for trade and agriculture, but was vulnerable to sea-borne attacks and raids from the inland hills. The archaeological record shows that Poseidonia had been populated by the 8th or 7th Century B.C., long before its 'foundation' by colonists from Sybaris, as related by Strabo.

Though Poseidonia may have played a role in the famed trade between the Etruscans and the Sybarites, commercial ties between Poseidonia and its mother city could not have been too strong since the early coins of Poseidonia were struck to the Campanian-Phocaeian standard rather than the Italic-Achaean standard used at Sybaris. Their relationship must have been reasonably strong, though, for Poseidonia accepted Sybarites who in 510 sought refuge after their city was destroyed by Croton.

Incuse coinage was struck in Poseidonia from about 530 to 500 B.C. showing a heraldic figure of the sea-god Poseidon striding forward with his trident raised as if ready to be thrown. Most scholars have, with good reason, assumed that this figure was inspired by a statue, for it has a monumental quality. The reverse, though less artistic than the obverse, is no less interesting in its composition: it is a complex image with the body and corded border set incuse, yet the *chlamys*, hair detail, trident, and inscription are all shown in relief.

The archaic qualities of this coin are a delight. The composition is stiff and formal, the hair is rendered as a series of pellets, the sculpted beard ends in a sharp point, the eye and the legs are shown in profile, yet the chest is presented frontally with the torso tapering toward the hips. Even the cord-and-pellet border is produced in a way to generate a sense of motion: one wonders if it was intended as a series of stylized waves or serpent-heads.

Though the principal design of Poseidon's striding figure remained unchanged through three decades of production, there is much variance of details from one die to the next. The trident can be plain, with barbs, and with ornamentation; the long strands of Poseidon's hair can be gathered at the back of his head or, as here, shown loose; and the *chlamys* can be depicted in many ways depending on the design of its fabric and how its ends are formed. Even a major detail, such as whether or not Poseidon wears a cap, can vary from die to die.

- 5 Nomos circa 510-500, AR 7.37 g. ΠΙΟΣ retrograde Poseidon beardless, diademed and naked but for *chlamys* over shoulders, advancing r., hurling trident in upraised r. hand. Rev. The same type incuse. Traité pl. LXVIII, 13. SNG ANS 604 (this coin). Historia Numorum Italy 1107.

Very rare. Lightly toned and good very fine 12'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 200. From the duplicates of the American Numismatic Society.



Sicily, Agrigentum



6

- 6 Decadrachm, unsigned work of My(ron) and Poly(ainos) circa 409-406, AR 42.42 g. ΑΚΡΑΓΑΣ Fast quadriga driven l. by charioteer, holding reins with both hands; above, eagle flying l., holding snake in its talons. Below horses, crab. Rev. Two eagles l., perching on dead hare lying on rock; the further with spread wings lowers its head towards the prey; the nearer, with closed wings, raises its head to screech. In r. field, grasshopper. L. Mildernberg, *Essays Kraay-Mørkholm*, p. 185, footnote 35 (this coin). SNG Dewing 562 (this coin cited). Gulbenkian 168 (this reverse die). Rizzo pl. II, 8 (these dies). SNG Lloyd 817 (these dies). Wealth of the Ancient World 77 (this coin). Seltman, NC 1948 part I, 8 (these dies).

Of the highest rarity, less than ten specimens known. Undoubtedly one of the most prestigious, important and fascinating Greek coins. A masterpiece of the finest Classical style, work of two skilled master-engravers.

Attractive old cabinet tone, flan crack at twelve o'clock on reverse, otherwise extremely fine

17507000

Ex Sotheby's sale 19 June 1990, Hunt part I, 77 (obverse illustrated on the front cover).

The beauty and monumental quality of Agragas decadrachms have made them the subject of intensive study and interpretation. Robinson considered them to be something more than coins, suggesting they show every sign of being commemorative medallions, and Jenkins noted that "...it is doubtful if these pieces can have served as ordinary currency." Whether coins or medallions, they are among the great prizes of ancient numismatics, and no doubt were intended to show that the mint in Acragas could equal or exceed the best issues of Syracuse.

They appear to have been struck with two obverse and three reverse dies, all engraved in a realistic style charged with energy that was not exceeded at any other Greek mint. It is thought that the dies, though unsigned, were cut by artists known to have signed dies at Acragas. The obverse is believed to be the work of the artist who signed MY, and the reverse is attributed to the artist who signed POLY.

After coinage began at Acragas in about 520 B.C., the designs on the main silver issues were static for about a century: Zeus' eagle standing in profile on the obverse, and a crab, as seen from above, on the reverse. However, in about 420 or 415 B.C. the traditional types were replaced with new and exciting designs. The obverse now showed one or two eagles in animated poses, and the reverse portrayed the crab on par with a giant ocean perch or a Scylla.

The issues with two eagles perched on a rock were of a brilliant composition, with the eagles' heads juxtaposed – one craning downward to tear at its prey and the other raised skyward in triumph. This new type perhaps brought to mind verses from Aeschylus' *Agamemnon* (104-139), in which an omen for the protagonists Agamemnon and Menelaus represented them as two eagles feasting on a pregnant hare, thus predicting the destruction of Troy.

The decadrachms often are assigned to 412 or 411 B.C. based upon a presumed connection to the chariot race (*stadion*) victory by Exaenetus of Acragas at the 92nd Olympic Games, held in 412 B.C. (Diodorus xii.82; xiii.34). This agonistic type would have been ideal for a medallistic issue to honour Exaenetus; when he returned to Acragas his chariot was escorted into the city by 300 chariots owned by citizens of Acragas (Diodorus xiii.82).

However, many authorities, including Rutter, consider these coins to have been produced under less-celebratory circumstances shortly before the fatal Carthaginian invasion of 406. It is now generally believed that the introduction of chariot scenes on the obverse was a final numismatic evolution before the city's destruction. This would place the decadrachms in the last phase of the city's Classical-period coinage, c.409-406 B.C.

If true, it speaks highly of the civic spirit and the prosperity of Acragas, for one might presume that such elevated projects would have been abandoned in favour of the practical details of a looming war. It recalls a similar contrast between the dire circumstances faced by Syracuse during its Fifth Republic (214-212 B.C.) and the brilliant coins it produced during those final years of independence.

Equally contested is the identity of the charioteer, for which two main schools exist. One, introduced by Reinach in 1894 and re-asserted by Lacroix in 1982, describes him as the eponymous figure Akragas, whose name was borne by the city and its river (and, thus, its river-god). The other, championed by Charles Seltman in 1948, identified the charioteer as the sun-god Helios. The ambiguity of the charioteer has caused many prominent numismatists, including Mionnet, Head, Kraay, Rizzo and Jenkins, to resist any firm identification.

Since the chariot wheels are shown at a strong angle and there is no ground line, Seltman argued that the chariot appears to be moving on a strong arc – ideal if the charioteer is Helios at the zenith of his path through the sky. Jenkins suggested, instead, that this unusual presentation was the artist's way of adapting the arc of chariot groups that were popular at the time as decoration motifs on the rims of circular libation bowls (*phialai*).

Lacroix considered the angle of the wheels to be an indication of the chariot moving into the bend of the race course, and did not consider the absence of a ground line to be anything more than an attempt to demonstrate the great speed at which the chariot was moving. In support, he notes that on several occasions (*Iliad* xxiii, 369, 372, 381, 449 and 506) Homer describes chariots moving so fast that they appeared to be flying.

Reinach proposed that the only inscription on the coin, "Acragas," was the key to the charioteer's identification. Though Seltman considered it to be a label for the eagle, and Jenkins the name of the city, Reinach argued that its conspicuous placement in front of the charioteer and above his team meant it must be a label for the charioteer. He drew a strong parallel with tetradrachms of Messana, on which the charioteer is accepted as being as eponymous city nymph Messana since she is named on some dies in precisely the same manner as on the Acragas decadrachms.

Though Reinach's observations about the charioteer are sound, he reached well beyond the scope of the evidence in another proposal. He suggested that the artist Acragas, described in Pliny the Elder's *Natural History* (33.12.55) as famous for his chased silver cups, never existed, but that his name was derived in error from the inscription on these decadrachms. This would have required that an Acragas decadrachm (or an excellent likeness of it) was in the base of one of that artist's cups, which Pliny reports as being preserved in a Temple of Dionysus (Father Liber) on Rhodes, by which, Reinach theorized, the inscription was mistaken for the artist's signature.



Camarina



- 7 Tetradrachm signed by Exakestidas circa 410, AR 16.99 g. Fast quadriga driven r. by Athena, holding reins and *kentron*; above, Nike flying l. to crown her. In exergue, barley grain. Rev. KAMAPINAION Head of young Herakles l., wearing lion's skin headdress; in l. field on tablet, the artist's signature, ΕΞΑ / ΚΕΣ. Jameson 524 (these dies). Rizzo pl. V, 12 (these dies). Pozzi 402 (these dies). Westermark-Jenkins 145.

Of the highest rarity, apparently only the fourth and by far the finest specimen known.

A very interesting issue of masterly style with the distinctive signature of the artist on the reverse. Light iridescent tone, otherwise about extremely fine / extremely fine

35'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 224.

The placement of artist's signatures on Greek coins varied from subtle to obvious and includes some that are cleverly hidden and others that are ingeniously presented. One of the most charming presentations is a signature on the faces of an open diptych. This format was used by Eukleidas for a tetradrachm die he engraved at Syracuse (Tudeer reverse die 16) and by his contemporary Exakestidas, who did the same at Camarina on the reverse die used to strike the tetradrachm offered here. A variant of this approach was employed by Euainetos on obverse dies which he engraved for tetradrachms at Syracuse (Tudeer die 14) and Catana (Gulbenkian 188-189); in those cases his name appears on a tablet held aloft by Nike.

Up until the last quarter of the 5th Century B.C., the mint at Camarina produced only one issue of didrachms and an abundance of small-value coins – mainly silver litrai. However, in about 425 B.C. the city began to establish a fine numismatic legacy in two enormously productive decades, during which this beautiful coin was struck. Silver tetradrachms, didrachms, drachms, hemidrachms, and litrai were struck, along with a most attractive series of bronzes. After Camarina's destruction by Carthage in 405 B.C., its subsequent coinage was limited to a minuscule issue of silver, and bronzes of no particular distinction.

For the first 15 years or so of tetradrachm production at Camarina, the head of Heracles was bearded. The only exception was the die (R12 in the Westermark-Jenkins corpus) used directly before this one, which shows the hero with a half-beard. This masterful reverse die of Exakestidas (R13) set a trend at Camarina that – except for one die, R18 – would survive the remaining years before the Carthaginian invasion: Heracles is shown clean-shaven and youthful.

It is fitting that so dramatic a change was launched by this skilfully executed die, which was ingeniously signed by its creator. It is one of the five best portrait dies for tetradrachms at Camarina, the others being R10, R14, R15 and R18. Unlike the chariot obverse, the Heracles reverse was not derived from Syracuse or any other Sicilian mint. There is no strong evidence for the veneration of Heracles at Camarina beyond his prominence on coinage, but this alone assures us that local devotion to the hero must have been profound.

Catana



- 8 Tetradrachm circa 465-450, AR 17.20 g. The river-god Amenanos as bearded man-headed bull r., r. leg bent at knee; above, branch and below, fish r. Rev. KAT – ANE Nike, wearing long *chiton*, striding l. and holding *taenia* in outstretched r. hand. Rizzo pl. IX, 3 (these dies). Boehringer, Ognina SNR 57, 1978, pl. 30, 75. SNG Copenhagen 175.

Very rare. Unusually well struck and centred on a full flan, lightly toned and extremely fine / about extremely fine

12'500

Ex NFA X, 1981, 32 and Sotheby's 21-22 June 1990, Hunt part II, 200 sales.

Leontini



- 9 Tetradrachm circa 440, AR 17.11 g. Laureate head of Apollo r. Rev. AE – O – NTIN – ON Lion's head r., with jaws open and tongue protruding; around, four barley grains. Rizzo pl. XXIII, 16 (these dies). SNG Ashmolean 1793. Boehringer, Studies Price, pl. 12, 47 (these dies). Kraay-Hirmer pl. 8, 23 (these dies).

Light iridescent tone and good very fine

3'500

Ex Hess-Leu 49, 1971, 49 and Sotheby's 21-22 June 1990, Hunt part II, 234, sales.



10

- 10 Tetradrachm circa 425, AR 17.31 g. Laureate head of Apollo r. Rev. AEONT – IN – ON Lion's head r., with jaws open and tongue protruding; around, four barley grains. Rizzo pl. XXIV, 15 (these dies). Boston 284 (this obverse die). SNG ANS 248 (these dies). Kraay-Hirmer pl. 9, 26 (this obverse die). Boehringer, *Studies Price*, pl. 13, 67 (this coin). Rare. Lovely old cabinet tone and good very fine 2'500

Ex NFA II, 1976, 50; NFA VI, 1979, 59 and Sotheby's 21-22 June 1990, Hunt part II, 235, sales.

Syracuse



11

- 11 Tetradrachm of the Demareteion series circa 480-465, AR 17.25 g. Slow quadriga driven r. by charioteer, holding *kentron* and reins; above, Nike flying l. to crown him; in exergue, *pystrix* r. Rev. ΣVR – AK – ΟΣ – ION Pearl diademed head of Arethusa r., surrounded by four dolphins swimming clockwise. de Nanteuil 331 (these dies). Boston 360 (these dies). Boehringer 434.

Very rare. A magnificent issue of superb style of the Demareteion series, lovely iridescent tone and about extremely fine 12'500

Ex NFA II, 1976, 60 and Sotheby's 21-22 June 1990, Hunt part II, 250, sales.



12

- 12 Decadrachm signed by Kimon circa 404-400, AR 43.33 g. Fast quadriga driven l. by charioteer, holding reins and *kentron*; in field above, Nike flying r. to crown him. On the exergual line, in minute letters, KIMΩN. In exergue, display of military harness set on two steps and below l., AΘAA. Rev. ΣΥ[ΠΑΚΟΣΙΩΝ] Head of Arethusa l., wearing earring with pendant and beaded necklace; wavy hair bound in front with *ampyx*, on which the signature K, and caught up behind by net. Around three dolphins, while a fourth makes dorsal contact with neck truncation; on its body, the signature KIMΩN. Regling Syrakus 3. AMB 479 (these dies). Rizzo pl. LII, 3 (these dies). Gulbenkian 303 (these dies). Dewing 869 (these dies). SNG Lloyd 1409 (these dies). Kraay-Hirmer pl. 42, 118 (this reverse die). Jongkees 3.

Extremely rare. A magnificent specimen of this celebrated issue with the usual reverse die break on the eye at a very early stage. Struck on very broad flan and exceptionally well-centred, light iridescent tone. Minor metal flaws and a die break on the hair on reverse, otherwise about extremely fine

80'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 266.

Scholars have long attempted to ascribe Kimon's decadrachms to an historical event as they seem in every way to be commemorative medallions. The Syracusan defeat of the Athenian navy in 413 at first seems an ideal choice, though current thought on the dating of this issue favours the victorious actions of Syracuse in the otherwise devastating invasion of Sicily by the Carthaginians from 406 to 405 B.C.

The most compelling reason to associate the Kimonian decadrachms with a military victory is the display of armour and weaponry that appears in the exergue along with the inscription AΘAA, which indicates 'prizes', or at least 'agonistic contests'. Since it was a common practice of Greek soldiers to engrave dedicatory inscriptions on captured armour, a connection might be drawn between that practice and what we observe here.

The obverse scene of a charioteer guiding his team through a bend is devoted entirely to victory. Despite their inherent dissimilarities, the four elements of the scene exist in harmony: the driver is calm and composed, the horses toss their heads wildly as they charge forward, Nike floats above as if undisturbed by the great contest below, and the display of arms and armour is fixed, as if monumental.

If possible, the head of Artemis-Arethusa on the reverse is even more impressive. This die is especially important, as it is signed twice by Kimon: his initial K on the *ampyx* near her forehead and his full name KIMΩN on the body of the dolphin below her neck. Considering his signature also occurs in miniature letters on the exergual line on the obverse, we have a coin that the artist must have considered to be among his best creations.



13

- 13 Double-decadrachm signed by Kimon circa 400, AV 5.77 g. ΣΥΠΑΚΟΣ[ION] Head of Arethusa I., hair elaborately waved and caught up behind in *sphendone* ornamented with star and wearing necklace, bar and triple-pendant earring; behind head, barley-grain and signature KI. Rev. [ΣΥΠΑΚΟΣ]ION Naked young Heracles kneeling r. on rocky ground, head to front, strangling the Nemean lion with both arms; in upper r. field, ivy leaf. De Ciccio 3 (these dies). SNG ANS 320 (these dies). Wealth of the Ancient World 87 (this coin). Bérend 3, 4 (this coin).

Very rare and in exceptional condition for the issue. A magnificent portrait well struck in high relief, obverse from a slightly rusty die, otherwise virtually as struck and almost Fdc

35'000

Ex Sotheby's sale 19 June 1990, Hunt part I, 87.

Before this series, gold coinage in the Western Mediterranean was episodic, and was only issued in times of emergency. Syracuse had traditionally set trends for coinage in Sicily, so it comes as no surprise that it led the way on the issuance of gold. The need for gold coinage in such quantity must have been military, and we can speculate that these coins were used to pay the mercenaries whom Dionysios I hired to promote his ambitions.

The obverse die used to strike this coin bears the letters KI, and thus is assigned to the engraver Kimon. That he would sign this masterful die is not unexpected, for it is the original obverse die for the entire series, which in total utilized more than forty obverse dies before its exhaustion. Most of the dies do not bear signatures, but often they are assigned to Kimon or Euainetos based upon a similarity in style to signed dies. Two other engravers, who signed A and AK (or KA), also produced dies.

This coinage was probably introduced sometime around 400 B.C. and appears to have been struck in parallel with the silver decadrachms of the Kimon and Euainetos types. Though the precise date of this gold coinage is not known, the best opinions range from c.406 to c.390 B.C. as the starting point, and c.370/65 B.C. as the end. Of particular value in establishing the context of this coinage are the Avola Hoards (ICGH 2122 and 2124) found not far south of Syracuse, which contained examples of this type in superb condition. Since other gold coins were found with them, including Persian darics and Lampsacus staters, these hoards probably were deposited by c.370 or 360 B.C.

Dozens of military actions are spread over the decades of Dionysius' reign, so it is impossible to isolate one that explains the genesis of this series. However, a theory was put forth by Boehringer, who associated these coins with Dionysius' great victory over the besieging Carthaginians in 396 or 395. He suggested that because the Carthaginians were routed at their encampment on the plain at the Anapus river, to the south of Syracuse, it was meaningful that the half-denomination of this series, the gold dekadrachm (50-litra), portrays the river-god Anapus. Perhaps fortifying this idea is a report by Diodorus (14.75.1-3) that Dionysius collected 300 talents from the Carthaginian commander Himilco as a term of surrender after the defeat. That influx may have been converted into coinage to pay his troops. It is not clear why the Herakles-and-lion type was introduced with this issue, though it may be emblematic of the Greek struggle against the Carthaginians, with the lion being symbolic of that culture.



14

- 14 Double-decadrachm signed by Euainetos circa 400, AV 5.77 g. ΣΥΠΑΚΟΣΙΟΝ Head of Arethusa I., hair elaborately waved and caught up behind in *sphendone* ornamented with star and wearing necklace, bar and triple-pendant earring; behind head, EYAI. Rev. Naked young Heracles kneeling r. on rocky ground, head to front, strangling the Nemean lion with both arms. De Ciccio 25 (these dies). SNG ANS 323 (these dies). Bérend 10, 8 (this coin).

Very rare. An attractive portrait work of a celebrated master-engraver, an insignificant die break on the obverse, otherwise about extremely fine

18'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 271.

The Carthaginians in Sicily and North Africa



- 15 Stater, Carthago circa 350-320, AV 9.34 g. Head of Tanit I., wearing barley wreath, earring and necklace with pendants. Rev. Horse standing r.; in lower r. field, ♁. Jenkins-Lewis group III, 68.
 Good extremely fine 6'500

Ex Sotheby's 1979, Patrick A. Doheny, 29 and Sotheby's 21-22 June 1990, Hunt part II, 311, sales.



- 16 Stater, Carthago circa 350-320, AV 9.34 g. Head of Tanit I., wearing barley wreath, earring and necklace with pendants. Rev. Horse standing r.; in lower r. field, ♁. Jenkins-Lewis group III, 77-87.
 Virtually as struck and almost Fdc 8'000

Ex M&M 43, 1970, 1 and Sotheby's 21-22 June 1990, Hunt part II, 310, sales.



- 17 Half stater, Carthago circa 350-320, AV 4.46 g. Head of Tanit I., wearing barley wreath, earring and necklace with pendants. Rev. Horse standing r.; behind, palm tree. de Luynes 3741. Jenkins-Lewis group III, cf. 55.
 Extremely rare and in exceptional condition for the issue.
 Virtually as struck and almost Fdc 12'000



18

- 18 Tetradrachm, uncertain mint in Sicily circa 320, AR 17.04 g. Head of Tanit-Persephone I., wearing barley-wreath, triple-pendant earring and necklace; around, four dolphins. Rev. Horse head l.; behind palm tree and below neck truncation, 'MMHNT (People of the Camp) in Punic characters. SNG Lloyd 1630 (these dies). Jenkins SNR 56, 1977, pl. 10, 143. Lightly toned and about extremely fine 5'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 303.



19

- 19 Tetradrachm, uncertain mint in Sicily circa 320, AR 17.05 g. Head of Tanit-Persephone I., wearing barley-wreath, triple-pendant earring and necklace; around, four dolphins. Rev. Horse head l.; behind palm tree and below neck truncation, 'MMHNT (People of the Camp) in Punic characters. Jenkins SNR 56, 1977, pl. 10, 152. Lightly toned and about extremely fine 4'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 304.



20

- 20 Tetradrachm, uncertain mint in Sicily circa 320, AR 17.14 g. Female head l., wearing oriental tiara with plain band before forehead. Rev. Lion walking l., with head facing; behind palm tree with three clusters of dates; in exergue, 'SMMHNT (People of the Camp) in Punic characters. Rizzo pl. LXVI, 6 (these dies). Jameson 911 (these dies). SNG Lloyd 1628 (these dies). Kraay-Hirmer pl. 73, 209 (these dies). Jenkins SNR 56, 1977, pl. 61, 270.

Extremely rare, among the finest specimens known. A masterpiece of the Carthaginian coinage in the finest style of the period. Well struck and centred on a full flan, light iridescent tone and extremely fine / good extremely fine

75'000

Ex Sotheby's sale 4 December 1990, Hunt part III, 45.

Within the large series of Siculo-Punic coins issued for Carthaginian military campaigns in Sicily, the "Queen Dido" tetradrachms are isolated and distinct. They consist of three individual issues, each produced by a single pair of dies, none of which are linked. All three bear the Punic inscription *s'mmhnt* ("people of the camp") and share the same design type, yet each provides details that make it distinctive. Based upon this, it would seem that at least two, perhaps three artists were employed to cut the dies.

As Jenkins observed, the engraving style of the "Dido" heads shares features with some other Siculo-Punic issues – good reason to believe these masterful dies were cut by artists who had worked on other types. The engravers simply modified the familiar, Euainetos-inspired Artemis-Arethusa by the addition of the oriental tiara or Phrygian cap. The results of that modification were spectacular, and they are widely considered to be masterpieces of Sicilian Greek die engraving.

Based upon stylistic affinities with other Siculo-Punic tetradrachms, Jenkins concludes they must have been struck in about 320 B.C., or "during the following years." If struck closer to c.315, he notes they may have been produced for Hamilcar, son of Gison, who was then preparing for war against the Syracusan King Agathocles. It is possible they were intended for the elite battalion of 2,000 citizens leading the new armada.

The head on the obverse has been the subject of much debate. It possible that her traditional identification as Dido/Elissa, a historical figure credited with the foundation of Carthage, is accurate. She was the sister of the Tyrian king Pygmalion and a great-niece of Jezebel, wife of King Ahab of Israel, and would have been valued as a founder-figure.

Robinson sees her as the personification of Libya, for that would match well with the prowling lion on the reverse. But Jenkins considers that unlikely since the Libyans were subjects of the Carthaginians, and honouring them on coinage would not have been "consistent with Carthaginian nationalism". However, Robinson notes that much of the Carthaginian army at this time was mercenaries from Carthaginian Libya. It is possible that this limited series of coins was struck for distribution among Libyan mercenaries whom the Carthaginians wished to inspire in advance of their campaign against Agathocles.

In his final analysis, though, Jenkins identifies her as Artemis-Tanit, for Artemis wears similar headgear on some Attic and Tarentine terracottas of the 4th Century B.C., and on some Sicilian terracottas of the same era she is associated with a lion or a palm tree, or both. He cites bilingual stelai inscribed in Phoenician and Greek which, in some respects, suggest Artemis was the Greek equivalent of Tanit. Such are the current theories, which always are subject to revision with a new observation or the discovery of tantalizing evidence.



- 21 Tetradrachm, uncertain mint in Sicily circa 320, AR 16.98 g. Head of Tanit r., wearing Phrygian type headdress and circular ear-ring. Rev. Lion prowling r. with lowered head; in background, palm tree with two clusters of dates; in exergue, 'SMMHNT (People of the Camp) in Punic characters. Rizzo pl. LXVI, 8 (these dies). AMB 562 (these dies). Kraay-Hirmer pl. 73,208 (these dies). Jenkins SNR 56, 1977, pl. 61, 272.

Very rare and in unusually fine condition for this difficult and fascinating issue.
Lightly toned, almost invisible traces of overstriking on obverse,
otherwise about extremely fine

30'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 307.



- 22 Stater, Carthago circa 300, EL 7.50 g. Head of Tanit l., wearing barley wreath, earring and necklace with pendants. Rev. Horse standing r.; in exergue, two pellets. Jenkins-Lewis group V, 259-267.

Good very fine

1'500

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 312.



- 23 Trihemistater, Carthago circa 260, AV 12.50 g. Head of Tanit l., wearing barley wreath, earring and necklace with pendants. Rev. Horse standing r., with head turned back. de Luynes 3749. Jenkins-Lewis group IX, 391.

Rare. Extremely fine

25'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 315.



24

- 24 5 shekels, uncertain mint in Sicily circa 260, AR 37.80 g. Head of Tanit-Persephone I., wearing barley wreath and earring. Rev. Pegasus flying r.; below, *B'rst* (in the Land) in Punic characters. SNG Lloyd 1665 (this obverse die). Dewing 437. Kraay-Hirmer 211 (this obverse die). Jenkins SNR 57, 1978, 450 (this coin). Very rare and a magnificent specimen of this desirable issue. Struck on a very broad flan and on unusually good metal. Lightly toned, almost invisible marks, otherwise about extremely fine / extremely fine 40*000

Ex Hess-Leu 28, 1965, 120 and Sotheby's 4 December 1990, Hunt part III, 49, sales.

Struck in the earliest phase of the First Punic War (264-241 B.C.), this issue represents a strict departure from earlier Punic coinages in Sicily. The bulk of the earlier types were struck to the Greek Attic weight standard, whereas this coin employs the Punic weight standard, being five of its shekels. Their style and fabric are markedly different than that of earlier types. The Pegasus must have been derived from Corinthian-type staters of the Syracusan King Agathocles (317-289 B.C.), yet the head of the goddess is inarguably Tanit, rather than a modified Artemis-Arethusa. Most importantly, the designs are engraved in a somewhat abstract style that is uniquely Carthaginian.

Jenkins translates the Punic legend *b'rst* as meaning 'in the land' or 'in the territories,' noting that it might suggest an effort by Carthage to stake its claim as a rightful occupant of Sicily over the Romans, who were newcomers. He also suggests that these coins were minted in Sicily on the basis of hoard evidence, the inscription, and, perhaps most persuasively, the die axes, which are irregular on these five-shekel pieces and their related issues. By comparison, the much larger and more enduring series of coins assigned to Carthage are struck with the upright die alignment of a 'medal turn.' In the centuries leading up to the First Punic War, Carthaginians and Romans had pursued a relationship of indifference, for their realms of influence did not overlap in any meaningful way. Their first treaty appears to have been made in 509 B.C., and they peacefully co-existed for centuries. The Romans were perhaps less sophisticated than the worldly Carthaginians in these early diplomatic ventures, as Carthage continually got what it desired: an assurance that Rome would not intervene in Carthaginian affairs in the Western Mediterranean. In return, Rome was immune from potential conflict, being quite occupied with its own efforts for regional conquest.

The principal cause of Rome's first war with Carthage is uncertain – perhaps it was a fear that Carthage would gain control of the northeastern part of Sicily, or simply a desire to reap the spoils of victory from a Sicilian expedition. In a larger sense, however, conflict was inevitable in light of Rome's meteoric expansion in central and southern Italy by the mid-3rd Century B.C.

It seems there was no long-term plan on either side of the war, simply an escalation as Rome and Carthage became embroiled in partisan events in Sicily. The root cause was the disposition of the city of Messana, which had been violently taken by Mamertine mercenaries, who found an ally in Rome. Meanwhile, in opposition, the Carthaginians had formed a partnership with Hieron II, who recently had become king of Syracuse. The Romans successfully laid siege to Syracuse and, through their merciful treatment of Hieron, gained in him a staunch ally.

This development alarmed the Carthaginians, who responded in 262 with an invasion of Sicily. After a particularly violent sack of Agrigentum, an ally of Carthage, hostilities continued on both land and sea, and by the mid-250s had even extended to North Africa, where the Romans occupied Tunis, only to have their victorious army virtually annihilated. Fortunes teetered from one side to the other in a series of violent encounters in Sicily, North Africa, and Southern Italy. By 241 it was apparent that the Romans would not yield, despite their mounting losses; after a final naval disaster near the Aegates Insulae, the Carthaginian general Hamilcar Barca sued for peace.

As the spoils of victory, Rome gained control (with Hieron II) over Sicily and its adjacent islands, and was to receive from Carthage an indemnity of 3,200 talents over the next decade. Carthage was left broken, and still had to wage war on the home front against unpaid mercenaries and Libyans. In subsequent years, Romans also took control of Sardinia, which forced the Carthaginians to expand their interests in Spain and eventually gave rise to the Second Punic War (218-201 B.C.).



- 25 Shekel, Carthago or Sicily circa 213-210, AR 6.66 g. Male head (Melqart or Hannibal) l. Rev. Elephant walking r.; in exergue, Punic letter A(leph). SNG Copenhagen 382. Robinson, *Essays Mattingly*, 8 (a). Burnett *Enna Hoard* 114 (this reverse die).
Extremely rare. Old cabinet tone and good very fine 7'000

From the Archer M. Huntington collection. Ex HSA 23269.

The Second Punic War was a period of high production and great experimentation for coinage. A great many new types were introduced, and Rome, for the first time, began to strike coins consistently and on a large scale. Such were the demands of this destructive contest for supremacy in the Western Mediterranean.

Our understanding of this coin type, produced as silver shekels, half-shekels, and quarter-shekels, has benefited greatly in recent years from the study of hoard evidence. Robinson speculated that they were struck at Gades since the Punic letter *aleph* beneath the elephant perhaps was the initial of Agadir, the Punic form of Gades. He recognized that the style and fabric of the coin favoured a later date than other silver coins in the Punic series. He thus assigned it to a few years either side of 209 B.C., when Scipio besieged and won Carthago Nova from the Barcids, who thereafter directed affairs from Gades.

It has now been established through hoard evidence – especially from the Enna Hoard of 1966 (IGCH 2232) – that these coins were struck in Sicily or Carthage, rather than in Spain. The date, though not known exactly, falls within a broad period of c. 220-205. Many authorities suggest the issue can be even more precisely dated to the Sicilian campaign of 213-210. It is tempting to view the distinctive portrait, with its wreathed diadem, as Hannibal or a member of his family in the guise of Melkart. It is equally tempting to see the elephant as a reminder of Hannibal's trek across the Alps in 218, but in both cases there is a conspicuous lack of proof, just as with other Carthaginian issues of the Punic Wars.

Macedonia, Olynthus



- 26 Tetradrachm circa 355-352, AR 14.36 g. Laureate head of Apollo r. Rev. X – A – ΛΚΙΑ – ΕΩΝ Seven-stringed lyre; above, tripod and below, ΕΠΙ•ΑΡΙΣΤΩΝΟΣ. SNG Lockett 1314 (this obverse die). Robinson-Clement 131. Rare. An attractive portrait of fine style struck in high relief and a lovely light iridescent tone. Obverse slightly double-struck and minor traces of overstriking, otherwise extremely fine 8'000

Ex Leu 20, 1978, 67 and Sotheby's 21-22 June 1990, Hunt part II, 352, sales.

Kings of Macedonia, Philip II, 359-336 and posthumous issues



- 27 Tetradrachm, Pella circa 342-336, AR 14.44 g. Laureate head of Zeus r. Rev. ΦΙΛΙΠ – ΠΟΥ Boy riding on horse at pace r., holding long palm branch and reins; below, thunderbolt and in exergue, N. SNG Ashmolean 2460 (these dies). Le Rider 330d (this coin).

A bold portrait of enchanting beauty struck in high relief on a full flan. A magnificent old cabinet tone, almost invisible metal flaws on obverse, otherwise good extremely fine 15'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 363. From the J. H. Judd and Milton V. Anastos collections.



- 28 Tetradrachm, Pella circa 342-336, AR 14.32 g. Laureate head of Zeus r. Rev. ΦΙΛΙΠΠΟΥ Boy riding on horse at pace r., holding long palm branch and reins; below, crescent. Boston 655 (this coin). Le Rider 408 (this coin). Toned, light scratches on reverse, otherwise good very fine 1'500

Ex NFA VIII, 1980, 112 and Sotheby's 21-22 June 1990, Hunt part II, 365, sales. From the E. P. Warren collection and the duplicates of the Boston Museum of Fine Arts.



- 29 Stater, Amphipolis circa 323-315, AV 8.58 g. Laureate head of Apollo r. Rev. Prancing biga driven r. by charioteer, holding *kentron* and reins; below horses, trident and in exergue, ΦΙΛΙΠΠΟΥ. SNG Copenhagen 603. Le Rider pl. 80, 204 (this obverse die). Extremely fine 5'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 357.



- 30 Stater, Magnesia circa 322, AV 8.63 g. Laureate head of Apollo r. Rev. Prancing biga driven r. by charioteer, holding *kentron* and reins; below horses, bee and in exergue, ΦΙΛΙΠΠΟΥ / spearhead. Müller 176. Price, N.C. 1969, p. 5, 24. Le Rider pl. 90, cf. 15 (spearhead possibly out of flan).
Extremely fine 6'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 360.

Alexander III, 336 – 323 and posthumous issues



- 31 Tetradrachm, Memphis 332-323, AR 17.19 g. Head of Heracles r., wearing lion's skin headdress. Rev. ΑΛΕΞΑΝΔΡΟΥ Zeus seated l. on throne, holding eagle and sceptre; in inner l. field, rose and below throne, ΔΙ – Ο. Müller 124. Zervos, ANSMN 13, pl. 1, 2-3. Price 3971.
A superb portrait of fine style struck in high relief, lovely iridescent tone and extremely fine 2'500

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 378.



- 32 Di-stater, Amphipolis circa 330-320, AV 17.16 g. Head of Athena r., wearing crested Corinthian helmet, bowl decorated with serpent. Rev. ΑΛΕΞΑΝΔΡΟΥ Nike standing l., holding wreath and stylus; in l. field, thunderbolt. Müller 1. Price 163.
Minor edge marks, otherwise good very fine 10'000

Ex Leu 15, 1976, 195 and Sotheby's 21-22 June 1990, Hunt part II, 368, sales. From the J. H. Judd collection.



- 33 Tetradrachm, Tarsus 327-323, AV 17.14 g. Head of Heracles r., wearing lion's skin headdress. Rev. ΑΛΕΞΑΝΔΡΟΥ Zeus seated l. on throne, holding eagle and sceptre; in inner l. field, plough and beneath throne, Θ. Müller 1284. SNG Ashmolean 2891 (these dies). Price 3019.
Struck on a very broad flan, light iridescent tone and good extremely fine 1'500

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 376.



- 34 Stater, Memphis circa 323-316, AV 8.59 g. Head of Athena r., wearing crested Corinthian helmet, bowl decorated with serpent. Rev. [ΑΛΕΞ]ΑΝΔ[ΡΟΥ] Nike standing l., holding wreath and stylus; in l. field, thunderbolt and at her feet, ΔΙ. SNG Copenhagen 643. Price 3975Rare. About extremely fine 3'500

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 373.



- 35 Tetradrachm, Laodicea ad Mare (?) circa 225, AR 16.97 g. Head of Heracles r., wearing lion's skin headdress. Rev. ΑΛΕΞΑΝΔΡΟΥ Zeus seated l. on throne, holding eagle and sceptre; in inner l. field, dolphin l. / TA ligate. SNG Berry 326. Price 3336.
Struck on an exceptionally large flan, lovely iridescent tone and extremely fine 1'200

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 380. From the S. Weintraub collection.

Demetrius Poliorcetes, 306 – 285.



- 36 Tetradrachm, Salamis circa 300-295, AR 17.21 g. Winged Nike with trumpet and stylus standing on prow l. Rev. ΔΗΜΗΤΡΙΟΥ / [B]ΑΣ – ΙΑΕΩΣ Poseidon striding l. and brandishing trident in upraised r. hand while stretching forward his l. wrapped in his mantle; in lower l. field, HP ligate and in r., double axe. SNG Copenhagen 1193. Newell 22. Good very fine 3'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 385.

Thrace, Aenus



- 37 Tetradrachm circa 410, AR 16.40 g. Head of Hermes r., wearing *petasus* with dotted brim. Rev. AIN – I Goat walking r.; in r. field, twisted ivy branch with berries. All within partially incuse square. SNG Spencer Churchill 103 (this coin). May 246a (this coin).

A superb issue of high style with an enchanting old cabinet tone, minor marks on obverse, otherwise extremely fine 12'500

Ex Naville 1, 1920, Pozzi, 1020; Naville-Ars Classica 14, 1929, 214; Ars Classica 14, 1933, Spencer-Churchill, 1058; Leu 18, 1977, 96 and Sotheby's 21-22 June 1990, Hunt part II, 323 sales. From the Pozzi and Spencer-Churchill collections.

Apollonia Pontica



- 38 Tetradrachm circa 360-340, AR 17.00 g. Laureate head of Apollo l. Rev. [K]ΑΕΙΝΙ[O] Anchor; in l. field, A and in r., crayfish. All within incuse square. SNG Copenhagen 455 var. (head r.).

An apparently unrecorded variety of a rare type. A very attractive portrait of high style, possibly the finest of the whole series. Extremely fine 10'000

Kings of Thrace. Lysimachus, 323-281 and posthumous issues



39

- 39 Stater, uncertain mint in Western Asia Minor circa 297-281, AV 8.47 g. Diademed head of deified Alexander r., with the horn of Ammon. Rev. ΒΑΣΙΛΕΩΣ – ΛΥΣΙΜΑΧΟΥ Athena enthroned l., holding Nike in r. hand and resting l. elbow on shield decorated with medusa; in inner l. field, BI and in exergue, KE ligate. Wealth of the Ancient World 102 (this coin). Thompson, Essays Robinson, p. 176.

An apparently unrecorded variety. A bold portrait of fine style struck in high relief, extremely fine

20'000

Ex Sotheby's sale 19 June 1990, Hunt part I, 104. From the S. Weintraub collection.

Before the Battle of Ipsus in 301 B.C., Lysimachus seems only to have issued bronzes and small silver coins (tetrobols or 1/5th tetradrachms) with the resurrected types of Philip II. Furthermore, most of these coins, which bear the first two letters of Lysimachus' name, appear to have been struck on his behalf by his benefactor and ally, the Macedonian King Cassander.

The defeat of Antigonos Monophthalmus and his son Demetrius Poliorketes at the epic battle meant their vast territories were divided among the victors, Lysimachus, Cassander and Seleucus I. Lysimachus received the western part of Asia Minor, and retained his traditional realm in Thrace. Many cities within his acquired lands had established, active mints, thus providing a springboard for Lysimachus to coin on a large scale. Thompson lists twenty mints in her study of the lifetime coinage of Lysimachus, and others may have existed.

Initially, he adopted the types of Alexander, which had been dutifully struck by Antigonos and were popular in commerce. The earliest of his issues bore both the types and inscription of Alexander, but they usually can be distinguished by the symbol of the forepart of a springing lion. In the next phase, the types were still of Alexander, but the inscriptions were devoted to Lysimachus. The final step was the introduction of a new type, unique to Lysimachus, yet still indebted to the legacy of Alexander. It shows on its obverse a portrait of the deified Alexander, wearing a royal diadem and the horn of Zeus-Ammon. The reverse shows Athena enthroned, holding a figure of Nike, who crowns Lysimachus' name.

These coins were issued in great quantity, with the gold stater often referred to as a *chrysous* ('golden'), with the idea that it was a stater being understood. It seems clear enough why he chose to portray Alexander, but the explanation for Athena is less obvious. Price suggested that Athena and Nike were borrowed from the gold staters of Alexander, which portrayed Athena on the obverse and a standing Nike on the reverse; he also reasoned that Nike crowning Lysimachus' name was a reference to the triumph at Ipsus.

The mint of this coin, which was struck with some of the best dies for *chrysoi*, is not securely identified. It has stylistic affinities with examples attributed by Thompson to Alexandria Troas, Ephesus, and Magnesia, and the letters BI appear on Alexander types attributed by Price to Priene. The far more common KE monogram occurs on Alexander-type coins of at least ten different mints, with potential matches to this coin being Miletus, Sardes, Colophon and Lampsacus.

Koson, 50 – 25 BC



- 40 Stater 50-25 BC, AV 8.42 g. Roman Consul (L. Junius Brutus) walking l. accompanied by two lictors; before, monogram. In exergue, ΚΟΣΩΝ. Rev. Eagle standing l. on sceptre, clutching wreath in its r. talons. BMC p. 208, 2. RPC 1701A. About extremely fine 1'000

From the Archer M. Huntington collection. Ex HSA 30065.

Locris, Locris Opunti



- 41 Stater circa 350, AR 12.17 g. Head of Demeter l., wearing barley wreath, earring and necklace. Rev. ΟΠΙΟΝ – ΤΙΩΝ Ajax wearing crested helmet, advancing r., holding sword and shield decorated inside with serpent; below, two spears on the ground, one to r. and one to l. BCD Lokris – Phokis 41 (this reverse die).

Light iridescent tone, graffito on obverse field, otherwise good very fine 2'500

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 410.



- 42 Stater circa 350, AR 12.20 g. Head of Demeter l., wearing barley wreath, earring and necklace. Rev. ΟΠΙΟΝΤΙΩΝ Ajax wearing crested helmet, advancing r., holding sword and shield decorated inside with griffin; below, a spear and a javelin. SNG Copenhagen 44 (these dies). BCD Lokris – Phokis 465.5 (these dies). Lovely old cabinet tone and extremely fine 6'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 411.

Attica, Athens



- 43 Tetradrachm circa 490, AR 17.22 g. Head of Athena r., wearing crested Attic helmet and circular earring. Rev. AΘ[E] Owl standing r., with closed wings, head facing; behind, olive sprig with berries. All within incuse square. Seltman group Gii.
Rare. Lovely light iridescent tone and good very fine / about extremely fine 7'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 418.



- 44 Tetradrachm circa 465, AR 16.48 g. Head of Athena r., wearing crested Attic helmet decorated with spiral palmette and three olive leaves. Rev. AΘE Owl standing r., with closed wings, head facing; behind, olive sprig with one berry and crescent. All within incuse square. Starr group IV. S. Fried BAR 343, 1987, pl. III.
A magnificent issue of fine style with an absolutely spectacular reverse. Old cabinet tone, minor area of weakness on obverse, otherwise extremely fine 15'000

Ex NFA VI, 1979, 189 and Sotheby's 21-22 June 1990, Hunt part II, 422 sales.



- 45 Tetradrachm circa 440-420, AR 17.25 g. Head of Athena r., wearing crested Attic helmet decorated with spiral palmette and three olive leaves. Rev. AΘE Owl standing r., with closed wings, head facing; behind, olive sprig with one berry and crescent. All within incuse square. Svoronos pl. 12. SNG Copenhagen 31.
Lovely tone, sharply struck and extremely fine 7'000



46

- 46 Drachm circa 407-404, AV 4.30 g. Head of Athena r., wearing crested Attic helmet decorated with spiral palmette and two olive leaves. Rev. AΘE Owl standing r. with closed wings, head facing; before, branch upwards and behind, olive sprig with one berry. All within incuse square. Robinson ANSMN 9, 1960, pl. II, 1 (possibly this reverse die). Svoronos pl. 15, 3 (possibly these dies).

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

An issue of tremendous historical importance and fascination, minor marks on obverse, otherwise about extremely fine

200'000

Of all the Greek city states, none issued more silver coinage than Athens: untold millions of 'owl' tetradrachms were struck from the late 6th Century B.C. onward, until the great city succumbed to Roman rule. Yet for all her might, Athens rarely produced gold coins, and only at moments of desperation. This gold drachm belongs to a series struck at the height of peril in the closing years of the Peloponnesian War and is undoubtedly one of the most famous of all Greek coinages.

The Athenian preference for silver was not necessarily of choice, but circumstance. Athens did not have a consistent source of gold, yet its rich silver mines at Laureion were virtually inexhaustible, allowing Athens to take centre stage in Greek affairs for centuries. The later Macedonian kings, by comparison, possessed equally abundant sources of gold and silver once Philip II acquired the Pangaeian mines. Thus, he and his immediate successors issued great quantities of coins in both metals.

In 431 B.C., Athens and her rival Sparta descended into conflict. Known as the Peloponnesian War, this two-stage conflict raged until 404, when Athens finally succumbed to her enemies. From the outset the war weighed heavily on the Athenian coffers, and over time mining proceeds, state savings, temple treasuries, taxes, and annual tribute from her fair-weather allies dried up.

Two particularly wounding events occurred in 413. The Spartans occupied Deceleia, in northern Attica, and thus were able to interrupt the main overland route for food and supplies, and to cut off Athens from her mines at Laureion. Then, an even more critical event: the expedition Athens had sent against Syracuse was utterly destroyed. The cost in ships and manpower was on a massive scale, and the consequent loss of prestige caused revolts among members of the Delian League and encouraged the Spartans and Persians in their opposition to Athens.

Athens survived the next few years by tapping into a reserve treasury of some 1,000 talents of silver, the equivalent of about 1.5 million tetradrachms. However, by 407 or 406 Athens could no longer issue silver coinage, and it turned to a new monetary solution: a system of 'token' coinage and gold coinage, which included the piece offered here.

For gold bullion, the Athenians turned to offerings on the Acropolis and gold-covered statues of Nike, which in recent years had become emblems of the city's great economic reserves. With these emergency funds a new fleet was constructed and outfitted, but to no good end: in 405 Athens suffered a final, crippling naval defeat – this time by the Spartan general Lysander at Aegospotami in the Hellespont. Lysander then invested the city of Athens, which surrendered in the spring of 404 B.C., bringing the Peloponnesian War to an end.

Unlike most Greek coinages, the Athenian gold from the closing years of this war is well documented, from the historical circumstances of its issuance, to the sources of the bullion, and even the subsequent disposition of the dies that were used.

The scholiast's notes to Aristophanes' *Frogs* (718-33) indicate that the gold coins were struck in 407/6, and that silver-plated coins were struck in the year that followed. It is perhaps more likely, however, that they were issued at the same time if they were meant to be the two components of a new monetary system. Furthermore, Robinson makes a good case that copper coins were briefly, and officially, issued at this time based on two quips of Aristophanes (*Ecclesiazusae* 814 and *Aiolosikon* quoted by Pollux, IX, 63).

Seven massive, golden Nikai from the Acropolis must have been sufficient to sponsor the coinage, as the eighth remained intact. Each statue contained about two talents worth of gold, and Robinson estimates that the husks of those statues and some additional reserves would have allowed for the striking of about 100,000 drachms weight in gold. That being the case, a very large quantity of these coins must have been struck and production may have continued into the early part of 404. Unfortunately, only a handful of these gold 'emergency' coins survive today, as most were secreted away and eventually lost to melting pots.

Based upon the coins that have survived, we can be sure that five denominations of 'emergency' gold coins were struck, the largest being the didrachm (stater) of about 8.6 grams and the smallest being the obol of about 0.72 grams. An account of the treasurers of Athens entered sometime after 385/4 B.C. (*Inscriptiones Graecae* II, 1414, lines 6-7) records the receipt of two gold hemiobols, suggesting that a sixth denomination was issued, though no hemiobols survive. These coins, presumably, would have been 1/24th staters weighing about 0.36 grams. Another Athenian treasurer's report (*JG* II, 1408, lines 11-13) provides an even more fascinating detail, namely that when the record was made, sometime after 385/4 B.C., "the dies and the little anvils on which they used to strike the gold coins" were still contained in a wooden box with the public seal.



Aegina, Aegina



47



47

- 47 Stater circa 380, AR 12.10 g. Tortoise seen from above. Rev. Skew pattern within incuse square. Millbank pl. 2, 14. SNG Lockett 1995. Toned and good very fine 2'000

Ex NFA X, 1981, 142 and Sotheby's 21-22 June 1990, Hunt part II, 430 sales.



48



48

- 48 Stater circa 380, AR 12.24 g. Tortoise seen from above. Rev. Skew pattern within incuse square. Millbank pl. 2, 14. SNG Lockett 1995. Toned and good very fine 2'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 431.



49



49

- 49 Stater circa 350, AR 12.10 g. A – I Tortoise seen from above. Rev. Incuse square of five skew pattern; the two upper ones containing N – I and the lower on l. containing a dolphin. BMC 190. SNG Lockett 1998. Struck in high relief and with a pleasant old cabinet tone, obverse slightly off-centre, otherwise about extremely fine 2'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 433.

Mysia, Cyzicus



- 50 Stater circa 430, EL 16.02 g. Poseidon, naked but for cloak over l. shoulder, kneeling r., holding dolphin and trident; below, tunny fish. Rev. Quadripartite incuse square. *Traité* pl. CLXXV, 8. von Fritze 146.
Extremely rare and a very interesting issue. Unusually well-struck and centred
on a full flan, about extremely fine 30'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 462.

This Cyzicene stater bears an unusual image of Poseidon, who typically is shown as a standing figure holding an upright trident and a dolphin, or as an upright figure supporting himself with his trident as he leans forward with one foot upon a rock or a ship's prow. If there is a numismatic parallel to this depiction of Poseidon holding the prongs of his trident downward, it is obscure indeed.

As refreshing as this composition may be, it is par for the course at Cyzicus. At this mint it was traditional for human forms to be shown seated, crouching, bending, kneeling, or running with bent legs. No less than 27 figures on Cyzicene staters share this crouching-bending pose with Poseidon, each adapted differently to suit the needs of their identity.

Greenwell noted this phenomenon in his 1887 treatise: "In no way, however, have the Cyzicene die-engravers shown their skill more conspicuously than in the manner in which they have adapted the subject to the space at their disposal...where warriors and others, satyrs among the rest, are represented in kneeling or bending positions...for they have dared to make the great gods assume, yet without loss of dignity, the attitude almost of suppliants."

The engravers at Cyzicus were so adverse to upright figures that in the vast series only three divinities are shown fully standing, or very nearly so (von Fritze 27, 200 and 203). Clearly, it was a feature of this mint to modify the presentation of their subjects in a way that was better-suited to the circular and oblong shapes of a planchet. This permits an even greater appreciation of the engravers at Cyzicus, for in most cases their compositions will not have been mere copies of works in other media, but adaptations that qualify as original works of art.

Poseidon plays a reasonably prominent role on Cyzicene electrum. Greenwell notes that in addition to the present type and a portrait issue, he is shown riding a sea-horse and, perhaps, riding a dolphin. Types relating to Taras and those depicting dolphins, crabs, shells, etc., may also reflect a devotion to Poseidon.

Since he was among the most powerful of the Olympian gods, Poseidon was credited with many deeds, making it difficult (if not impossible) to describe the meaning of this scene. At least two possibilities exist, though: one involves his contest with Athena to win the patronage of Athens, the second relates to his role in honouring Achilles, a Greek hero of the Trojan War.

In the first instance, the key would be Poseidon's downturned trident, for it typically is shown facing upward. In his contest with Athena, Poseidon struck the rock of the acropolis with the head of his trident to create a freshwater spring for the yet-unnamed city of Athens. However, the spring issued only saltwater, and was no match for Athena's gift of the sacred olive tree. There were other instances when Poseidon struck the earth to create some effect, but this was the most famous. Indeed, the place where his trident was said to have left its mark, and the spring that was to have issued, were popular tourist destinations throughout antiquity.

A second possibility derives from the chronological proximity of this type in the Cyzicene series with a stater showing Thetis or a Nereid riding a dolphin. The types are seemingly contemporary (nos. 146 and 159, both in von Fritze's Group III), and thus may be thematically related. Following the death of Achilles during the Greek expedition against Troy, Poseidon promised the slain hero's mother, Thetis, that he would bestow upon Achilles an island in the Black Sea that would serve as a locus for divine sacrifices. A group of Nereids joined Thetis to mourn Achilles for seventeen days and nights. Afterward, his ashes were buried nearby on the promontory of Sigaeum, which dominates the Hellespont, the narrow waterway through which Cyzicene merchants passed to reach ports in the Aegean and beyond.

Lampsacus



51

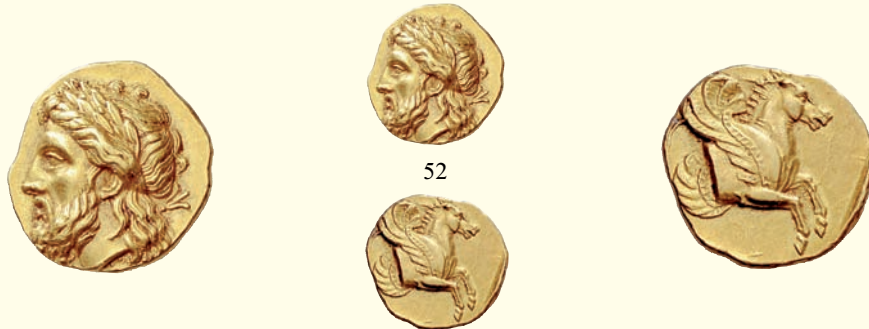


51

- 51 Stater circa 412, EL 15.26 g. Forepart of Pegasus l.; below, †. All within vine wreath. Rev. Quadripartite incuse square. SNG von Aulock 1292 (these dies). Kraay-Hirmer 727 (these dies). Baldwin p. 8, I and pl. 1, 12 (these dies). Rare. Good very fine 8*000

Ex M&M 52, 1975, 173 and Sotheby's 21-22 June 1990, Hunt part II, 468 sales. From the Weintraub collection.

To some degree we can gauge the importance of ancient cities based on their coinage; with this yardstick we can see that Lampsacus was among the more prosperous of the ancient Greek states in Asia Minor. Not only did Lampsacus produce a few different groups of electrum staters in the 5th Century B.C., but in the next century, when it enjoyed self-government and it struck more than 40 different issues of gold staters. Its high-value coinage must have been quite familiar, for in the Delian inventories it is usually referred to by the familiar term 'Lampsacene gold'. The archaic appearance of the electrum staters invited earlier scholars to date them far earlier than hoard evidence now indicates they were struck. Wroth placed them as far back as 500 B.C., Head and Gardner both settled on 434 B.C. and Brett on c. 450 B.C. for this particular issue. Brett's own words reveal that style was her only objection to a later date: "These coins...look like a special issue such as might be occasioned by a sudden outbreak of hostilities, and if their style permitted, we should have suggested that the revolt of Chios and Lampsakos against the Athenian Hegemony, ca. 412 B.C., furnished a plausible explanation of the issues." The current view is that they were struck c. 412 B.C. in response to the general revolt against the Athenian alliance. Athens had for centuries been a dominant force in the Greek world, but its leading role was formalised in 478/7 B.C., when it formed a Greek alliance against the Persians that today is dubbed the Delian League or the Athenian Empire. Members states, of course, wavered on the relative value of benefits versus the costs of membership, and Athens was not afraid to use force to prevent defections. This most memorably occurred in 416 B.C. when the island of Melos was sacked for refusing to join, and all of its women and children sold into slavery. Thus, when Athens suffered its critical defeat in the Sicilian expedition of 415-413 B.C., numerous states revolted against Athenian hegemony. Lampsacus rebelled shortly before the Athenians defeated the Spartans at the battle of Cynossema in 411 B.C. and the Spartan fleet under the command of Mindarus was fatally defeated in 410 B.C. by Alcibiades. Such ventures required fresh currency, and it would appear that this rebellion was the circumstance that prompted this issue of Lampsacene staters. The prospect is strengthened by the fact that coins of this type were contained in the Vourla hoard (IGCH 1194), with a burial date in the last decade of the 5th Century B.C.



52

- 52 Stater circa 350, AV 8.44 g. Laureate head of Zeus l., with lotus-tipped sceptre on far shoulder. Rev. Forepart of Pegasus r.; partially within incuse square. Kraay-Hirmer pl. 202, 729. Boston 1595 (these dies). Baldwin 29 and pl. III, 6.

Rare. A fantastic portrait of superb style struck in high relief, extremely fine

35*000

Ex Leu 28, 1981, 136 and Sotheby's 21-22 June 1990, Hunt part II, 469 sales.

The staters of Lampsacus are among the most appealing of all ancient gold coinages; not only is their artistry of a very high standard, but there is a considerable variety in obverse types, all of which are paired with the standard reverse depicting the forepart of a winged horse. This particular coin, struck at the end of the Classical period, bears the head of Zeus, the supreme deity of the Greeks. In her masterful study of 1924, Brett documents 41 issues of staters for a period of 50 or 60 years, leading us to conclude that the gold coinage of Lampsacus was as exciting in ancient times as it is today. We may generalise by saying that Greek gold coins fall into two broad categories: imperial and civic. The former, when well managed, was struck consistently and in large quantities. The civic coinages tended to be struck only periodically in response to crises, and this is the case even at some of the most prolific mints, such as Syracuse and Tarentum. However, Lampsacus seems to have issued a regular gold coinage, just as it had done in earlier times using electrum. Comparisons between Lampsacus, Cyzicus, Mytilene and Phocaea can readily be made except that the latter three mints continued to issue electrum long after the Archaic age had closed.

Ionia, Ephesus



- 53 Tetradrachm circa 350, AR 15.10 g. E – Φ Bee with straight wings seen from above. Rev. ANTIAAKIDA[Σ] Forepart of stag; behind, palm tree with two clusters of dates. BMC cf. 58 (for magistrate name). Prospero 503 (these dies). Ashton, Kinns, Konuk and Meadows Coin Hoards IX, Class G, p. 181, 124 and pl. 27 (these dies). Lightly toned and extremely fine 5'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 489.

Miletus



- 54 Tetradrachm circa 15.09 g. Laureate head of Apollo l. Rev. Lion standing l., looking backwards; in l. field, MI ligate and above, star. In exergue, ΔΗΜΑΙΝΟΣ. Boston 1886. Deppert-Lippitz 74 (this coin, the obverse illustrated on the cover page of the book). Very rare. Light iridescent tone and good very fine 5'000

Ex M&M list 441, 1982, 15 and Sotheby's sale 21-22 June 1990, Hunt part II, 497.

Caria, Cnidus



- 55 Drachm 449-411, AR 6.17 g. Forepart of lion r., with open jaws. Rev. Diademed head of Aphrodite r. within incuse square. SNG Finland 135 (these dies). Cahn 86. Lovely iridescent tone and good very fine 1'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 515.



56

- 56 Tetradrachm circa 350, AR 14.66 g. [K] – [N] Head of Aphrodite Euploia I., hair tied with a broad band, wearing single-pendant earring; behind, prow I. Rev. Forepart of lion I., with open jaws and tongue protruding; below, ΦΙΛΕΘΙΤΑΣ. *Traité* cf. 1637 and pl. CXLV, 26 (different magistrate's name). SNG Finland cf. 166 (different magistrate's name). This magistrate's name unlisted in Münsterberd and Leschhorn. An apparently unrecorded magistrate name. Lightly toned, slightly porous on obverse, otherwise about extremely fine / extremely fine 3'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 517.

Uncertain Dynast of Caria



57

- 57 Stater, "Mint B" circa 450, AR 11.73 g. Naked male deity, with wings at shoulders and heels, running r.; above l. shoulder, monogram (possibly o-y) or linear device. Rev. B – M – ♀ retrograde Lion crouching I., with r. foreleg raised, looking backwards; above, monogram (possibly o-y) or linear device. All within dotted frame in incuse square. *Traité* pl. XXIV, 18. Robinson. NC 1936, p. 269, 12 and pl. 14, 12 (these dies). SNG von Aulock 2351 (these dies). SNG Lockett 2917 (this obverse die). ACNAC Rosen 624 (this obverse die). *Wealth of the Ancient World* 67 (this coin). Konuk M35 (these dies). Very rare. A very attractive issue of superb late Archaic style, lightly toned and extremely fine 20'000

Ex NFA X, 1981, 186 and Sotheby's 19 June 1990, Hunt part I, 67 sales.

Our understanding of the Archaic and early Classical coins of Caria has increased dramatically in recent decades due to an improved decipherment of the Carian language. Pioneering work was conducted by Egyptologist John Ray in the 1980s when he laid the groundwork through the study of Carian-Egyptian bilingual tomb inscriptions. He demonstrated, among other things, that ancient Carian is a member of the Indo-European language group. Other linguists have continued Ray's work, including Ignacio-Javier Adiego Lajara, *The Carian Language*, and (especially with coin inscriptions) Koray Konuk.

This rare stater of an uncertain mint in Caria was struck to the Aeginetic weight standard. Five issues of staters are assigned to this mint, currently labeled by Konuk as "Mint B," all of which are linked by a symbol that looks much like a stylized caduceus. On this coin it appears on the obverse above the figure's raised left arm, and on the reverse above the center of the lion's back. Konuk considers it to be a linear device or an object rather than a monogram composed of letters from the Carian script.

Four of the "Mint B" staters are close variants of the present type. The fifth is a separate type with designs derived from the Classical-period drachms of Cnidus. It shows on its obverse the forepart of a roaring lion and on their reverse the head of a wreathed male within a strongly defined incuse square (on the Cnidus originals the head is of Aphrodite).

This type shows a naked male in kneeling-running position with his arms and legs in motion, creating a most pleasing and balanced composition accentuated by wings at his shoulders and heels. The identity of the figure is not known, but he presumably is a deity or a hero. The reverse shows a lion standing left with his back sharply bowed; his head is reverted, his tail curled forward and his right forepaw raised. In addition to the 'linear device' that appears on each side, the reverse bears a three-letter inscription that Konuk transliterates as *sp*, (perhaps *ps*?) which may abbreviate the name of a dynast.

A related series that is considerably larger and more familiar – the "winged Carians" – is now attributed by Konuk to Kaunos, a native port in Caria. His conclusion was drawn from the study of a trilingual inscription – Greek, Lycian and Aramaic – found in an excavation of the Letoon near Xanthos. The winged female figure on those coins is described by Konuk as Iris, and the triangular object on the reverse a baetyl, a conical stone worshipped as an abode of the gods.

Islands off Caria, Cos



- 58 Tetradrachm circa 380-350, AR 14.91 g. Bearded head of Heracles l., wearing lion's skin headdress. Rev. ΛΥΣΙΧΟΣ Crab; below, ΚΩΙΟΝ / club. All within dotted frame in partially incuse square. Ashton, Kinns, Konuk and Meadows CH IX, pl. 18, 15b (this coin).

Very rare. Toned, surface somewhat smoothed on obverse, otherwise good very fine 4'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 533.



- 59 Tetradrachm circa 350-345, AR 15.17 g. Bearded head of Heracles l., wearing lion's skin headdress. Rev. ΚΩΙΟΝ Crab; below, club / ΘΕΟΔΩΤΟΣ. All within dotted frame in partially incuse square. SNG von Aulock 2747 (these dies). Boston 2019 (these dies). Ashton, Kinns, Konuk and Meadows CH IX, pl. 36, 12c (this coin).

Rare. Lightly toned and good very fine 3'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 534.



- 60 Tetradrachm circa 345-340, AR 15.09 g. Bearded head of Heracles r., wearing lion's skin headdress. Rev. ΚΩΙΟΝ - [Φ]ΙΛΙΟΔΑΜΟΣ Veiled female head (Artemisia?) l. Weber 6227 (this obverse die). Ashton, Kinns, Konuk and Meadows CH IX, pl. 38, 16b (this coin).

Rare. Two magnificent portraits of fine Hellenistic style and lovely iridescent tone.

Minor metal flaws on reverse, otherwise extremely fine 6'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 535.

Rhodes



61

- 61 Tetradrachm circa 400, AR 15.26 g. Head of Helios facing three-quarters r., hair in separate curly locks falling outwards and downwards. Rev. ΡΟΔΙΩΝ Half-blown rose; in r. field, eagle with closed wings r. All within incuse square. Pozzi 2684 (these dies). Lorber, *Amphipolis* pl. 4, 20 (this coin). *Wealth of the Ancient World* 89 (this coin). Bérend 14 (this coin).

Rare. An elegant portrait of superb Classical style struck in high relief.

Lightly toned and extremely fine

45'000

Ex Sotheby's sale 19 June 1990, Hunt part I, 89. From the S. Weintraub collection.

The coinage of Rhodes has been the subject of intensive study in recent decades, and many aspects of the series are now more clearly defined. Coinage for 'Rhodes' commenced in 408/7 B.C. after the citizens of three major cities on the island largely abandoned their ancestral homes to create a new city, Rhodes, on the northern tip of their island. This bold act was the catalyst by which Rhodes became a powerful maritime state that prospered throughout the political chaos of the Greek world during the forthcoming age of the Hellenistic monarchies.

This Chian-weight tetradrachm was struck in the midst of the period of great production at Rhodes, by which time the mint's engravers were routinely producing facing heads of excellent style in high relief. This series covers nearly two decades that span the tail end of the 5th and the early years of the 4th Century B.C.; it includes 41 different symbols and control letters that have thus far been identified, though statistical analysis suggests more are yet to be discovered.

Perhaps the most surprising aspect of Rhodian coinage from this period is that it appears to have enjoyed relatively limited circulation. Hoard evidence shows that they are seldom found outside of the island of Rhodes or the nearby regions on the mainland. Considering the formidable reputation of Rhodian sailors and their extensive mercantile contacts, one might presume the larger silver coins would be widely dispersed throughout the Greek world, especially since the Delian inventories indicate Rhodian coinage was commonly used, and coins of the Rhodian type apparently were in demand by Greek mercenaries.

A key to this riddle might be the anachronistic weight standard used by Rhodes, which may have assured its coins were not readily exchangeable with those struck to the more popular Attic and Phoenician/Ptolemaic weight standards. Though it is always possible that most of the Rhodian coins exported in trade were melted due to their inconvenient weight, it is just as likely that Rhodian coinage was struck to a local standard with the intention that it would remain local to pay for the extraordinary expenses accrued each year by this powerful state, and that trade was largely conducted in the 'international trade currencies' produced by the major Greek states.

Kings of Lydia, Time of Croesus, 561-546 or later.



62



62

- 62 Stater light series, Sardes circa 550-520, AV 8.05 g. Confronted foreparts of lion with extended r. foreleg, and bull. Rev. Bipartite incuse square of unequal size. Boston 2073. Dewing 2431. Carradice BAR 343, pl. 10, 6. Minor marks, otherwise extremely fine 9'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 541.



63



63

- 63 Stater light series, Sardes circa 550-520, AV 8.04 g. Confronted foreparts of lion, with extended r. foreleg, and bull. Rev. Bipartite incuse square of unequal size. Boston 2073. Dewing 2431. Carradice BAR 343, pl. 10, 6. About extremely fine 7'500

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 542.



64



64

- 64 Double siglos, Sardes circa 550-520, AR 10.66 g. Confronted foreparts of lion, with extended r. foreleg, and bull. Rev. Bipartite incuse square of unequal size. SNG von Aulock 2873. Carradice BAR 343, pl. 10, 2. In exceptional condition for the issue, struck on a large flan and complete. Lovely iridescent tone and extremely fine 10'000

Ex NFA X, 1981, 205 and Sotheby's 21-22 June 1990, Hunt part II, 543 sales.



65



65

- 65 Double siglos, Sardes circa 550-520, AR 10.66 g. Confronted foreparts of lion, with extended r. foreleg, and bull. Rev. Bipartite incuse square of unequal size. Carradice BAR 343, pl. 10, 1. Struck on an exceptionally large flan, toned and about extremely fine 7'000

Ex NFA V, 1978, 169 and Sotheby's 21-22 June 1990, Hunt part II, 544 sales.

Pamphylia, Side



66

- 66 Tetradrachm late third-early second century BC, AR 16.95 g. Head of Athena r., wearing crested Corinthian helmet. Rev. ΔΕΙ Nike striding l., holding wreath; in l. field, pomegranate. SNG von Aulock 4786 (this coin). SNG France 674. Toned and about extremely fine 1'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 560. From the H. von Aulock collection.

Cilicia, Celenderis



67

67

- 67 Stater circa 425-400, AR 10.66 g. Rider l., holding whip and dismounting from horse; below horse, A. Rev. KEEN Goat crouching l., head r. C. N. Kraay, *The Celenderis Hoard*, NC 1962, 5b (this coin). SNG von Aulock 5618 (this coin). Old cabinet tone, minor metal flaw on obverse, otherwise about extremely fine / good very fine 2'000

Ex Leu 25, 1980, 173 and Sotheby's 21-22 June 1990, Hunt part II, 562, sales. From the H. von Aulock collection.

Tarsus, Balakros, 333 – 323.



68

- 68 Stater circa 333-323, AR 10.93 g. Draped bust of Athena facing three-quarters l., wearing triple-crested Attic helmet, earring and necklace; in upper l. field, crested Corinthian helmet. Rev. Baaltars seated l., holding sceptre in r. hand and resting l. on stool; in outer l. field ear of barley and bunch of grapes and in outer r., ivy-leaf / B; below stool, T. BMC 78. SNG Copenhagen 324.

Lovely iridescent tone and good extremely fine 1'500

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 577.

Seleucid Kings of Syria, Seleucus I Nikator, 312 – 294.



69

- 69 Tetradrachm, Susa circa 305-298/7, AR 16.86 g. Head of Alexander r. in Dionysian helmet covered with panther's skin and adorned with bull's ear and horns; panther's skin tied around neck. Rev. ΒΑΣΙΛΕΩΣ – ΣΕΛΕΥΚΟΥ Nike standing r., crowning trophy; in lower l. field, H; in lower central field, AX. Kraay-Hirmer pl. 204, 720. ESM 417. Seleucid Coins 173.12. Kritt Tr. 70 (this coin).

Rare. A very attractive Hellenistic portrait and an appealing iridescent tone, minor nicks, otherwise about extremely fine

7'500

Ex Leu 15, 1976, 341 and Sotheby's 21-22 June 1990, Hunt part II, 579, sales.

Phoenicia, Tyre



70

- 70 Diskeles circa 430, AR 13.60 g. Dolphin r. over waves; above, Phoenician legend reading: "one thirtieth" (of a mina). In exergue, *murex*. Rev. Owl standing r. with cloak and fail behind, outlined in incuse frame. All within incuse square. Kraay-Hirmer 681. ACGC 1048.

Rare. Attractive old cabinet tone, obverse slightly off-centre, otherwise about extremely fine

3'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 605.



- 71 Tetradrachm undated, AR 14.40 g. Laureate head of Melqart r. Rev. ΤΥΡΟΥ ΙΕΡΑΣ – ΚΑΙ ΑΣΥΛΟΥ
Eagle standing l. on prow; in l. field, Ν and retrograde L / club and in r. field, ΔΙ. Between eagle's legs,
Phoenician letter. BMC cf. 144 and 171. Lovely iridescent tone and extremely fine 1'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 607.



- 72 Tetradrachm 123/122, AR 14.23 g. Laureate head of Melqart r. Rev. ΤΥΡΟΥ ΙΕΡΑΣ – ΚΑΙ ΑΣΥΛΟΥ
Eagle standing l. on prow; in l. field, ΛΔ and club. Between eagle's legs, monogram. BMC 53. Rouvier
1957. Lovely iridescent tone and about extremely fine 1'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 606.

Achaemenid Kings of Persia, Time of Darios I



- 73 Daric, Sardis fifth century, AV 8.26 g. The Great King in kneeling-running stance r., shooting bow. Rev.
Oblong incuse punch. BMC pl. 24, 26. Carradice pl. 13, 27. Mitchiner Early Coinage 1970.
Extremely fine 2'500

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 546.



74



74

74 Daric, Sardis circa 420-375, AV 8.32 g. The Great King in kneeling-running stance r., shooting bow. Rev. Oblong incuse punch. Carradice pl. 14, 42. Mitchiner Early Coinage 1972.

About extremely fine 2'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 548.



75



75

75 Double daric, Babylon after 328 (?), AV 16.69 g. The Great King kneeling r., holding bow and spear; in l. field, unidentified symbol. Rev. Incuse and bilaterally striated oblong. BMC 5 and pl. XX, 5.

Rare. Very fine 6'000

Ex NFA I, 1975, 247 and Sotheby's 21-22 June 1990, Hunt part II, 548, sales.

Ptolemaic Kings of Egypt, Ptolemy I Satrap, circa 323-305



76



76 Tetradrachm struck in the name of Alexander III of Macedonia, Alexandria or Memphis circa 320, AR 17.08 g. Diademed head of Alexander r., wearing elephant skin headdress. Rev. ΑΛΕΞΑΝΔΡΑ[ΡΟΥ] Zeus Aëtophoros seated left, holding eagle in outstretched r. hand; in l. field, thunderbolt; below throne, PY. Svoronos 20. Boston 2249 (this coin). Zervos ANS MN 13, 1967, Issue B-VII.

Very rare. A very appealing tone and good very fine 7'500

Ex Leu 15, 1976, 361 and Sotheby's 21-22 June 1990, Hunt part II, 630, sales. From the E. P. Warren and J. H. Judd collections and the duplicates of the Boston Museum of Fine Arts.



77

- 77 Stater, Alexandria 312/311, AV 8.53 g. Diademed head of Alexander r., wearing elephant skin headdress. Rev. ΑΛΕΞΑΝΔΡΟΥ Athena Promachos advancing r., brandishing spear and holding shield; in r. field, eagle / ΔΙ. Apparently unique and unpublished, a coin of exceptional interest and historical importance. A portrait of superb style struck on a full flan. Extremely fine 100*000

This seemingly unpublished gold stater is a missing gold component of Ptolemy I's first substantial issue of the Athena Promachos coinage. In silver, the type was struck in large quantities as tetradrachms, and rarely as smaller denominations (Svoronos 33-35). It belongs to an early phase of Zervos' issue XIII, usually thought to have commenced in c.314 B.C., though Lorber has made a case for its introduction in c.312/1 B.C.

If Lorber's re-assessment is correct, this stater would be contemporary with the combined effort of Ptolemy I and Seleucus I to eject Demetrius Poliorcetes from Gaza. Though their victory paved the road for Seleucus to recapture his former satrapy of Babylon, the results were fleeting for Ptolemy, who by the spring of 311 had been forced out of the region by Demetrius.

The head of Alexander on the obverse of this type lies at the core of Ptolemy's claim to Alexander's legacy, for in 322/1 he took possession of Alexander's embalmed body by intercepting it in Syria while it was in transit from Babylon to Macedon. The presentation is complex, and layered in symbolism: the elephant scalp refers to the conquest of India and perhaps also alludes to Alexander's connection to Heracles, the ram's horn is an attribute of Zeus-Ammon and must allude to Alexander's fateful visit to the oracle of Ammon in Siwa, and the scaly *aegis* is a clear reference to Zeus. The band at his forehead is usually described as a diadem to signify kingship, but may be a *tainia* intended to symbolize victory, perhaps specifically in association with young Dionysus.

Ptolemy initially brought Alexander's corpse to Memphis, but some time later it was relocated to a grand tomb in Alexandria. In the same way that Alexander's body became an object of cult worship, Ptolemy's coinage with the head of Alexander wearing an elephant scalp helped to promote the idea that the conqueror's legacy resided within the realm of the Ptolemies.

Interest in Alexander's corpse survived well into Roman times, and many emperors visited his tomb. Suetonius (*Augustus* 18) tells us that when Augustus landed in Alexandria after his victory at Actium, he gazed upon Alexander's mummified body, placed a golden diadem on his head and sprinkled flowers on his body. When the attendant asked him if he wished to see the Mausoleum of the Ptolemies, Augustus responded "I came to see a king, not a row of corpses."

The source of the battle-ready Athena, which replaced the seated figure of Zeus as the reverse type for silver coins of Ptolemy I, cannot be confirmed. It is generally agreed that it copies an archaistic statue. It is often described as Athena Promachos ("Athena who leads in battle" or "fighter in front"). Sometime between about 465 and 450 B.C., Phidias created a renowned statue of Athena Promachos which was installed to face the entrance of the Acropolis. She was known to the Athenians as the "bronze Athena" and was dedicated from the victory over the Persians; her spear and helmet could be seen at a great distance by sailors entering the Piraeus harbour.

Some scholars, however, see her as a different Athena. Zervos suggested she was a striding variety of the Palladian Athena, which had fallen from the heavens to Troy. Others, including Brett and Hazzard, make a strong case for it being Athena Alkidemos (the "defender/protector of the people") since her temple was located in Pella, home of the ancient palace of the Macedonians, and the birthplace of Alexander.

Ptolemy II Philadelphos, 285 – 246



78

- 78 ***In the name of Arsinoe II.*** Octodrachm, Alexandria 253/2-246, AV 27.75 g. Diademed and veiled head of the deified Arsinoe II r.; in l. field, Θ. Rev. ΑΡΣΙΝΟΗΣ – ΦΙΛΑΔΕΛΦΟΥ Double cornucopiae filled with fruit and bound with fillets. Svoronos 460 and pl. XV, 12. SNG Copenhagen 134. Troxell group III, p. 43 and pl. 6, 3. Good very fine 7'000

Ex Leu 28, 19781, 217 and Sotheby's 21-22 June 1990, Hunt part II, 579, sales.



79

- 79 ***In the name of Arsinoe II.*** Octodrachm, Ake-Ptolemais 251-250, AV 27.80 g. Diademed and veiled head of the deified Arsinoe II r. Rev. ΑΡΣΙΝΟΗΣ – ΦΙΛΑΔΕΛΦΟΥ Double cornucopiae filled with fruit and bound with fillets; in field, E - T ligate / . Svoronos 779 and pl. 25, 14. SNG Copenhagen 134. Troxell, p. 52, 34 (this coin) and pl. 9, E.

Extremely rare, only very few specimens known. A very attractive portrait struck in high relief, almost invisible graffito on reverse, otherwise good extremely fine 25'000

Ex M&M 11, 1953, 87; Hess-Leu 23, 1963, 103 and Sotheby's 21-22 June 1990, Hunt part II, 635 sales.

The veiled portrait of Arsinoe II, sister-wife of King Ptolemy II, was iconic in the Hellenistic Age. It not only set the standard for the presentation of later Ptolemaic women, but it influenced monarchs who issued coins throughout the Mediterranean world, even into Roman times. After she died in July, 270 B.C., Arsinoe II was promptly deified, and coins mainly of large denominations – usually gold octodrachms and silver decadrachms – were produced in her honour. Remarkably, they continued to be struck under successive Ptolemaic kings for nearly 150 years, by which time the Ptolemies ceased issuing such impressive coins. This particular coin was struck at the provincial mint of Ake-Ptolemais, and is dated to year 35, which Troxell identifies as 251/0 B.C.

This portrait shows a noblewoman of impeccable pedigree, the ideal of Greek womanhood. Her status as a queen is attested by the jewelled diadem at her forehead and the sceptre on the far side of her bust, and her divinity is revealed by the ram's horn that curls behind her ear. The diaphanous veil, however, may be the most arresting element of the design, as it envelops her head in high relief and trails downward in a way that provides the image with great dimension.

The reverse is devoted wholly to the deified queen. The inscription ΑΡΣΙΝΟΗΣ ΦΙΛΑΔΕΛΦΟΥ (“[coin] of Arsinoe, brother-lover”) demonstrates her sibling relationship with her husband, King Ptolemy II, who issued this octodrachm. Furthermore, the double cornucopia is thought to be the personal badge of Arsinoe II, and it became inseparable with her veiled image, as both appear on the coins issued in her name until the late issues of King Ptolemy VIII, who died in 116 B.C.



80

- 80 ***In the name of Arsinoe II.*** Octodrachm, Cypriote mint 285-246 AV 27.80 g. Diademed and veiled head of the deified Arsinoe II r. Rev. ΑΡΣΙΝΟΗΣ – ΦΙΛΑΔΕΛΦΟΥ Double cornucopiae filled with fruit and bound with fillets; in field below, monogram. Svoronos –, cf. 523 and pl. 15, 5 (this obverse die). Troxell, p. 63. Apparently unique and unrecorded. Some marks, otherwise very fine / good very fine 12'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 636.

When Arsinoe II, the sister-wife of King Ptolemy II, died in July, 270 B.C., a new cult was established in her honor as *Thea Philadelphus* ('brother-loving goddess'). This was distinct from the *Theoi Adelphoi* ('sibling gods') cult, which by 272/1 had been established for her and her husband. The first honorary coinage for Arsinoe II and her new cult were magnificent silver decadrachms that appear to have been issued soon after her death. Starting in about 261/0, the same types were then employed for gold coins that must have been as impressive then as they are to today. The largest of these was an octodrachm or *mmaieion* (one-*mina* piece) that appears to have been worth 100 silver drachms.

Gold in the name of Arsinoe was produced for nearly 150 years, over which time the engraving style changed significantly. The earliest pieces, from the mid-3rd Century under Ptolemy II and Ptolemy III, are of fine style, and the later ones – though boldly struck in high relief with reflective, prooflike fields – are of a distinctly lower tier of artistry. The portrait on the last of these coins has a bulbous, almost comical character.

Throughout the series, the principal mint for the gold was Alexandria. Its issues often have control letters behind the veiled head of Arsinoe, but no symbols on the reverse. Mints in Phoenicia, Palestine, and Cyprus also contributed to the series, with their products being distinguished by certain aspects of style and fabric, and by the presence of Greek letters and/or monograms in the reverse field which identify the mint, and sometimes the date of issue.

The Syro-Phoenician issues of Tyre, Sidon, Ake-Ptolemais, Joppa, and Gaza bear dates according to the regnal years of the issuing monarch. Those of the Cypriot mints of Salamis, Citium, and Paphos are undated. We may add to these a somewhat irregular issue from Ephesus that seems to have been struck under Ptolemy III. The coin offered here is attributed to the Cypriot mint of Citium based on the monogram, which would appear to incorporate the principal letters of the city name, though it has no exact parallel in the series.

Ptolemy III Euergetes, 246 – 222



- 81 ***In the name of Berenice II.*** Octodrachm, Alexandria after 241, AV 27.84 g. Diademed and veiled bust of Berenice II r. Rev. BEPENIKHΣ – ΒΑΣΙΛΙΣΣΗΣ Cornucopiae filled with fruit and bound with fillet. Svoronos 1113 and pl. 35, 1. Boston 2348. SNG Copenhagen 169.
Very rare. Struck in high relief on a very broad, minor marks and an edge nick at twelve o'clock on reverse, otherwise about extremely fine 20'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 639.



- 82 ***In the name of Berenice II.*** Octodrachm. Alexandria after 241, AV 27.84 g. Diademed and veiled bust of Berenice II r. Rev. BEPENIKHΣ – ΒΑΣΙΛΙΣΣΗΣ Cornucopiae filled with fruit and bound with fillet. Svoronos 1113 and pl. 35, 1. Boston 2348. SNG Copenhagen 169.
Very rare. Good very fine / about extremely fine 18'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 640. From the S. Weintraub collection.

Coinage in the name of Berenice belongs to a large, complex and attractive series that has benefited from much discussion in recent years. There is continual debate about the mints, dates, denominations, and weight standards, and even which Berenice is honoured: Berenice II, the wife of Ptolemy III, or Berenice Syra, the king's sister?

The traditional view is that the king's wife is honoured, but Hazzard suggests it may be the sister of Ptolemy III. He sees the coins as products of the Third Syrian War (Laodicean War), which began in 246 upon the death of the Seleucid King Antiochus II under mysterious circumstances. It caused a dynastic crisis, for he had two wives, the Seleucid Laodice and the Ptolemaic Berenice Syra, both of whom had children who were considered legitimate heirs to the Seleucid throne.

When Berenice Syra and her son were murdered in 246, it eliminated Ptolemaic claims to the Seleucid throne, thus causing Ptolemy III to invade Seleucid territories. The offensive was successful, but ground to a halt when domestic crises in Egypt forced Ptolemy III to return in haste. In 241, after a series of conflicts that often took place in the realm of international politics, Ptolemy III made peace with Seleucus II, the young man who had been made king in place of his nephew.

As much sense as Hazzard's suggestion makes, the case for Berenice II, a queen in her own right, is perhaps stronger. She had married Ptolemy III in about 246, the eventful year of Berenice Syra's death. Throughout the Third Syrian War she capably ruled in Egypt in his absence. Furthermore, the portrait bears no symbols that suggest that the subject was deceased. On the earlier coinage for the deceased Arsinoe II, the bust is adorned with the divine attributes of a ram's horn and a lotus-tipped sceptre. Neither is present on the Berenice coinage, and Berenice II was alive throughout her husband's reign, whereas Berenice Syra was deceased. A third option – equally impossible to prove – is that the coinage was intentionally ambiguous so as to honour Berenice II and Berenice Syra simultaneously.



83

- 83 *In the name of Berenice II.* Pentadrachm, Alexandria after 241, AV 21.39 g. Diademed and veiled bust of Berenice II r. Rev. ΒΕΡΕΝΙΚΗΣ – ΒΑΣΙΛΙΣΣΗΣ Cornucopiae filled with fruit and bound with fillet; on either side, star and between cornucopiae and fillet in lower field, E. Svoronos 973. Boston 2278.
Very rare. Usual minor marks, otherwise about extremely fine 35'000



84

- 84 *In the name of Berenice II.* Tetradrachm, Alexandria circa 246-221, AR 13.69 g. Veiled and diademed head of Berenice r. Rev. ΒΕΡΕΝΙΚΗΣ – ΒΑΣΙΛΙΣΣΕΣ Cornucopiae, bunches of grapes at sides, over royal diadem. Svoronos 1115 and pl. 35, 19. SNG Berry 1487. Kraay-Hirmer 805.
Extremely rare. Surface somewhat porous, otherwise about extremely fine 10'000

Ex Sotheby's sale 21-22 June 1990, Hunt part II, 641.