



# NUMISMATIC ASSOCIATION OF AUSTRALIA INC

## NAAC2013 ABSTRACTS

### PLENARY TALKS

#### **Two decades of Western Australian *numismatica*, 1899-1919**

*Walter R Bloom*

For an isolated State with a relatively small population, Western Australia has a rich and varied numismatic history. On the plus side there is the Perth Mint, which opened on 20<sup>th</sup> June 1899 and produced half-sovereigns and sovereigns through to 1931, and the regular Commonwealth coinage from 1940. On what some might consider the minus side, only two Western Australian merchants (both in Fremantle) produced tokens, Alfred Davies and John Henderson. Then there are the 200+ different commemorative medallions, mostly detailed in Les Carlisle's *opus*, which range from 1881 with those of the Perth International Exhibition through to the present day.

But we must not forget the plethora of other numismatic items. There are tokens, badges, medallions, pins, fobs, Appeal Day buttons, dog registration tags, plaques, buttons *etc*, from sporting clubs, schools, advertising, unions, nursing, police, militaria and country shires, to mention just a few. And there was fervour in producing these, especially during the first half of the 20<sup>th</sup> century.

The choice of the double decade 1899-1919 is reasonably arbitrary, beginning with the establishment of the Perth Mint through to just after WWI. It includes Federation and the Succession Movement, the beginnings of Commonwealth coinage (in which Western Australia played no rôle), the Great War, the Prohibition Movement, and the proliferation of comfort funds to support the returning soldiers and those families who had lost menfolk in the fighting. And during this period people still played sport, skated on local ice rinks, danced, attended concerts, and participated in many other activities that deserved recognition through medals, badges, fobs and similar items.

This talk will set the scene with the 1881 Perth International Exhibition; we then examine the period around Federation, items related to the Great War, and finally extend a little past the double decade with a glimpse at the Prohibition Movement. The format will be snippets of local Western Australian history illustrated with relevant *numismatica*.

Central to the talk will be the establishment of the WA medal and badge making firms Sheridan's (with its predecessor Austral Engraving Company) and the Cumpston Engraving Works (with its partner firm the City Electric Engraving Works), and of course the great Victorian firm Stokes & Sons also played a significant role.

## **E.W. Cole, the man, his arcade, tokens, medals and collectables**

*George Dean*

In Melbourne 100 plus years ago, people headed to Cole's Book Arcade, not only to see what books were on offer but also the latest attractions.

But how did E.W. Cole, a man of most humble beginnings in the U.K. become such an astute businessman, master of advertising and above all, lover of his fellow man and such an icon, fondly remembered today in Australia through his *Funny Picture Books* and his series of tokens and medals.

Born at Woodchurch, Kent, England, on 4<sup>th</sup> January, 1832, he lost his father, a farmer, early in life. His mother remarried another farmer who was also a prominent member of the local Wesleyan Church. It was he who taught Eddie and his elder brother to read and write, indelibly impressing on them his religious beliefs, such action having a strong bearing on their later lives.

Eventually the family grew to 14 and soon after Cole ran away to London where on the first night he slept on a doorstep with an old woman to help keep him warm.

With news of gold being discovered in Australia, he sailed for Melbourne. Teaming up with a shipboard companion he travelled to the goldfields, choosing to pay the high price for digging equipment at Forrest Creek, near Castlemaine. Though a few specks of gold were found, Cole found it easier and more profitable to sell lemonade to the miners, thereby avoiding the scourge of the goldfields - dysentery.

A year or so later we find him in Melbourne selling hot pies from his barrow with his bed beneath. This venture enabled him to attend the library to study the world's religions which resulted in a pamphlet entitled *The Real Place in History of Jesus and Paul*. One day whilst hawking it from door to door, a lady suggested he would be better off buying books rather than selling them. Cole soon realised this was a real business opportunity and promptly bought her books for 1/- each and left a pamphlet with his compliments. He had found his niche.

He started out with second-hand volumes and booksellers' dead stock and introduced the bargain table into the book trade, offering A FREE PEN WITH EVERY PURCHASE also READ FOR AS LONG AS YOU LIKE – NO ONE ASKED TO BUY. One of his first locations was the Eastern Market.

Shunning shop-front design, one day after seeing a rainbow while strolling in von Meuller's gardens and noticing how it attracted everyone's attention, he vowed to adopt this as his sign and so the drab front soon sported a rainbow. It became his famous trademark – a symbol of hope.

With his business running smoothly and profitably, at age 42 he felt the time had come to seriously consider marriage. As a result a full column, front centre page advertisement appeared in *The Herald* ..... A GOOD WIFE WANTED/20 POUNDS REWARD/ETC..... Most people thought it was another of his stunts but he was serious and a month or so after it appeared he married Eliza Frances Jordan, the union producing two boys and four girls.

In mid-1879 he hit on the idea of producing a cheap book for children. It was to be the finest picture book in the world. The first of *Cole's Funny Picture Book No. 1* originally sold for 1/- and was a resounding success, selling in excess of 40,000 copies. This was followed in 1882 by *Book No. 2* which was equally successful. Even today *Cole's Funny Picture Books Nos. 1 and 2* (and even *No. 3* produced by his grandson, Cole Turnley, in 1957) are household classics in every sense. If he were alive today, Cole no doubt would feel elated in the knowledge that his books need little advertising and are almost as popular now as in his day. By 1916, 45 editions and 408,000 copies had been produced and 1983 saw the millionth copy of *Book No. 1* printed.

Cole now began looking in earnest for a building that would suit his idea of a "real" book arcade. This he found in an old Spanish restaurant and on contacting the owner and agreeing to pay all costs of restoring the badly run-down three-story building, was able to restore and refurbish same to his entire satisfaction. This included a glass roof to let the light in and replacing the upper floors with balconies, such work being supervised by Cole himself and commencing three weeks after his 51<sup>st</sup> birthday. By making it bright, open and friendly and no one being asked to buy, it was hoped people would flock there. His first employee was Mr. W.T. Pyke. All the while business went on as usual at the old book shop site.

Then came the announcement in October, 1881, - COLE'S NEW BOOK ARCADE WILL OPEN SHORTLY, THE GRANDEST BOOKSHOP IN THE WORLD. This opening took place on Cup Day 1883 and was commemorated on one of his tokens, D96. After ten months' modification and fitting out, even though new businesses were connecting to electricity, Cole chose to stay with gas lighting. Of special interest was the gas-lit rainbow over its wide façade. The glass roof created a problem for books as the sunlight would cause them to buckle and fade so Cole hit on the idea of an ornament exhibition there with the books lower down. His staff in their red waistcoats were easily recognisable. To control the crowds, patrons were charged 3d. and given a token which they could exchange for goods or purchases in-store or use in one of the amusement machines provided. However, some chose to keep them.

Apart from his *Funny Picture Books*, Cole is best remembered by numismatists for his series of some 90 odd tokens/medals. But let's not forget his Boxes of Wisdom, the multitude of books he wrote or the collectables connected with the Arcade. Apparently he got the idea for his tokens from the custom of traders in Melbourne producing their own to facilitate trade.

Many of his thoughts, ideas and prophecies were impressed on these, eg BE GOOD, DO GOOD; ALL MEN ARE BROTHERS; FEDERATION OF THE WHOLE WORLD, or perhaps THIS ALUMINIUM THE COMING AND FLYING MACHINE METAL are but four of many. Most, either holed or plain, were produced by Stokes & Martin of Melbourne while the larger aluminium ones were made in France or the U.S.A. The 1918 commemorative medals featuring E. W. Cole were instigated by Henry Williams, one of his employees and a Trustee, some four months after his death.

The first book on the subject was by Alfred Chitty & Henry Williams in 1924, but was not illustrated, however in 1988 the first catalogue complete with illustrations and references to Chitty & Williams' numbering was produced by the author with a limited, signed edition of 250 copies, plus 750 regular issues.

## **The Hand of God on coins**

*Peter E Lewis*

This is a chronological survey of the metaphor of the Hand of God in religion and art with particular reference to the appearance of the Hand of God on coins. It is a large subject and only an introduction will be given.

In early Christian art the symbol of the Hand of God had a precursor in Jewish art, not in the Jewish heartland where the law forbidding the making of images was strictly observed, but in the Diaspora where the use of images did occur. The literary source of the symbol in Jewish art would have been the fairly frequent use of the metaphor of the Hand of God in the Old Testament. In early Christian art the symbol might also have had connections with pagan art. An example of this is the similarity of the hand of Constantine the Great on a medallion issued during his lifetime and the bronze hand that symbolized the god Sabazius. The worship of Sabazius was a mystery religion for men only, and in some ways it was like Christianity, e.g. there was a belief in an after-life. A lot of alcohol was drunk at their rowdy meetings, and it might have had some connection with Mithraism.

The Hand of God appears in various ways on coins of the late Roman Empire and on Byzantine coins, and the influence of the Iconoclastic Period (726-843 AD) in Byzantine history is discernable on these coins.

In England the symbol appears on Anglo-Saxon coins of Edward the Elder (899-924 AD) and Aethelred II (978-1016 AD), and it will be argued that much of the credit for this should go to Alfred the Great (871-899 AD). Also there is evidence that the designers of these coins were aware of coins from the late Roman Empire. The 'hand' coins that became common on the European mainland probably derived from 10<sup>th</sup> century papal coins and may not have been meant to represent the Hand of God.

## **Alaouite large silver coinage of Morocco 1299-1336AH**

*Gary Weston-Webb*

The talk looks at the coinage of Moulay Hasan I and his sons Abdelaziz, Abdelhafid and Yusuf. After a background to place the actors on the stage, the competing numismatic influences are identified and the calligraphy viewed in some detail. The presenter's personal favourites are identified and the details of the respective coinage/s are examined. A discussion of mint usage and political events of the time provides the germ for the discussion which follows.

A survey of known varieties is performed. An interactive session which links mintage totals to economic effects will be attempted and the current numismatic market in this area discussed.

## SESSION TALKS

### Queensland Agricultural Societies award medals

*Hugh Armstrong*

My childhood was spent in a home overlooking a paddock known as “The old Showgrounds.” My Great Grandfather lived with us; he had been a medal winner at those shows. Unfortunately I did not have the foresight to ask what had happened in that paddock. Numismatically I have long had an interest in Agricultural Awards. This interest was reawakened by the publication of a work on Queensland Agricultural Medals by Melvin Williams.

As in other Australian States the formation of Agricultural Societies had influence on newly arrived immigrants. I plan to talk about the formation of these Societies in Queensland. At Exhibitions, paper and monetary rewards were given. In many cases medals were also used. I hope to also tell where these “numismatic treasures” were sourced, struck and designed.

### Medals – An overview

*Phil Benjamin*

Medal - like objects have been made since the discovery of metallurgy . However, *medallurgy* as we know it was initiated by Antonio di Puccio Pisano who also established the concept of duality of medals in the mid 15<sup>th</sup> century. Since that time the medal ‘has been subjected to the vagaries of the assaulting modalities of taste, fashion, trend and custom’. Medals have usually been produced for a purpose and therefore each has a story to tell. This paper briefly discusses the history of medals, some of their stories and some of their formative influences.

### The Municipal Council of Sydney Centenary Medal – 1942

*Darren Burgess*

Although Sydney Cove was selected as a site for settlement in 1788, the "City of Sydney" was technically established on 20<sup>th</sup> July 1842 by the Corporation Act, establishing a council that was responsible for the administration of an area that comprised of the present-day Woolloomooloo, Surry Hills, Chippendale and Pyrmont. A month later, on 12<sup>th</sup> August, Melbourne was incorporated as a “town” and so a long-standing rivalry was born.

One hundred years later, as World War II raged in the Pacific, the Municipal Council of Sydney decided to commemorate its centenary with celebrations, including the issuing of a commemorative medal. This paper briefly outlines the history of local government in the early days of the colony of New South Wales and, using Sydney City Council’s extensive archives, tells the story of the production of this commemorative medal and some of the remarkable men to whom it was presented.

## **United Commercial Travellers Association and the Commercial Travellers Clubs of Australia**

*Mike Carter*

Since the start of Australia's European settlement history, travelling was potentially a difficult experience. Food, shelter, water and protection from misfortune were major issues particularly between wide spread settlements. Commercial travellers or agents were particularly exposed especially when carrying goods or cash receipts. However, putting those risks aside it appears that the major concern of a group of commercial travellers who banded together in 1866 in South Australia was the standard of the roads and the state of accommodation.

From this humble beginning, grew an Australian wide organisation that spread from state to state; developed clubs and accommodation for members; set up funds and benefits for members; and took on the roles of an industrial union, social club and presentation of professional members interests in society, communities and industry.

*At one stage to achieve the approval of the Commercial Travellers' Association was the most sought after of accolades for every hotel outside Sydney*

The history of the commercial travellers association is complex as the organisation existed at local, state and federal levels and even connected across to international commercial travellers organisations in America, England, South Africa and Europe.

The impact of the CTA as an organisation has now passed into history and the majority of CTA clubs are now closed or operating dependently from their origins. However the legacy of those individuals continues in the history of individual towns, settlements and cities across Australia.

For the collector and researcher, over a hundred years of operations means the potential to collect a wide range of material and the opportunity to further research and contribute to our knowledge and understanding of this period of Australia's history while acknowledging the contributions of commercial travellers to Australia as individuals and as a valued profession.

The paper takes a brief look at the UCTA organisation and then outlines the variety and types of membership material issued by that organisation from the 1900s to the 1960s. The checks and tokens of the individual clubs are considered and suggestions made concerning trial items developed by the Tasmanian CTA during a metal shortage during the WWII period.

This paper builds on the significant work undertaken by Melvin Williams, George Dean, Noel Harper and others in the area of club tokens and checks. The final part of the paper lists some of the fund raising or promotional items issued by the UCTA or local club organisations.

## **Archaic Athenian Coins: the hidden story**

*Gil Davis*

Understanding the composition of ancient coins could help answer questions about ore sources, monetary supply, trade and projection of power. However, patina formation accompanied by the need for non-destructive analysis has stymied researchers. This paper discusses the problems and presents a solution being investigated by Macquarie University researchers.

## **There are no paper bullets - Some emergency paper currency**

*Tony James*

This paper describes some examples of, and the reasons for, the replacement of coins with paper currency during periods of emergency and conflict. It traces the fascinating story of the hoarding of precious metals, the withdrawal of subsidiary base coinage and the use of the metals, and replacing them with paper currency. Coupled with the ingenuity, design and production of emergency paper money during civil and world wars, this genre of paper money tells the story of the exceptional, rather than normal, everyday currency.

An early casualty of conflict during the last three centuries has always been coinage. At the first sign of trouble, the population starts to hoard precious metals, so subsidiary silver coinage and gold bullion would soon disappear from circulation. Brass and copper coinage quickly followed into the smelter, to become bullets and shell cases. While high value banknotes may have remained in circulation during times of conflict, at least until inflation rears its head, the lower denominations of the national paper currency had a face value too high to provide small change. The solution for this situation - low value paper currency - is illustrated by examples drawn from conflicts that have occurred in the Sudan and South Africa and through the two World Wars to some military currency in the second half of the 20<sup>th</sup> century.

While metals are recycled for the war effort, the coinage is replaced by available paper and card. There are no paper bullets.

## **Types, Probus and the Hansen Collection**

*Lynette Kidson*

At the beginning of this year, 2013, Mr Ron Hansen donated his Roman Imperial coin collection to the Macquarie University's Australian Centre for Ancient Numismatic Studies. Mr Hansen's focus for the collection was coin types dating from Augustus. Although the first century is sparsely represented, coins from mid third century to the late fourth century provide a rich resource. This presentation will utilise this resource and demonstrate its value in the study of the Roman Empire.

The role of types on coins has been debated. In 1982 Barbara Levick challenged the conventional idea that the types gave insight into how the Emperor himself wanted to be viewed by his subjects. She argued that it was the imperial officials in charge of minting who made the decisions about types, so it is better to see the types as offering symbols of respect to the Emperor. Andrew Wallace-Hadrill, while conceding that the Emperor did not oversee the minting processes personally, argued that Levick's suggestion robs the types of their persuasive function and disconnects them from what is obviously an imperial policy of persuasion through monumental sculpture and public rituals. In 2008 Erika Manders tackled the question of interpretation of images saying that, "Coinage...is the best example [of Roman media] since text and images on coins work together. This cooperation between text and image restricts the possibilities of interpretation and provides therefore more clarity about how the majority of the Romans would have interpreted the messages."

Clare Rowan, in her recently published doctoral thesis *Under Divine Auspices*, utilised imagery on the coinage of the emperor Severus (193-235) to analyse his public image. She convincingly demonstrates that it is possible to use coins to quantify the ideology of an emperor. She also sees coin types as part of the monumental imagery:

"The Romans themselves viewed coinage as a communicative tool, similar to arches, imperial letters and other monumental architecture. This is clearly demonstrated by the imperial practice of 'audience targeting': the production of a particular coin series, with a particular message, sent to a particular audience (for example, coins bearing ideologies of military prowess and victory were sent to Roman camps, and coins advertising the benefits of Pax sent to civilian settlement). As one of many imperial communicative tools, numismatic evidence can inform sculptural and architectural remains, and wider material culture can clarify numismatic imagery."

Rowan's approach has potential to offer insight into any emperor's ideology. This presentation will focus on the reign of Emperor Probus (276-282), whose six year reign paved the way for Diocletian's revival. The literary sources for Probus are not consistent nor are they all together reliable. This presentation will briefly demonstrate what information can be gleaned about Probus' imperial ideology from the numismatic evidence. This will be illustrated using Ron Hansen's invaluable collection of coin types.

### **Facets of Tasmanian numismatics**

*Roger McNeice*

This paper will delve into recent researches into aspects of Tasmanian numismatics 1810-1890. Of importance will be the use of foreign coins in Van Diemen's land (Tasmania) during the period 1820-1860 – giving Tasmania the use of coins not used in other parts of the Australian Colonies:

- 1 The importation of the British 1827 Penny – and its use in Tasmania
- 2 The Tasmanian Ring Dollar

together with new findings on colonial currencies.

## **The organisation of the mint of Rome during the reign of Trajan**

*John Melville-Jones*

With the help of a number of inscriptions, it is possible to gain a fairly clear understanding of the titles and duties of workers in the mint of Rome during the reign of Trajan (A.D. 98-117). Three statues were erected by the workers at the mint to commemorate an anniversary of the emperor's accession in A.D. 115. These inscriptions give their titles: *signatores*, *suppostores* and *maliatores*. The last two titles are easy to understand – the *suppostores* ('underputters' will have carried the flans and put them in position to be struck, and the *maliatores* ('hammerers') will have done the actual striking. The title of *signatores* is more difficult to interpret. If, as I and some others think, it refers to the persons who carved the dies, this interpretation invites an interesting discussion of the number of dies that such a person could produce in a year (in an article published in *The Numismatic Chronicle* in 1963, David Sellwood reported that it took him about three hours to carve a die), and the total volume of Roman coinage at this period.

## **Allan J Olson Pty Ltd**

*Barrie Newman*

Very few vitreous enamel badge makers remain in business in Australia today or, for that matter, anywhere else in the world, and there are not too many privately owned medalists in Australia producing large quantities of medallions for clients either.

Barrie Newman addresses this situation and talks about one company in Adelaide which, for over 45 years, has continued to produce quality badges and medallions for its clients throughout Australia.

His paper provides an interesting insight into the history and production of vitreous enamel badges and medallions by Allan J Olson Pty Ltd, one of the foremost badge makers still manufacturing quality items in Australia today.

## **KING CROESUS gold and the origins of coinage**

*John Pearn*

The Kingdom of Lydia, on the Aegean Coast of what is Turkey today was the site of the invention of coinage. Archaeological stratigraphy at the Temple of Artemis at Sardis, and an analysis of a pot hoard from the Temple, support evidence that the first coins (of electrum) were struck in the reign of Ardys (fl. circa 620-610 BC), or that of his son or nephew, Alyattes (reigned c. 610-560 BC). King Croesus (fl. 560-546 BC), of the Lydian dynasty and a descendant of Gyges, was the last King of Lydia. Croesus minted coins of pure gold, silver and electrum a natural alloy of the two elements.

The Lydian capital of Sardis, the putative site of the first mint or mints is today a tiny hamlet, characterised only by its archaeological ruins. Croesus was overthrown (546 BC) by the Persian King, Cyrus (the Great) (d. 530 BC). Lydia was traversed by westward-flowing streams, including the Pactolus River, from the high slopes of Mount Tmolus. Alluvial gold and electrum pebbles occurred (sadly no longer!) in those streams.

Alyattes' coins were of electrum; but Croesus replaced this electrum coinage by a fiat system of currency, coins of either of pure gold or pure silver struck at Sardis. The gold content of the first (electrum) coins was between 65-85 percent. Those first coins were struck on an anvil die, by a hammer punch striking the reverse. The highest denomination of Sardian electrum coins were staters, weighing 14-15 grams of electrum. Croesus' gold staters weighed 8.5 grams. All other denominations were fractions of the stater, including trites (third stater), hekta (sixth stater), even to rare fragments like the 192<sup>nd</sup> stater.

This paper recounts these events and describes a recent visit by the author to Sardis, a visit by a numismatist as a secular pilgrimage to a place of invention which was to change the world.

### **Byzantine "Anonymous folles" coinage**

*Colin Pitchfork*

The decline of the Roman Empire was followed by the rise of the Byzantine Empire, based around the city named after Constantine: Constantinople. This Christian-based empire was the first to strike coins bearing the likeness of Jesus. During the reign of Justinian II (AD 685-695), the portrait of Christ made its first appearance on a coin but it was not until the tenth century - a thousand years after the birth of Christ - that Jesus appeared on bronze coins. These remarkable groups of coins are known as "anonymous Byzantine folles". For a period of about 123 years, the emperors abandoned the usual practice of putting their own portraits on coins and on these bronze coins of the Byzantine Empire the emperor's name and portrait are not part of the design, hence they are anonymous.

Beginning with John I Tzimisces, who ruled from AD 969-976, the emperor's portrait gave way to a portrait of Christ on the obverse of the bronze coinage. There are approximately sixteen different versions of these coins struck, all designed to honour Christ and all acknowledging the subservient role of the emperor. Virtually all of them feature a bearded bust of Christ that emerges from a cross-surrounded by a halo. The reverses of these coins display various designs and legends. The most common reverses are the four-line legend "Jesus Christ King of Kings" (IHSUS XRISTUS BASILEU BASILE) and the two-line legend "May Jesus Christ Conquer" (IC XC on the top left and top right sides of a cross, and NI- KA on the bottom left and right sides of a cross).

I will explore the range of types issued from the 10<sup>th</sup> to the early 12<sup>th</sup> century to examine the evidence of hoards and from that the circulation patterns of this coinage series. I will also discuss the rarity of certain types and show through a power point display the evolution of this most interesting, collectable and extraordinary group of coins.

## **Scottish coins in the Talbot Collection, Tasmanian Museum and Art Gallery**

*David J Rampling*

In early 1972, the Tasmanian Museum and Art Gallery received a collection of over 3000 ancient, medieval and modern coins, the gift of an Irish peer, the late Lord Talbot de Malahide. The collection had been put together over many years by the donor's forebears, commencing in the nineteenth century, with additions being made by the benefactor up until the mid-1900s.

The value of the collection as a resource for numismatic studies is complemented by the light it sheds on the collecting preferences and habits of a former age. In this instance, as perhaps in many collecting pursuits, the collectors are as interesting as the objects they acquired.

This paper will present a brief overview of the collection and its history, biographies of the people who put it together, and draw on a small sample of the collection, as represented by the 80 Scottish coins within its number, to illustrate the collection's potential for further research. The choice of the Scottish component is dictated by the author's interest and does not reflect any bias within the collection itself.

## **The commemorative and prize medals of Brisbane silversmith Charles Allen Brown**

*Tim Roberts*

Charles Allen Brown is arguably the preeminent silversmith working in Brisbane at the end of the nineteenth century. Establishing his workshop in 1870 following an apprenticeship under Christian Ludwig Qwist in Sydney, Brown's output ranged from elegant jewellery for Queensland's discerning ladies and gentlemen, to ornate presentation pieces commissioned by corporate and government bodies.

The production of commemorative and prize medals was a key aspect of Brown's early work. Clients including the young Royal National Agricultural and Industrial Association and various Masonic and Friendship Societies commissioned an array of items, many of which await rediscovery. Recent research however has uncovered several previously unknown works by Brown.

Exploring Brown's commemorative and prize medals not only enriches the understanding of this important silversmith's work, but offers insights into Brown's life, and society in Queensland in the late nineteenth century.