

# NAAC2011

## ABSTRACTS

### Plenary talks

#### **Meszaros medals – a bad family habit**

*Michael Meszaros*

The talk will cover the history of medals in the Meszaros family, including Ede Telcs, who taught Andor, and the work of Andor, Michael and Anna Meszaros. Works of all four will be shown.

Consideration will be given to the historical context of the family's work with regard to the development of the art medal internationally and its place in the Australian context. The introduction of the idea of the medal as art to Australia will be examined as well as the range of work which has risen from this notion. Commissioned and personal exhibition work will be discussed, including the relationship between these two streams.

Public attitudes to the work will be examined in terms of what reactions have been generated and the applications of the work. There will be some thoughts expressed on the historical and social implications of the work.

#### **Coins from Asia Minor and the East: The Colin Pitchfork collection**

*Kenneth Sheedy*

A selection of 98 coins from Asia Minor and the East are presented in a Macquarie University exhibition which accompanies the 2011 NAA Biennial International Numismatic Conference. The exhibition was prepared by Ms Rebecca Banks, and this lecture marks its official opening. A catalogue of the exhibition coins, with essays by O. Boperachchi, G. Davis, J. Elayi, L. Horne, H. Ingvaldsen and K. A. Sheedy, was composed by Dr Nicholas Wright and will be launched on the night. The coins are all from the collection of the noted Sydney numismatist, Colin Pitchfork. The catalogue appears as the second volume in the series 'Ancient Coins in Australian Collections', a series which is designed to bring to public attention numismatic collections rarely seen and to showcase numismatic research in Australia. This plenary lecture will review the coins on display and summarize some of the recent advances in our knowledge of their production.

## Completing the change: The New Zealand coin reverses of 1940

*Mark Stocker*

The issue of the 1940 coinage reverses brought the New Zealand's pre-decimal set of denominations to a state of completion. Unlike the silver denominations of 1933-4, economically such coinage was not strictly necessary, but both numismatically and in terms of national identity, realisation of the set was repeatedly deemed desirable. The New Zealand Numismatic Society and particularly Allen Sutherland were instrumental in achieving this, together with senior civil servants. The year 1940 marked the centenary of the signing of the Treaty of Waitangi, New Zealand's foundational colonising event. This was commemorated by a special half-crown design struck for that year only. Visually more successful than the Waitangi Crown of 1935, the coin was available at face value, and its relative attractiveness resulted in its rapid disappearance from circulation. Stylistically, it is New Zealand's most Art Deco design, while iconographically it celebrates the Dominion's 'bicultural' identity, with a standing Maori female figure who straddles past and present, 'Old' Zealand and 'New'. The penny coin is an effective if flagrant derivative of J. G. Keulemans' illustration of a tui perched on a kowhai branch, in Walter Buller's classic *The Birds of New Zealand* (1888 edition). The halfpenny uses the Maori hei-tiki (ancestral) motif, which Sutherland had squeamishly eschewed for the 1933 coinage on the grounds that in some interpretations of Maori mythology, it represented the human embryo.

The designer of all three coins was Leonard Cornwall Mitchell, who is not nearly as well-known as his unsuccessful rival – for this coinage at least – James Berry. Few of the competition entries for the designs survive, but those that do – by George Kruger Gray, Percy Metcalfe, Francis Shurrock and Berry – were all outclassed (in the speaker's opinion) by those of Mitchell. Yet as the work of a commercial artist who was a newcomer to the numismatic field, Mitchell's over-pictorial approach presented problems in terms of the designs' adaptation into coins, causing a certain amount of concern for Percy Metcalfe, who was entrusted by the Royal Mint with making the original drawings into models. Particularly difficult was the authentic rendering of the *piupiu* (kilt) worn by the half-crown Maori figure. Numismatist Sir James Elliott informally represented both the government and the New Zealand Numismatic Society, while on a visit to England in 1939 and brought some pressure to bear on the Mint, though J. McCutcheon Craig as its Deputy Master was a more discreet – and perhaps quietly responsive – operator than his predecessor, Sir Robert Johnson.

The coinage received disappointingly little attention and publicity on its release at the very end of 1939; inevitably attention was focussed on the war, which was then in its first few months. However, historically the issue of the coinage, as well as its style and theme, correspond perfectly with the sweep of national achievement celebrated at the New Zealand Centennial exhibition of 1939-40, held at precisely this time. The half-crown lacks the Waitangi Crown's rarity value and attendant fame and was probably the most criticised of the coins; while the penny, particularly, and the relatively austere halfpenny both found ready acceptance, to the extent that over 25 years later, there would be pleas for their retention as New Zealand's decimal reverses.

## **Sporting worth: a survey of medals in the collections of the National Sports Museum and Melbourne Cricket Club**

*Helen Walpole*

In today's world, sport is more than just healthy activity, it is a multi-billion dollar global industry heavily dedicated to the pursuit of glory, the valorisation of the athlete and the generating of profit. In this environment sporting medals represent more than just triumph, they provide an insight into changing attitudes towards professionalism, the ephemeral nature of success and the perceived value of victory.

This paper will present an overview of the medals held in the collections of the National Sports Museum, the Australian Gallery of Sport and Olympic Museum and the Melbourne Cricket Club Museum. Each collection has a different focus and this is reflected in their holdings of medals, which range from sporting, competitive and commemorative medals, to membership tokens, to civic and military honours.

Through investigating these collections, this paper will also discuss the origins and history of medals awarded for sporting achievements, and the issues peculiar to collecting and displaying such medals in the context of a sports museum.

### **Session talks**

#### **The mintmarks and mintmasters project**

*Walter R Bloom*

A significant part of the numismatic collection of the Western Australian Museum is represented in the German thalers and Netherlands daalders found on the *Batavia*. This ship was wrecked on 4<sup>th</sup> June 1629 off the coast of Western Australia, and carried over 7,700 silver coins, from the Netherlands, and German States, cities, principalities and duchies. It is likely that this is the largest collection of thalers from the 16<sup>th</sup> and early 17<sup>th</sup> centuries held outside Germany.

The coins found on the shipwreck are in varying states of preservation, from poor through to close to mint condition. Corrosion and damage depended largely on where the coins were located when salvaged. Many suffered from physical and chemical damage, but others were protected, in some cases by other coins. Those in poor condition can be very difficult to identify.

In general the main identifying features of a coin are the legends, portraits, images in the fields, dates and mintmarks. When some of these are missing, others can be used to establish the identity of the coin being studied. It is important to have as much information as possible on these different aspects, and of course the experience to recognise the various features.

The least well understood are the mintmarks, of which there are usually two different types. One is the symbol of the mint itself, and the other is the ‘signature’ of the mintmaster. There is surprisingly little information on either of these readily available. Ideally there would be a listing of all mintmarks, with their images and pictorial descriptions, and details of the associated mints and mintmasters.

An integral part of this project is to set up a database of all the mintmark features, both to help me in my identification of different coin types, but also to be made available to researchers world-wide via the Western Australian Museum’s website. I will be reporting on progress to date, including my visit to the Berlin Coin Cabinet last May where I am doing the major part of the work.

### **Mining money in Archaic Athens**

*Gil Davis*

Beneath the feet of the ancient Athenians lay a vast fortune in silver – the metal from which coinage was struck. They had known it was there since Mycenaean times when it was used for some objects, but mostly it rested undisturbed until the end of the sixth century BCE. Then, in an escalating frenzy of activity, mining began in earnest, laying the foundations for enormous wealth, power, and empire. This talk uses the numismatic and historical evidence to suggest why and how this happened.

### **The ‘Heads and Tails’ of two cities: The coinage of Vetulonia and Volterra**

*Miriam Gillett*

Of Etruria’s three known minting cities, the vast coinage of Populonia has been addressed in detail by many numismatists. There is ample room, however, for more research on the coinage of Volterra, and even more need for study on the coinage of Vetulonia. Both Volterra and Vetulonia shared monetary and cultural similarities. The cities both produced coins in the third century BCE and were similar in geographical situations, exploiting the natural resources of the *Colline Metallifere* of north-western Etruria. Both cities had static features in their coinage: they maintained symbolic iconographic aspects as well as their *ethne*. This paper will compare and contrast features of the coinage of these two cities and will question aspects of Volterranean and Vetulonian civic identity, questioning how far we might interpret the images as civic badges or emblems reflecting local values or affiliations. As two of the three major minting cities in Etruria, Volterra and Vetulonia clearly had strong economic and political standing within their respective territories. In addition, the cities chose to mint coins at a pivotal time in the Roman conquest of Etruria. These coins espoused the cities’ local identities and autonomy, using local weight systems and advertising their inherent Etruscanness through their *ethne*. Ultimately, and most importantly, these coins show how two cities attempted to maintain their local Etruscan identities in the face of increasing Roman influence and expansion.

## **Observations on the bronze coinage of Antigonos Gonatas**

*Walter Holt*

This paper considers the (apparently) previously neglected bronze coinage of the Macedonian King Antigonos II Gonatas (277-239 BCE). It discusses the small number known types - including what seems to be a newly discovered variety - and attempts to put them into a chronological order.

## **Augustus' revival of the college of moneyers. 19-12 BCE**

*Richard Hurley*

Rome in the period 19-12 BCE was marked by changes to the political and social structures of the state that saw Augustus, the *princeps* (the first man), proclaim a new "Golden Age" under his guidance.

Augustus had been careful to appear respectful to the Republican institutions of the state, and he revived the college of moneyers as part of a reformation of the junior magistracies known as the *vigintiviri* (twenty men), that led to entry into the Senate. Why did Augustus revive this college? He had returned from the provinces in 19 BCE to find political intrigues and public riots in the city. Although he maintained a position of high authority, there were others vying for the attention of the people, and Augustus wanted to suppress these competitors whilst maintaining the fiction of restoring the Republic. The reintroduction of the college would appeal to the Republican sentiments held by some of the elite in the Senate, but its scope of influence was thought to be relatively innocuous. I will argue that the revival of the college of moneyers in 19 BCE by Augustus was part of his overall claim to have revived the Republic, but some of the early coin issues of the moneyers did not fit with his expectations. As a minor magistracy it was designed to be a component of his reformed suite of junior offices. The independent messages of the moneyer's families depicted on the early pieces, particularly from 19 BCE, were semi-Republican in their appearance, and Augustus recognised that the college had been too successful in restoring Republican themes, so he quickly reduced its scope of independent design.

The argument is held that the changing role of Augustus in the State is reflected in the coin issues by subsequent moneyers, and his greater level of control over the offices of State required a singular message that omitted outsiders. The coins became linked to Augustus and his family, and the scope of the college of moneyers was heavily reduced.

Essentially, the revival of the college of moneyers was an experiment that Augustus used to initially blur his position in the State by promoting a traditionally Republican office. As his position became increasingly strong, he was confident enough to dominate the themes produced by the Senatorial mint. Eventually he had no need for providing different messages on the coins in Rome and closed the precious metal issues of the *tresviri monetales*.

The imagery depicted on a select number of coins from this short period provide a fascinating reflection on the changing nature of Roman politics at the time and Augustus' willingness to promote himself and his family over the pseudo-Republican state he endorsed.

### **Alfred Chitty in Adelaide**

*Peter Lane*

English born numismatist Alfred Chitty who spent much of his life in Victoria is best remembered for being an Australian token author and for his work on the Victorian numismatic collection. Less known, is his time he spent in Adelaide that spanned some five years at the Art Museum from 1912. He catalogued its substantial numismatic collection that was established in 1860 and introduced an acquisition register system. Chitty also set about systematically acquiring specimens for the collection from local medal makers, the Melbourne Mint, his contacts throughout Australia, banks, schools (badges) and made regular visits to pawn shops.

He successfully argued for an understudy that would take over the collection when he left. The appointee was Miss Sedley Towler, who remain there till 1931 and shortly after Chitty left she had an assistant; J. Hunt-Deacon.

Not only did Chitty create a curatorial succession plan, his methods of growing the collection was instilled on his assistant, ensuring it would become a major one. Today the collection has some 30,000 specimens.

When Chitty left he was made Honorary Numismatist to the Institution and devoted much of his time on the Victorian State collection and in 1929 he died. He was without doubt a major numismatic figure in Australia during the first three decades of the twentieth century.

### **Overvaluation of ancient Greek silver coinage**

*John Melville-Jones*

The earliest electrum coins, struck in Asia Minor a few decades before the end of the 7th century BC, were certainly overvalued. Greek silver coinage, on the other hand, was normally worth the same as the weight of silver that it contained (less, perhaps, a small minting charge). Most exceptions to this rule before the Hellenistic period can be classified as 'emergency' issues. However, mints on the island of Lesbos issued some billon coins which are hard to explain in this way, and some small denominations issued by the island mint of Siphnos in the middle of the 5<sup>th</sup> century may have been overvalued.

By the end of the Hellenistic period the situation had changed. Coins on the Attic weight standard (chosen by Alexander the Great, and his successors) were demanded for many large payments, and although their weight had slipped from the original standard by a small fraction of a gram, it was consistently maintained. This was, however, not the case with the products of some other mints.

For this reason, it is sometimes difficult to be certain about the denominations that were assigned to the smaller silver coins (bronze coinage, it is clear, was always overvalued). Examples will be given, including the *cistophori*, the coinage of Rhodes, and a number of other issues that are often described as tetrobols in our catalogues, but may in fact have been drachmas of light weight. These are sometimes associated with tetradrachms of full weight, which would have been used for large payments, particularly those that were to be received outside the area of political control of the issuing authority.

Bronze coinage was always overvalued. Coinage in pure gold was not overvalued.

### **The numismatics of brave animals**

*John Pearn*

This talk will consider the Purple Cross posthumously awarded to Simpson's donkey, and other medals awarded to animals for bravery. The speaker will be taking an analytical approach to the anthropomorphising of animals, and the rich numismatic legacy related thereto.

### **My numismatic life**

*Colin Pitchfork*

This is a departure from the papers that we will be enjoying over these two days of this conference. It is a light hearted attempt to explain my beginnings and development of my enthusiasm in this hobby as an interest, an activity and ultimately a profession as a professional numismatist. It has been an involvement that has extended for over 60 years. It will allude to my first introduction to the hobby, my first purchases and my first large ancient coin purchase leading to my main areas of collecting. I will also discuss the personalities I was privileged to know from the 1950's to this date. Mention will be made of dealers and collectors from the Australian scene, people like Fred Kingston, Ron Stewart, Ray Jewell, Max Stern, Syd Hagley and Dion Skinner, and the influence of the ANS and the early group of members and collectors like Tom and Joyce Hanley, Gilbert Heyde, Ken Irons, Owen Fleming, Jim Noble, Mark Freehill, George Snelgrove (and my other Qld friends). I will also discuss my international collector and dealer friends as well as the various numismatic societies I joined (RNS, ANS [USA], ANA, BNS, INS, Swiss Num. Society, IBNS (for a few years only) and the NAA. The talk will look at my directions of collecting and the way these were pre-ordained, together with my

involvement with auction companies like Lawson's, Geoff K. Gray and more recently (last twenty years) with Spink which ultimately became Noble Numismatics.

### **The 'Crookston' dollar and the historic muse**

*David J Rampling*

The silver ryal or thirty shilling piece was the first crown sized silver coin to be minted in Scotland. Introduced in 1565 during the reign of Mary and Henry Darnley, its emblematic reverse acquired associations with the estates of Crookston, near Glasgow, associations that were subsequently romanticised in poetry and literature. Numismatists were not averse to using the popular epithet of 'Crookston' Dollar to designate these majestic coins.

Crookston Dollars were issued bearing the dates 1565, 1566 and 1567 with the later coins issued during Mary's second widowhood. This paper describes the coins and explores their mythology as reflected in historical, numismatic, and popular literature. Some related relics are briefly described.

### **Athenian Coinage and the Mithridatic Wars**

*John Voukelatos*

In the 1<sup>st</sup> century BCE, Athens was an ally of Rome, which stemmed from the assistance the Romans had given Athens a century earlier when Philip of Macedon threatened them. Their loyalty was rewarded in 167 BCE with the island of Delos falling under its rule, and the dating of the new style silver Attic tetradrachms coincides with this event. In the last decade of the 1<sup>st</sup> century BCE, this allegiance was brought to an abrupt end, with the Athenians forging an alliance with the Pontic King Mithridates VI (Mithridates VI, King of Pontus, was an Iranian born leader with Hellenistic allegiances and loyalties whose expansionist policies threatened the Romans in Asia Minor). A crisis in Athenian politics around this period is evidenced by the suspension of the Athenian constitution resulting in a state of "anarchy", which provided fertile ground for a change in allegiances from Rome to Mithridates VI. Subsequently, in the year 89 BCE, war broke out between Athens and Rome in Asia Minor.

### **Julius Hogarth, and Hogarth & Erichsen**

*John Wade*

Julius Hogarth (1820-1879) is well known to numismatists for his Macarthur medal, threepenny tokens and various medals made in Melbourne in the 1860s and 1870s.

Recent research has turned up more of his works and revealed a lot more about him, helped by his own passion for attracting media attention in the 1850s.

Hogarth was born Julius Hougaard in Denmark and trained as a sculptor. He arrived in Sydney in December 1852 with 230 other 'German' immigrants and set off, with his companion Conrad Erichsen (c. 1825–1903), for the gold fields. Failing to make their fortunes on the goldfields, the pair soon returned to their profession as silversmiths and jewellers in Sydney, probably first working for the jeweller Adolphus Blau in March 1853, and turning out gold jewellery with digging scenes.

Hougaard anglicised his name to Hogarth, and by March 1854, the partners were in business together on the corner of George and Liverpool Streets. They quickly adapted the things they saw in Australia as design motifs, producing goldfields scenes and sculptural gold-digger figures, then native animals, plants and birds in silver and gold. Both craftsmen were commended for works they created for showing at the 1855 Paris International Exhibition. Hogarth married his second wife, Charlotte Tegg, in 1858 with Conrad Erichsen as best man.

The firm, sometimes styled Hogarth, Erichsen & Co., made jewellery, sporting trophies and presentation pieces, including mounted emu-eggs. Many of these were exported as gifts to people in Britain and Europe. But the business stumbled in 1860 and the firm was declared bankrupt. The bankruptcy papers reveal some distinguished names among their clients and creditors, and the names of some of the skilled workmen they employed. Nevertheless, Hogarth exhibited gold statues at the 1862 exhibition in London, as well as making a massive 100-ounce gold casket that the Ladies of NSW presented to the Danish Princess Alexandra when she married Albert Edward, Prince of Wales.

Bankrupted again in Sydney, Hogarth moved to Melbourne, where he is best known for his medals for agricultural associations and others. His eldest son Hagbarth joined his father and his father's second family in Victoria in 1876.

Hogarth returned to Sydney about 1878 and set up shop in Newtown. He died from chronic liver disease (possibly caused by working with toxic chemicals) at his house in Chippendale on 5 March 1879, and was buried at Rookwood. His son gave his profession on his death certificate as 'artist', a description few would dispute.

Hogarth is represented in the National Library of Australia, Powerhouse Museum, Sydney; Queensland Art Gallery; National Gallery of Victoria and other public and private collections.

### **Who's killing whom on the coinage of Patraos of Paionia?**

*Nicholas L Wright*

In the late fourth century BCE, the coinage of the Greek world was dominated by images of the divine. Deities like Zeus, Apollo and Athena vied with the likes of Herakles for prominence on coin types as the outward expression of late Classical statehood. One glaring exception to this pattern was the voluminous silver coinage of Patraos, king of Paionia, whose coins depicted two mortal warriors in battle. This paper will explore the identity of the two warriors in order to discern the significance of this unusual type.