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Vol. 7



No 3 (19)  
September 1953  
December 1953

# The New Zealand NUMISMATIC JOURNAL

Proceedings of  
THE ROYAL NUMISMATIC SOCIETY OF NEW ZEALAND (INC.)

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Issued gratis to Members.

Printed for the Society by Avery Press Limited, New Plymouth, N.Z.

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THE NUMISMATIC JOURNAL  
of the  
**ROYAL NUMISMATIC SOCIETY**  
OF NEW ZEALAND INCORPORATED

G.P.O. Box 23, Wellington.

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VOL. 7

SEPTEMBER-DECEMBER, 1953

No. 3 (19)

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**THE VICISSITUDES OF PHRAATES IV, KING OF  
PARTHIA, RECONSTRUCTED BY THE AID OF THE  
TETRADRACHMS MINTED BY HIM.**

(Extract from the Review *Numismatica*, No. 1-6, January-December, 1949, by Professor B. Simonetta, of Florence. Translated by Professor H. A. Murray, M.A., F.R.N.S., N.Z., Wellington.)

(Note: The Greek terms used in this paper have been represented by the nearest corresponding letters of the English alphabet.)

(Continued from previous issue.)

But if we try to assign dates to the various exploits of Phraates IV we at once come up against serious difficulties. Dio notes the date 37 B.C. as that of his coming to the throne: Justin and Dio likewise agree in fixing 20 B.C. as the date of the restoration to Augustus of the standards and the Roman prisoners: we have decisive confirmation of the assertion of Dio and Justin in an issue of denarii which have on the obverse a Parthian on his knee with a standard in his hand, and the legend CAESAR AVGVSTVS SIGN RECE, which was minted by M. Durmius, triumvir honoris, in 735 A.V.C. (19 B.C.). The historians, however, do not tell us when the strife between Phraates and his rival Tiridates began: according to Justin, it must have started not long after the defeat of Antony (36 B.C.) according to Dio it must have been already in existence by a definite date in 30 B.C., the year in which Tiridates took refuge in Syria, after the victorious return of Phraates. But the defeat of Tiridates cannot have been complete if in 23 B.C. the two contestants were again quarrelling, and submitted themselves to the arbitration of Augustus.

Still less is known of the date when his wife Musa and his son, in conspiracy, murdered Phraates IV; it is supposed that it was 4 or 3 or 2 B.C. Velleius Paterculus and Dio Cassius mention a Phraates who in 2 B.C. made a treaty of peace with Gaius Caesar, but here we have to do with Phraates V (Phraataces), the son who slew his father. And in 4 or 5 A.D. we know that the Parthians drove out Phraataces (and certainly his mother as well along with him) and sent to Rome for one of the sons of Phraates IV who were there as hostages. (Orodes was sent.)

In this uncertainty bequeathed to us by the ancient historians the study of the coins minted by the various kings has helped to shed some light, of considerable importance, although not in all cases sufficient to effect agreement as to fixing events and dates with absolute correctness. Although the Parthian coins have for us the grave defect that only rarely do they bear the name of the king who minted them, since all the kings are designated on them by the family name of Arsaces, yet in compensation they have the advantage of always bearing portrayed the figures of the different kings, and, very often, on the tetradrachms, the date of minting is indicated: and this is indicated in as exact a way as possible, because not only the year appears, but in the majority of instances, the month as well (sometimes too, the month is indicated, but not the year!)

Now no Parthian king has left us so rich a series of tetradrachms as Phraates IV; this is probably an indication that his reign must have coincided with a period of particular economic prosperity among his people. It is just this series of tetradrachms, interesting not only from the numismatic point of view but also, and perhaps more, from the historical, that we propose to examine.

The tetradrachms of Phraates IV can be divided into two categories: dated tetradrachms and undated tetradrachms: each of the two groups differs much within itself, on the obverse (in those earliest minted the king has a very youthful appearance and wears a very short beard, in the later coins his appearance is that of a mature man and his beard is quite long and pointed). They differ even more on the reverse: we find here in fact figures represented which vary according to circumstances, and of these some are common also to the tetradrachms of other Parthian kings, others belong exclusively to Phraates IV.

Before describing the individual dated tetradrachms and discussing their historical significance, it is necessary first to give some consideration to the dating of the Arsacid coins. It has been an idea long accepted that the Arsacids followed the Seleucid era, which began in October (Dius) 312 B.C. (Victory of Gaza). Bouché Leclercq (1914) and McDowell (1935) have shown however that this era was adopted only in the western provinces of the Seleucid empire, while in Babylonia the Seleucid era took its beginning from the entry into that city of Seleucus I, i.e., in April (Artemisius) 311 B.C. Contrary to what has been generally maintained, the Arsacids did not adopt the western Seleucid era, but the Babylonian: the proofs which McDowell gives of this are very convincing, and still others could be added. It follows that the dates which we shall give will differ of necessity (but it is only a matter of months) from those generally adopted (Wroth, De Morgan, etc.).

The first dated tetradrachm which has a place in the volume of the *B.M. Cat.* devoted to Parthia, published by Wroth in 1903, is dated *Lous* 275, which signifies (making *Artemisius* coincide with April) July 37 B.C.: but a tetradrachm dated *Panemus* 275

(June 37 B.C.) is in the Cabinet des Médailles, and another is in the collection of Von Petrowicz; there exist also tetradrachms dated *Gorpiæus* 275 (= August 37 B.C.) and *Hyperberetaeus* 275 (= September 37 B.C.). We reproduce an example from our collection (see fig. I). On the other hand there are known tetradrachms of Orodes I dated *Daes* 272 (= May 40 B.C.). The beginning of the reign of Phraates IV thus probably took place effectively in 37 B.C., as Dio informs us, and more precisely at the beginning of the year, assuming that his coinage begins with the month of June.

The two following years 276 and 277 are not represented in the *B.M. Cat.* by any example, but a tetradrachm dated 276 is described by Longpérier and one dated *Gorp* 276 (= August 36 B.C.) by Mionnet (in the collection of M. Cousinery).

Starting from 278, and up to 289, they become much more frequent, so that it may be convenient to assemble them in the following table (see table). In it there have been added to the tetradrachms which appear in the *B.M. Cat.* (1903), those which we have personally established (1949) to belong to the Cabinet des Médailles, those which belong to the collection Lockett, the catalogue of which, in magnificent typography, is actually in process of being printed (the fascicule containing the Parthian coins was published in 1949), those assembled in the *Arsaciden Muenzen* of Von Petrowicz (1904), those cited by De Morgan in his voluminous treatise (1938) and those contained in our collection.

For an exact evaluation of this evidence, there ought to be added that the dates of De Morgan are for the most part based on the *B.M. Cat.*, on the collection of the Cabinet des Médailles, and on that of Von Petrowicz, for which the sign D (= De Morgan) in the table is very frequently used to denote the same tetradrachm as already appears under the sign B (= *B.M. Cat.*), or C (= Cabinet des Médailles) or P (Von Petrowicz). Thus some of the tetradrachms of the collection Von Petrowicz which came to an end at the auction in 1926 have passed into the Lockett collection or into ours. In this case the sign L (= Lockett) or the sign + (= our collection) which appear in addition to the sign P (Von Petrowicz) have been put in brackets. On the other hand, over a century ago, Sestini, and after him Mionnet, published many tetradrachms of Phraates: the majority of them appear also in the collections listed above, but yet, in some cases, we must be dealing with unique examples of which, in course of time every trace has disappeared (save that there is no question of examples in which the date has not been read accurately!) Finally some tetradrachms not mentioned by the preceding authorities, are mentioned by Longpérier. I have thought it useful to add to such examples the sign S (= Sestini), M (= Mionnet), PO (= Prokesch-Osten), McD (= McDowell) and LO (= Longpérier) in the table. In it have been indicated only the tetradrachms with complete dates (with the year and month of minting, not those with the year only, or those with the month only) and very plain, so as to allow no room for doubt. So

presented, the table may serve also to give an idea, if only approximate, of the greater or less rarity on the actual market of the various issues.

269 is the last year which appears on the dated tetradrachms of Phraates IV belonging to the B.M.; tetradrachms of Phraates dated 291 (= 21-20 B.C.) are however recorded by Sestini. The first thing that strikes the eye in examining the whole series is that there are years in which we find various issues of tetradrachms, and years in which we find only few or even none. A gap, rather long, first appears suddenly at the beginning of the reign of Phraates, because from the tetradrachm dated *Gorp* 276 (= August, 36 B.C.) mentioned by Mionnet, there is a leap to the tetradrachm dated *Art.* 278 (= April, 34 B.C.), owned by Von Petrowicz and mentioned by De Morgan. We reproduce here an example from our own collection of a tetradrachm of a slightly later date. (See fig. 2.) The great scarcity of tetradrachms of 36 B.C. could be explained by the fact that Phraates had recently come to the throne, was involved in a life and death struggle against Antony, and omitted or was unable to have much money coined.\* Not so, however, the absence of tetradrachms for the whole year 35 and for the first three months of 34 B.C., a time when, however, we should have expected, if at all, a more abundant issue. It might be thought that this absence is pure chance, but still it seems more probable that it should be explained by internal difficulties or struggles within the state of which no record has been handed down to us by history, but which we cannot avoid assuming to have begun at this time. The victory of Phraates over Antony must have taken place in the late autumn

\* The hypothesis that war flared up, or at least that there were internal difficulties and that this could be the reason for the lack or scarcity of issues of tetradrachms is in contrast with what is generally admitted, that war, with a greater demand for money to pay the troops, must instead cause more numerous and more abundant issues. Both facts are possible, according to circumstances. In the case of a half-savage country like Parthia, where kings in flight take refuge almost always in a country still more savage (with the Scythians), in which the mints were certainly poorly and badly equipped, and in which war did not develop on the borders of the land, but in the interior, paralyzing activities, the first hypothesis, is much more probable. And, on the other hand, it is the only hypothesis that squares with the statements of the historians which we have on the period in which we are interested. To confirm this opinion of ours, we could mention the fact that the year 286 (= 26-25 B.C.) when Phraates and Tiridates, in mutual conflict minted tetradrachms contemporaneously, is particularly poor in coins: the tetradrachms of each king are remarkably rare, and appear only as very sporadic issues (2 issues for Tiridates and 4 for Phraates); we could further record that in the years 288-289, which were, so far as we can gather, years of peace for Phraates, the issues of tetradrachms are particularly numerous: and we could finally record that the year 276, on the contrary, the year of the war against Antony, is almost without issues.

of 36 because Dio describes how the rigours of winter increased the difficulties in which Antony strove to lead to safety the exhausted remnants of his legions. If Justin is correct in saying that Phraates was puffed up by this victory and became even more ferocious and very quickly incurred the hatred of his own people, we cannot avoid the conclusion that the beginning of the difficulties was in 35 B.C. A passage of Plutarch especially agrees with our hypothesis: the historian actually tells us that Antony in the year after his defeat at the hands of the Parthians and the Medes, was begged by the king of the Medes himself to ally himself with them to stir up war against the Parthians, and met him on the river Araxes: but then, to avoid leaving Cleopatra, he postponed everything till the following spring "although it was said that the affairs of the Parthians were then in sedition and disorder." This is precisely in the year 35 B.C., and the lack of tetradrachms of Phraates minted at this time, we could maintain, is the best documentation of the passage of Plutarch which we have quoted.

It is certain that it is not until April of 34 that the issues of tetradrachms began to be frequent, and they remained so until October 32 B.C. (*Dius* 280). From the date, and during the whole of 31, they become very rare; but from this period there is a tetradrachm dated *Hyper* 281 (= September 31) described by Mionnet, and of outstanding interest because of the type of the reverse. Whilst the tetradrachms of all the other Parthian kings, and those too of Phraates IV up to this time, have on the reverse the figure of a king seated with a bow in his hand, or with a statuette of Nike in his hand, who crowns him, or with a Tyche standing or kneeling before him offering him a palm or diadem, we see here appearing for the first time (and we shall not find it again on the tetradrachms of the subsequent kings) the figure of Minerva, who with her right hand holds out a diadem to the seated king, and holds a spear with her left.\* Although the Parthians followed the religion of Zoroaster, Greco-Roman mythology was well known to them; it had even, we can say, permeated to a great extent their original religion: and the appearance of a coin of September 31 B.C. of the figure of Minerva cannot be a matter of chance, but must have a very precise significance.

If we connect this fact with the lack of coinage of Phraates in the interval between September 31 and April 29, it would be logical to suppose that the headlong flight of Phraates from Parthia must be correctly placed precisely in the autumn of 31, and his victorious return with Scythian help in the spring of 29.

The appearance in September 31 of this new symbol on Parthian coinage, Minerva, must be proof of the beginning of the struggle of Phraates against the rebellious faction, a struggle

\* A tetradrachm bearing this date was also in the collection of Von Petrowicz, but on it, the reverse shows the normal Tyche who crowns the seated king.

which ended soon afterwards with his flight to the Scythians. This hypothesis would not agree with the dates given by Dio, but would on the other hand explain to us very well the absence, emphasised by all the numismatists, of coins of Phraates dated 282 (= 30 B.C.). The flight of Tiridates in consequence must therefore have occurred in 29, not in 30, and in this sense the assertion of Dio would have to be corrected.

But if there is a lack of tetradrachms dated 282, those dated 283 and 284 are also exceptionally rare, and, precisely in 284, we find one newly appearing (Prokesch Osten) with Minerva, who offers a crown to the seated king. This is clear proof that in these years the struggles between Phraates and Tiridates must have been intensified and absorbed all the activity of the Parthian people. The tetradrachms of 284 have besides as a characteristic the king no longer with a short beard, but with a pointed beard of medium length (see fig. 3); and as in the following year the same king is seen again portrayed with a decidedly long beard (see fig. 4), this detail enables us to assign with certainty to 284 also some tetradrachms on which is shown the month of issue but not the year.

With *Art.* 285 (= April 27 B.C.) the tetradrachms of Phraates became numerous: but only for a short time, since for the whole of 286 and 287 the issues are again sporadic and scarce. In 286 we also find the only tetradrachms which can justifiably be attributed to Tiridates (dated *Daes* and *Xand.* 286 = May 26 and March 25 B.C.) and this makes it clear that both sovereigns were in Parthia at this time for the struggle for power. Finally, in 24 B.C., the victory must have decisively graced the efforts of Phraates against Tiridates. In fact, from October 25 B.C., and for all subsequent years, not only do tetradrachms become numerous, but there appears the emblem of Minerva, who crowns Phraates. This fact agrees fully with what Dio tells us about the coming to Rome of Tiridates in 23 B.C., then an exile reduced to ask the Romans for asylum.

We have seen how the series of dated tetradrachms is exhausted with the year 291, and we said at the beginning about these tetradrachms that there is a series also which systematically fails to show any indication of the year. Of such tetradrachms the *B.M. Cat.* reports two different types. Both have on the obverse the figure of the king with a long beard, such as we see appearing on the tetradrachms dated from 285. On the reverse one type has the figure of the king seated left, with a bow in his hand, the other type has the figure of the king seated right with a Tyche standing before him offering him a palm. Both types have on the field a monogram (in which some have believed they could read a date, but this reading turns out to be very disputable) and, a curious thing for coins which do not bear the year of issue, in the exergue the month of issue is almost always indicated. But, a more curious thing still, both in the examples of the first type and in those of the second, the month of issue is constantly the same (Artemisius), at least to judge from four of the five

examples of Von Petrowicz and from two examples of ours (see fig. 6). In view of all these examples, these may be differences that are only slight, but such as to make us attribute them to different times or at least to different mints.

Wroth maintains that all these tetradrachms without date must have been minted between 28 and 26 B.C., and therefore admits that, after 22 B.C. and until his death Phraates no longer minted tetradrachms, but only drachms and bronze coins. Wroth's opinion is based on the resemblance of these undated tetradrachms to those dated 285 and 286. Now the resemblance which Wroth points out is really indisputable, but "resemblance" does not mean that they are identical. Thus, on the tetradrachms without date, the inscribing of the word DIKAIΟΥ has become DIKA·U whereas the omicron written in the form of a single point never appears on the tetradrachms dated 285 and 286. On the other hand, it seems strange that a king who, in the first fifteen years of his reign throughout a period of wars against the Romans, intestine struggles and flights, had minted a long series of tetradrachms, has in a way that could not be foreseen broken off the issue of every type of tetradrachm for the whole remaining part of his reign, which would mean for fully twenty years!

Furthermore, it is scarcely probable that just in the years 285 and 286 when Phraates was already coining numerous series of undated tetradrachms, he coined also at the same time many other undated. It would be much more logical to suppose that the undated tetradrachms are not contemporaneous with but subsequent to the dated ones, i.e., they may have been coined between 290 and the end of his reign.\* By assigning these tetradrachms without date to a period not later than 290, we succeed in filling a gap which would otherwise be absolutely inexplicable, even admitting that, about 7 B.C., there must have been a time, of which we cannot guess the duration, lately passed in exile by Phraates, and during which a Mithridates reigned in his stead (Josephus). But we must make it clear that the same inscription on the reverse of the undated tetradrachms obliges us to feel some reserve about this second hypothesis as well: in fact the sigma of the undated tetradrachms has still the form  $\Sigma$ , while from 288, we find it as a rule inscribed also on tetradrachms as  $\Sigma$ , analogous to what we see on the majority of the drachms.

\* Besides these tetradrachms on which the king, portrayed with a long pointed beard, appears in his full maturity, Hill has illustrated in 1927, among the acquisitions of the B.M., an undated tetradrachm, on which the king has a short beard, and on which, on the reverse, there appears a monogram different from that of the tetradrachms mentioned, and a different month (*Daesius*). Hill ascribes this tetradrachm also to the group of undated tetradrachms coined presumably according to Wroth, between 28 and 26 B.C., but the mistake which the author makes is obvious, because at this time Phraates wore a long beard, as appears from the dated tetradrachms. The tetradrachm published by Hill is necessarily earlier than 285, and has also all the appearance of being not Phraates, but Orodes I,

Since in the second half of his reign Phraates minted only undated tetradrachms, or did not mint any tetradrachms, and since all the drachms and the bronze coins are without date, it is impossible to say in what year the issue of coins by the king ceased. It thus becomes difficult to fix the year of his death, because the only certain factor for this purpose is given us by the first tetradrachms of Phraataces, dated *Art.* 310 (= April 2 B.C.). On this point we may assert that the murder of Phraates must necessarily have taken place before this date: probably in the winter of 3-2 B.C. The hypothesis that Phraates could have been murdered before 3 B.C. would not fit well with the fact that it is the almost constant habit of the new kings to mint tetradrachms with their own portrait quickly, from the first month after ascending the throne, or with the statement of Josephus that Phraataces (who is known to have been driven out in 4 or 5 A.D.) did not reign long.

A final consideration may be made of the presumable age of Phraates or Phraataces when they came to the throne. The historians are silent on this point, but still the coins can tell us something.

The tetradrachms minted by Phraataces IV in the first years of his reign (dated 275-283) show us a portrait of a person still youthful, while those dated 285-289 show him with the appearance of one in the full vigour of years. We should therefore be inclined to maintain that Phraates came to the throne at the age of 21-22 years, and must therefore have been born about 253 Sel. This would tend also to fix his death about 56-57 years, and this squares with the fact that though he reigned for 35 years, no coin represents him with the aspect of an aged person (as happens however on the coins of Mithridates I and II, or Artabanus I, etc.).

As for Phraataces, both on the tetradrachms dated 310 and 311, on which he is alone portrayed, and on those dated 313-315 and on the drachms on which he is portrayed with his mother Musa (see figs.7-10) he has the appearance of a youthful person, but not still very young. We know from Josephus that Musa was presented to Phraates by Octavian, but this historian does not say on what occasion. If we remember that there were presumably three occasions (accepting the version of Dio, which seems really more worthy of attention than that of Justin) when Octavian had relations with Phraates: 30, or more probably 29 B.C. when Tiridates had fled to Syria taking with him Phraates' son, and Octavian granted him asylum and made Phraates' son come to Rome; 23, when he gave back his son to Phraates; 20 B.C. when he went to Syria and obtained the restoration of the prisoners and the standards, we should have, without further consideration, to exclude the two last dates. If, in fact, Musa was given to Phraates in 23 or 20, Phraataces would have been at most 19, or 16 years of age in 3 B.C. and the portrait which we find on his coins is certainly not that of a boy not yet 20 years old. We must therefore suppose that Musa was sent to Phraates in 29 B.C.: and the hypothesis squares very well also

	ART. April	DAIS May	PAN. June	LOOS. July	GORP. August	UPER Sept.	DIOS. Oct.	APEL Nov.	AUDI. Dec.	PERIT. Jan.	DUS. Feb.	XAN. March	EMBO- LIMOS
EOS 275 (36)			C P D	B C P D	B P D	B C P D †							
OUOS 276 (35)					M LO								
ZOS 277 (34)													
EOS 278 (33)	P D	C P	B C P D †	P D	B C P D	C P D							
THOS 279 (32)	B P				P (†)	B †							
PS 280 (31)	C (L) P	B C P D	B P D	P	B C P D †	C P D	M				PO	S	
APS 281 (30)				B †		P M							
BPS 282 (29)													
GPS 283 (28)	B P D			D	C	P							
DPS 284 (27)		(1) PO (2)	(1)	(1)						P			
EPS 285 (26)	B L P D	B C P D †			C	M		C				P D †	
OUPS 286 (25)	B D				P	B P D †		B D					
ZPS 287 (24)		P D	McD		P		B P †	B P D	B L		PO	LO	B P D
EPS 288 (23)	B C D	B C P D	P D	B? L D	B? P D †	B? D †				M		B	
THPS 289 (22)				B? D	B? D	B? D	P D	B? C D †	B? P D	B P D	B? D	B? P D	

B = *British Museum Catalogue.*  
C = *Cabinet des Médailles.*  
P = *Collection Von Petrowicz.*  
D = *De Morgan.*  
LO = *Longpérier.*  
L = *Collection Lockett.*  
M = *Mionnet.*  
S = *Sestini.*  
PO = *Prokesch Osten*

McD = *McDowell.*  
† = *Personal collection.*  
≡ = *Issues of Tiridates.*

- (1) Tetradrachms with portrait of the king with beard of medium length, which because of this feature were certainly issued in 284, but having only the month indicated.  
(2) Tetradrachm noted by Prokesch Osten with Pallas on the reverse.

with the attitude which the historians tell us was assumed by Augustus towards the two rivals, temporizing without openly taking the part of either. And the policy of Augustus seems to us logical; on the one hand he harbours Tiridates in Syria, on the other he sends rich gifts to Phraates and the attractive slave girl, whilst he takes to Rome the son of Phraates probably on the pretext that he was safer from annoyance, in reality because he became a useful hostage for the Romans. And if Musa was sent to Phraates in 29, probably Phraataces was born in 28 or 27, and therefore in 2 B.C. was 25 or 26 years old, an age which could suit well the portrait which we find on the tetradrachms from the beginning of his reign.

As for Musa, we may suppose that in 29 B.C. she was quite young (the relations, too, which she had thereafter with her son lead us to suppose that the difference in age between mother and son cannot have been too great): assuredly on the tetradrachms on which she is portrayed with Phraataces (dated 313-315 = 1-4 A.D.) and still more on the drachms, she appears as a lady who is still mature, in whom it is no longer easy to discover (perhaps also because of the fault of the artist who engraved the rough dies) the seductive beauty of which Josephus tells us.

The patient and critical examination of the different series of tetradrachms struck under Phraates IV has made it possible for us to confirm some of the events and the relative dates which have been handed down by the ancient historians, to correct others, and finally to fill certain gaps. Many doubts and many gaps, and not only on details of lesser importance, still exist, and perhaps always will. Although the student strives to remove the veils which hide from us so large a part of the history of the Parthian people, these always remain almost impenetrable, torn only here and there by narrow rents. In the short space of little more than a century the Parthians, having risen, we may say, from nothing, leaped to such power as enabled them to make a victorious stand against the Romans in the period of their greatest expansion: for more than two centuries they maintained this position of theirs, feared by all neighbouring peoples, friends and foes, then, swiftly they declined and went back to nothing: and of all their power and all their history there is left nothing to the posterity but the names of their kings, their rough coins, some inscriptions, and the few remarks which the Roman, Greek and Hebrew historians have left concerning them. This is the fate of nations which, without culture, without art, without a literature of their own, and contemptuous or incapable of acquiring them, impose their supremacy only by arms and violence.

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**MEDALS—A LINK WITH BRITISH HISTORY.**

*By* CAPTAIN G. T. STAGG, R.N.Z.A.

(Continued from previous issue.)

The long reign of Queen Victoria covered an era of great territorial expansion and the ensuing wars provided ample scope for rewarding the Armed Forces with decorations for bravery as well as with numerous campaign medals. Her Majesty was not unmindful of the survivors of the wars from 1793 to 1814 and in 1847 a General Order was issued instituting the Naval and Military General Service Medals. Two years earlier the Duke of Richmond had petitioned Parliament for a medal to be issued for the Peninsular Wars but it was bitterly opposed by the Duke of Wellington and the petition was ordered to lie upon the table. Thus it was that the survivors of the Battle of the Nile had to wait just on half a century to get official recognition, and as only those living in 1848 when the issue was made received the medal, out of 8,500 present at the battle only 357 lived to make application for the bar "Nile, 1st Aug., 1798." In all 230 bars were authorised for the Naval General Service Medal, seven being the greatest number awarded to any one person. In the case of ten of the bars authorised not a single survivor applied, and in many cases only one or two survivors applied for bars authorised for some of the smaller actions. There were twenty-six bars authorised for the Military General Service Medal, mostly for the Peninsular War battles. and it is significant to note that the recipients of the only two medals issued with fifteen bars, the greatest number awarded, were both private soldiers.

Queen Victoria approved of a proposition of the Court of Directors of the East India Company, and in 1851 a medal was struck for the Army of India and twenty-one bars authorised to be worn to commemorate actions that took place from 1803 to 1826. This was followed with a medal for the Kaffir Wars in South Africa from 1834 to 1853, but no bars were issued, all medals bearing the date "1853" in the exergue.

For a start when the issue of campaign medals became general, no great emphasis was placed on distinctive ribbons. The Naval medals were all worn from plain blue or blue and white ribbons, the Military General Service, Peninsular Medals and Crosses and the Waterloo Medal were all worn with red ribbons with blue edges, having slight variations in colour and width, and in 1842 and 1843 no fewer than five different medals were issued for campaigns in India, all suspended from identical ribbons. This very striking ribbon represents an Eastern sky at sunrise; pink merging into yellow and the yellow into blue. This multiplicity of medals with identical or very similar ribbons became confusing, and from this time onwards medals were usually issued with distinctive ribbons.

These five early Indian campaign medals include some interesting specimens, the first being that awarded for the capture of the fortress of Jellalabad in the second Afghan War, and it invoked official displeasure. This medal was struck in the Calcutta Mint and presented by the Governor-General of India, bearing on its obverse a mural crown superscribed with the word "Jellalabad" and the date on the reverse. It was whispered that the Queen was not quite pleased at the absence of her head and titles on the obverse of a medal struck for services in which a royal regiment took the most distinguished

part. A fresh medal was ordered from England, Mr. William Wyon, R.A., being commissioned to design it, and although this second issue, known as the flying victory medal, was of superior design and finish, only about 50 men of the 13th Foot took advantage of the offer of the free exchange of their medals.

The second of the India Medals, that for Candahar, Ghuznee and Cabul, has four different reverses, due to the fact that no bars were issued, and each medal records on the reverse the actions at which the recipients were present. It was found that this expedient was not very satisfactory, as the actions being on the reverse, when the medal is worn no indication is given of the extent of the wearer's participation in the three actions the medal commemorates.

The fourth, the Scinde Medal, also has different reverses instead of bars to denote the two separate actions for which it was awarded but its main claim to interest is that it is the only medal issued for a campaign in India for which the cost was borne by the Home Government, all others having been paid for by the Indian Government.

The bars issued with the Crimean War Medal of 1855 are of unusual and artistic design, being in the form of oak leaves and acorns with the name of the engagement in raised letters. Medals with the "Balacava" bar are highly prized by collectors if awarded to the 4th Light Dragoons, 8th and 11th Hussars, 13th Light Dragoons and 17th Lancers, on account of the historic charge of the Light Brigade. On the successful conclusion of the war the Sultan of Turkey issued a medal to all British, French and Sardinian troops who had been engaged in the Crimea, the medals being similar except that the arrangements of the flags of the participating countries were so grouped that in each case the flag of the recipient's country and that of Turkey is to the fore. As the ship carrying British medals to England was lost at sea many of our soldiers and sailors received French and Sardinian medals instead of the ones originally intended for them.

The most coveted of British decorations, the Victoria Cross, was instituted by the Queen on 29th January, 1856. The idea is said to have originated with the Prince Consort who designed the cross and they were struck from the bronze guns captured in the Crimean War. Subsequently the award of the V.C. was extended to cover later campaigns and remains to this day as the highest decoration awarded for individual acts of bravery in action against the enemy, and as such takes precedence over all other awards. In 1942 the supply of captured gun-metal became exhausted, since when crosses have been struck from metal supplied by the Royal Mint. It would be superfluous to mention here the high standard of valour required for the granting of this decoration, it being sufficient to say that since its inception until the end of World War II only 1,309 have been awarded and on only three occasions have bars been awarded to a holder of a Victoria Cross. Originally the Naval recipients of the V.C. wore the Cross from a blue ribbon but during World War I it was decreed that the Cross would be worn from the crimson ribbon by all who had been awarded it.

The Crimean War also resulted in the institution of the Distinguished Conduct Medal in December, 1854, as a mark of the "Sovereign's sense of the distinguished service and gallant conduct in the field of the army then serving in the Crimea." It has been awarded for all subsequent campaigns and as it antedates the Victoria Cross by eighteen months it is our oldest decoration for bravery in

action. A few months later, its naval counterpart, the Conspicuous Gallantry Medal was authorised, again for the Crimea but later extended to subsequent actions.

New Zealand also has its place in the history of the British Empire as depicted in medals, one being awarded for the Maori Wars



NEW ZEALAND  
CROSS

of 1845-47 and 1860-66. No engagement bars were given with the medal when it was issued in 1869 but the dates between which a recipient served are inscribed on the reverse. There were two issues, one being made by the Home Government to British Regular troops and the other, made by the Colony of New Zealand to locally raised forces engaged against the Maoris. As the records of the troops taking part do not appear to have been well kept, quite a number of medals were issued without any dates and specimens are to be found with the dates

imprinted or etched on the reverse. A specimen of the New Zealand War Medal at present in the Dominion Museum bears an unofficial ornamental bar inscribed "Poverty Bay Massacre, 1868," and must have been added to the medal by its recipient, a member of the N.Z. (Poverty Bay) Militia.

It is not generally known that one of the world's rarest decorations is the New Zealand Cross or Order of Valour. At the time of the Second Maori War, the Victoria Cross as then constituted could only be conferred upon the British Regular Army and the then Governor of New Zealand, Sir George Bowen, G.C.M.G., considered it only right and proper that some similar form of decoration should be available for rewarding outstanding valour on the part of the Armed Constabulary, Militia and Volunteers engaged in the war. An Order in Council dated 10th March, 1869, instituted this decoration which consists of a silver Maltese type cross, with a six-pointed gold star on each arm and with the word "New Zealand" round the centre encircled by a gold laurel wreath. The cross is surmounted by a gold crown and is attached to the crimson ribbon by means of a silver clasp bearing gold laurel springs. It was provided with a gold buckle shaped brooch and the decoration follows very closely the general shape and design of the Victoria Cross.

A copy of the Order in Council was forwarded to the Prime Minister of England together with a despatch setting out the reasons which prompted the institution of the Cross and acknowledging that though the Queen was the "fountain of all honour" and could alone institute orders of merit, the Colonial Government did not pretend to any such power but that their hand had been forced by very strong local opinion. The Prime Minister replied stating that while he agreed with the principles which had influenced the Colonial Government, he was unwillingly constrained to observe that the Governor had overstepped the limits of the authority confided in him by Her Majesty. However, as the decoration had already been conferred upon five persons, the Prime Minister had recommended to the Queen that the regulations set out in the Order in Council be confirmed and it was Her Majesty's gracious desire that the arrangements made by the Governor of New Zealand be considered as established from that date by her direct authority. Subsequent awards of the New Zealand Cross brought the total number awarded up to twenty-three, among which were three Maori recipients.

In 1881 the scope of award for the Victoria Cross was extended to cover the auxiliary and reserve forces of the Empire, thereby making the New Zealand Cross redundant and it has never been issued since. The Dominion Museum has on display a mint specimen of the New Zealand Cross and that awarded to Captain Gilbert Mair was recently donated to the Alexander Turnbull Library, which is also the official resting place of the Roll of Recipients of the New Zealand Cross, this beautiful book having been handed over by Army Headquarters in 1945.

The medal awarded for the Abyssinian War of 1867-68 is unusual in that both the obverse and reverse vary from the usual type, the head of the sovereign taking up little more than half the obverse and is surrounded by a circle which forms the centre of a nine-pointed star, with the letters of the word "Abyssinia" appearing in between the points. On the reverse within a wreath of laurel is the name, rank and regiment or ship of the recipient in raised letters. As the medal is surmounted by an Imperial Crown and a large silver swivel ring

through which the ribbon passes it is in all respects a very distinctive medal. It is the only medal issued with the name of the recipient in embossed letters, the usual custom being for this data to be engraved or imprinted on the rim of a medal or on the reverse of a star.

The medal awarded for the operations on the Gold Coast against the King of Ashantee in 1873-74 bears on its reverse what is considered by many to be the finest design ever seen on a British medal, but as usual, opinions are divided, some asserting that the native in the foreground is in a position that no human being could adopt, even though wounded. It was executed by Sir Edward John Poynton, P.R.A., and is in high relief, depicting a fight in the bush between the troops and a band of natives. Its high qualities would appear to have been officially recognised as it was again used as the reverse for the East and West Africa Medal of 1887-1900 and also the Central Africa Medal of 1891-1898.

A silver medal was awarded for the Third Afghan War of 1878-80, with the usual bars for the engagements, including a bar "Kandahar" for the action of 1st September, 1880. In addition, all those who took part in Lord Roberts' epic march from Kabul to Kandahar were also awarded a bronze star made from the guns taken from Sirdar Mahomet Ayub Khan at the battle of Kandahar, fought the morning after the troops had completed the long weary march of 320 miles. For this star the Eastern sunrise ribbon of the 1842-43 India Medals was re-introduced.

The wars in Egypt and the Sudan from 1882-89 and 1896-97 were both rewarded by the issue of medals from the Queen and in addition the Khedive of Egypt gave a bronze star for 1882-89 and a handsome silver medal for the various uprisings in the Sudan between 1896 and 1908 and a further medal for the expeditions sent to punish uprisings and raids from 1910-21.

Apart from the medals issued for specific campaigns in India, such as the early medals of 1842-43, the Sikh War of 1845-6, annexation of the Punjab in 1848-49 and the Mutiny of 1857-58, there have been no less than five different General Service Medals issued. Between them these five medals have authorised bars for no less than 65 separate engagements.

Africa, too, was equally turbulent as its medals bear witness, a total of 15 medals being issued to cover the various native uprisings from 1834 to 1920. These medals which include those issued by the British South Africa Company and the Royal Niger Company have an authorised total of 97 different bars.

China has three medals to its credit, each bearing the same reverse and awarded for the First China War of 1842, the Second of 1857-1860 and the Third or Boxer Rebellion of 1900. In all, nine different bars were authorised for the latter medals, the first being issued without bars.

Canada's name appears on two medals, one being issued for the Fenian Raids and Reil's first rebellion of 1866-70 and the other for Reil's second rebellion in 1885, and in addition, three of the bars awarded with the Military General Service Medal were for battles fought on Canadian soil.

The Boer War of 1899-1902 resulted in the striking of four medals, two of which are known as the Queen's and the King's Medals, and for which 28 bars were issued. Another medal was issued for those troops who were on garrison duty in the Mediterranean and this medal is identical with the Queen's South Africa Medal except

that the word "Mediterranean" replaces the normal title of the medal on the reverse. The other medal is known as the Transport Medal and was awarded to senior officers of the transports that took troops to South Africa and China between 1899-1902, bars being awarded for each zone.

World War I saw the issue of another six awards for war service and World War II another ten, in addition to which New Zealand, Australia, Canada, India and South Africa each produced their own war service medals. During World War I two medals were instituted for small engagements considered to be outside the sphere of the war. The Naval General Service Medal, 1915, has to date the eight bars awarded, the latest being "Yangtse 1949" and commemorates the bombardment of H.M.S. *Amethyst* and her brilliant dash down the river to safety. The Army and Royal Air Force General Service Medal, 1918, has to date had eleven bars awarded, the latest of which "Malaya" is still being awarded for the present operations against the terrorists in that country.

The present conflict in Korea has produced two medals for awarding to British troops, the British Korean Medal and the United Nations Medal with a bar "Korea." It was recently announced that the British medal would bear on its reverse a representation of Hercules slaying the Hydra and it would appear that the Hydra symbolises the Chinese Communist Army's ability to draw on their manpower potential and swiftly replace the infantry units cut down in "human wave" rushes on United Nation positions. It will be interesting to see whether the unique force fighting under the flag of the United Nations will go down in history as the slayer of the Communist Hydra, or whether the struggle will be carried on elsewhere and against heads that have grown again.

Apart from recording the history of our great Empire in battle, medals are also the medium for recording less warlike history. There have been three Polar medals issued to reward those, who by their endurance and fortitude, explored the Arctic and Antarctic regions and conquered the Poles. The earliest medal is a very handsome one, octagonal in shape and bearing on its reverse a sailing ship amidst icebergs with a sledging party in the foreground. The medal is surmounted by a star to which a ring is attached to take the white ribbon common to all polar medals. It was issued for Arctic discoveries between 1818-1855. Another medal, circular in shape was issued for the Arctic Expedition of 1875-76 and a third medal, once again octagonal in shape was awarded for the various expeditions from 1901 to 1937. This last medal was the only one to have bars issued and of the ten authorised, all but one are for Antarctic explorations. Like war medals the Polar Medals are always granted to the relatives of officers and men who lose their lives.

The history of our Royal Family is also recorded in medals given to people in all walks of life to mark Coronations, Jubilees, Royal Visits and Durbars and other important occasions in the history of India. As a rule the reverse of these medals is confined to recording the particular event for which they were issued but some of the obverses bear the conjoint busts of the Kings and Queens in their coronation or State robes and are beautiful medals.

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**PHOTOGRAPHY SERVES NUMISMATICS***By* KURT LANGE,

Oberstdorf (Allgau).

A small number of initiates have long been familiar with the fact that a coin—especially one of an antique or mediaeval kind—is a source of almost inexhaustible knowledge that speaks eloquently to the world. The coin is a means of information for all those branches of learning that attempt to reveal the circumstances of life and culture of days gone by. It is especially valuable when it dates from one of those periods of time about which better and more detailed evidence is not available.

That this importance for all branches of historical research has been remarkably increased during the last few decades is due to the employment of photography. To a certain degree it is the photographic camera which has discovered that the coin is a monument of its time with historical as well as artistic significance. Thus it was not a mere chance that photography became part of the agenda of the Meeting of German Numismatics in 1951. There are not many people who are lucky enough to be able to consult personally the contents of a big, systematically built-up private collection of coins. Anyone who wants to get new information about numismatics or who wishes to do some independent work has hardly any other means of doing so than to consult the numismatic publications. Soon there were many of these publications when the fervor of humanism began the systematic examination of ancient coins. The special attention paid to these small monuments of ancient times by the spirit of the Renaissance, can be deduced from hundreds of wood-cuts and engravings, and from paintings showing individuals holding one of the beloved Roman coins in their fingers. It is discernible in learned treatises and collections of coins assembled with the same passionate zeal. At that time the first picture books of Roman rulers appeared, of which those of Joannes Huttichius (first edition, Strasburg 1525) and Jacques de Strada (first edition Lyon 1553) were the most famous. These pictures were copied from old Roman coins. Famous craftsmen like Petrarch's master-carver Hans Weidnitz did the wood carving and thus—not so long after the invention of the art of printing—publications appeared of almost monumental value which we still peruse with delight. From the scientific point of view, however, these books are not so useful because in times of creative impulse the artists are usually not sufficiently objective to make exact copies.

Pictures which made possible serious scientific research and a critical penetration into the whole matter were possible only when the photographic lens and highly developed means of mechanical reproduction of our own time took over the task of reproduction in numismatics. The heliogravure which is true to the original, the heliography, the zincography and also the copper plate printing have replaced the time-honoured artistic workmanship in numismatic publications. The first publications based on



Fig. 1. Piece of ten drachmas ("Demareteion") from Syracuse about 480 B.C.—silver. The enlargement shows how the stamp-cutters of ancient times used to work: See the tiny holes near the lobe of the ear where the cutter inserted the compasses. Daylight—f/45, 130 seconds.



Fig. 2. Piece of four drachmas from Catane, Sicily, made by master-cutter Euainetos, about 410 B.C.—silver. On the little plate held by the hovering, but not fully coined Nike the signature "Eyain." Interesting the doubling of the circle of pearls demonstrating the technique of coining. Daylight—f/22, 60 seconds.



Fig. 3. Piece of two drachmas from Thurioi, Lower Italy, about 430 B.C.—silver. On the rump of the bull see the letter "PHJ," which became visible only by way of the photographic evaluation and is probably the signature of the artist (Phrygillos?). The bird on the base-line seems to express the same name (finch?). Daylight—f/45, 160 seconds.



Fig. 4. Roman sestertius of Emperor Nero, A.D. 54-68—bronze, black patina. The photograph proves that the radiate background was not intended, but has been caused by a peculiar kind of equalisation when coining the metal. Daylight f/22, 180 seconds.



Fig. 5. Silver medal of Emperor Hadrianus. A.D. 117-138. Prior to the coinage the stamp had been exposed to humidity: numerous tiny spots of iron-mould have been coined into small warts. With regard to the history of art it is of interest that this is the Greek version of the canonical picture of the Emperor. Daylight f/45, 145 seconds.



Fig. 6. Denarius of Emperor Maximilian II, Thrax, A.D. 235-238—silver. The enlargement shows clearly the conformity of the treatment of plastic materials in that time with regard to the hair, the boring of the eyes and the drapery. Daylight f/22, 50 seconds.



Fig. 7. Solidus of Emperor Justinianus II. A.D. 685-695 resp. 705-711—gold. The enlargement shows for the first time that the "strand of hair" on the forehead, formerly hardly noticed, is intentional and forms the letter "Lambda," which apparently stands for "Logos" (in the beginning was the word). Daylight f/22, 60 seconds.

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Fig. 8. Denarius of Emperor Charlemagne. A.D. 768-814, late eighth century, probably Florence—silver. The impressive portrait achieved by the enlargement agrees so much with the head of Charlemagne on the well-known carlovingian equestrian statuette on the Dome of Metz that the likeness of Charlemagne is beyond doubt. Daylight f/22, 140 secs.



Fig. 10. Denarius (Bracteate, hollow penny), with the inscription of the mint owner Luteger, about 1175. Oxydised and broken, pasted. For the preservation of coins whose life is extremely endangered like this magnificent bracteate of the Gotha discovery, good photographs are important and an obligation. Daylight f/45, 125 seconds.



Fig. 9. Denarius (Bracteate, hollow penny) of Landgrave Ludwig III of Thuringia, 1172-1190—silver. Damaged and slightly oxydised. The enlargement allows for drawing folkloristic deductions. Underneath the conical helmet the mailhood is drawn over the head, on the tunic rows of ring-mail alternate with leather strips. The semi-circular shield covering the body, hangs on a strap. The banner is fixed in three places to the lance. Stirrup, the spur at the heel. Daylight f/22, 108 seconds.



Fig. 11. Testone of Ludovicus Maria Sforza, Duke of Milan, 1494-1499—silver. The big-sized enlargement permits of critical evaluation of style of this fine coinage which the pupil of Leonardo, Ambrogio Prega, may have made. Daylight f/45, 130 seconds.

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the use of photography and which were to some extent already fine examples of the work, appeared during the last twenty or thirty years of the 19th century, sometimes showing already enlarged reproductions of coins. Since that time reproductions which are true to the original pattern of the master craftsmen, have replaced the assiduous copyists who often subconsciously gave rein to their imagination. Of course, even in the mechanical method of reproduction there is a great variety of possibilities and between different photographs of a coin, therefore, quite a few variations may exist. The final result will be all the more individual in so far as it expresses the way in which the man behind the camera feels about the subject. The choice of lens, negative material, the source of light and angle of incidence, as well as methods of development and evaluation, play their decisive part. It is by no means a matter of indifference whether the photographer works with a strict impartial mind or allows his artistic and pictorial sense to enter into his work. The statistician will arrive at a different result from that of the working artist, and the student of numismatics will certainly produce a different photograph from those produced by people who are more interested in the history of the monetary system. But even within one of these provinces, say, the history of art and culture—the technique of the photographer may be influenced in altogether different ways by his talents or temperament. A study of modern and representative publications—which apply not only to the profound knowledge of a few professionals but also to the art enthusiast—will prove the point. In this connection I think of: P. Gardner's *The Types of Greek Coins*; G. F. Hills, *Select Greek Coins*; Ch. Seltmans' *Masterpieces of Greek Coinage*; K. Reglings *Die Antike Muenze als Kunstwerk* and L. M. Lanckoronsky's and M. Hirmer's widely published booklets and pictures of coins. To these must be added the large sized monographs on the history of the *Great-Greek and Sicilian Art of Coinage* by G. E. Rizzos, which are splendid and magnificent examples of modern photographic publications.

What a variety of approach to solve the problem of demonstrating the specific properties of coins by means of photography! Certainly it is not just a mere chance that these publications concern themselves mainly with paying honour to ancient coinage. From classical times and reaching far into the Middle Ages the coin was a lively and primitive expression of its time and—though bound by its official purpose—it was full of a naive and creative vitality. The money of our own times is a late and purely utilitarian product and its mechanical soberness does not often inspire photographic ambition.

There are no really satisfying answers to the question—so often put to me—of how a coin should be photographed to best advantage, as the claims made on the photography of coins must of necessity be diverse. A coin with a head depicted on it demands a different treatment from one with lettering; a still shiny one, a different treatment from that used for one which is already

oxydised. Medals again ask for a special consideration of their own. If the object of the photograph is the publication of the collection of an extensive new discovery—necessitating the reproduction of a large number of coins in their original sizes on each individual table—then the approach will be very different from those cases where, for the purposes of ikonography or critical work on style, the subtle fineness of a certain detail is demanded. Well preserved coins and those with an aesthetic appeal are easier to photograph and more rewarding than those which are corroded or worn and whose indistinct features—perhaps lacking in workmanship and style—are only of interest to the initiated. Gold coins demand different photographic treatment to silver coins, silver coinage presents less difficulties than bronze or copper coinage, which at the time of discovery are often embedded in a metallic crust, ruined by cleaning and discoloured by oxydisation. All this already leads us into a maze of problems and difficulties which accompanies the photography of coins for those who are not satisfying merely with a technically well executed, average production.

It has been an age-old procedure in numismatics to photograph a plaster cast instead of the original coin. The advantage is in the elimination of the disturbing colour differences; moreover the method permits the use of plaster casts even of those coins the original of which is not available. Original coins demand special treatment of their own: plaster casts can easily be arranged to fit the plate and to achieve a uniform, if not always advantageous effect. Certainly, the sensitive artist will express his doubts about this summary but often unavoidable treatment. Nobody can overlook or deny the fact that coins and especially those of the Classical and Middle Ages and the Renaissance are works of art in metal, very often exceeding the demands of the purpose for which they were originally intended, which means that our ancestors in their coins have found the very expression for the artistic treatment of metal. The Greek art shows a very deep understanding of ore and its innate properties and possibilities. Imagine what it would be like if we possessed only plaster casts of ancient sculptures and our textbooks on the history of art would be illustrated only with reproductions of those casts. To make matters worse the rims of the coins in plaster casts do not really correspond with the original for reasons to be found in the actual process of producing them. The play of light and shadow is of necessity harder because of the nature of the material and the very sharp artificial light needed for the reproduction of plaster casts. Even on a perfect specimen—and most have more or less disturbing deficiencies—the surface of the cast can never reflect the bloom of animation of the metal surface. This shows up most distinctly when photographs of a plaster cast are enlarged. Made from an original coin the photograph will, with each increasing enlargement, unfold greater riches of detail, while with the plaster coin, the more one enlarges, the less it shows.

Some experts feel very strongly about the enlarging of pictures of coinage, except in cases where the enlargements of important details is imperative. The art historian has also certain objections. He speaks of the artistic conception conditioned by size, which should not be distorted by an exaggeration in enlarging. But what would be more natural than to wish to bring out all the interesting detail of a delicate piece of art by the use of modern equipment? Does not the expert scientist make use of his magnifying glass during his detailed examination? Does he not project objects regardless of their exaggerated enlargement on to the screen of the lecture theatre to demonstrate his point? But the stamp of the masters in ancient times has a plastic power of its own, which affects the susceptible and those whose truly religious abandonment to the art will ignore the size. A wretched piece of work—and there were quite a few in the domain of coin engraving even in ancient times—will appear still more so if enlarged to wall size; but the sublime creation of a master's hand will lose nothing of its enchanting craftsmanship. With regard to the art of ancient times our already not very keen eye has been spoilt and misdirected by the large sized advertising pictures, and the finest points are often not appreciated without demonstration and assistance. It should be borne in mind that each enlargement should reveal the correct data of the original and in enlarged reproductions of several coins of different sizes, their correct proportion to one another must be kept.

The shadow of the coin itself presents another basic problem. Should it be photographed and reproduced as well? I do not ignore the fact that this shadow will render it more difficult to follow the exact outline of the rim of the coin and this is a disadvantage in research. But would it not mean an infringement on and a diminution of the value of the reproduction if one were to cut off the shadow or spray it away? It is easy to avoid this shadow when making a photograph by placing the single coin or a row of coins on a glass plate, which in turn should be placed at a suitable distance above a shadow-free bright plane. But is it really permissible to rob the coin of its shadow while at the same time one utilises this shadow to bring the relief effect to the fore? Would this technique not just defeat its own object? The shadow cast permits us to guess at the not at all unimportant volume of the body of the coin; it relates the object to space itself and the base on which it rests, and indicates the angle of incident light which finally determines the pictorial effect. There is, however, a useful trick to get around these difficulties: one simply photographs the coin on a dark background which swallows up the shadow. But it is a fact that a coin reproduced on a light background is more impressive and effective than that produced on a dark one. Very important for the effectiveness of a photographic reproduction of coins is the angle of incident light. In a case where the coin depicts a head or bust, it would be best to direct the light from the front obliquely on to the profile from above or from above behind in such a way as to emphasise the shadow contours of face and

neck. Direct side-light which casts wide and wild shadows as well as flat lighting is not suitable for coin reproduction. There are also objections against "flood-lighting" from below for coins as well as for sculpture, though it seems to be quite effective at times. This mode of work might lead to misinterpretations and will not do justice to the grandeur of the artistic line which we find so often in ancient coins and in those of the Middle Ages. Direct light from above hides the vertical outlines of the image, and makes the contours of the forehead, neck, and bridge of the nose disappear in the photograph.

The inborn feeling for just the right kind of lighting decides to a great extent the persuasive qualities of the photographer's work. The working artist has here an advantage over the mere scientist. The ability to place a coin in a prescribed area is not bestowed on many.

Coins are normally photographed by artificial light and it will yield excellent results if it is correctly employed. I myself have nearly always chosen daylight close to a high window, when photographing coins. The modelling appears to be more in harmony, simplified and more natural. Should we not reproduce works of art possibly under exactly the same conditions as those under which they were created? Artificial light makes the metal too shiny; thus, even when using compensating developer, the negative shows the light areas too dense and the shadow parts too thin and lacking detail. This results in chalky highlights, without any details, and dead shadows. To lighten the shadow areas by reflected light is a technique which seems to me altogether unfavourable. It makes the coins look glassy and robs them of their sculptural value. As a very bad example of experimenting there have lately been photographs of coins floodlit from all directions which made the contours of the coins look as if made from neon-light-tubes.

In the reproduction of coins and also of pieces of architecture already deteriorated, the advantage of using certain lenses turns out to be just the reverse because of the overall hardness of the lens definition. There are certain lens-systems which tend to bring out the unimportant and accidental, the scratches and damages, the spots of oxydisation and corrosion, by stressing just these points unduly; they fail to emphasise the true expression of form and line. I will abstain from taking sides with those who advocate pictorial softness, nor will I throw in my weight with the defenders of exactitude at all costs. It is necessary to be always aware of the essential points and to emphasise them in the reproduction. I have had quite good results in employing—what is normally inexcusable—the back-elements of convertible lenses with the smallest possible diaphragm and focusing to utmost definition. As mass reproduction of coins—demanded again and again in numismatics—can often not be excused without the use of the plaster cast, it is to be hoped that our large public collections will come to an agreement about the dyeing of the casts, which are manufactured and handed out for scientific purposes.

It will be hardly possible to obtain a fully satisfactory result when photographing a series of coins, because the same incident light thrown on to the many different objects can not bring out the fine individual details. Numismatic publications of a scientific nature are normally not required to have such a high standard of reproduction, and the writer admits that he, as a working artist, is airing his own opinion about the coin as a work of art and as an individual and outstanding event in history. As a practician, however, who has devoted a lifetime to the photographic propagation of numismatics, he should be allowed to state that it is the sensitive approach, the love for the subject and not merely the choicest apparatus which will determine the standard of these products of photographic endeavour. Even most lavishly equipped photographic laboratories in museums sometimes produce coin reproductions of rather poor quality. In the last instance, the eye, the personal taste and an expert knowledge of the subject are decisive factors. If all these preliminary requirements are there, the help of a highly efficient precision camera cannot be rated too highly. I myself have used almost exclusively the Zeiss "Tesser," which proved to be equal to all my high endeavours.

Reprinted by kind permission of Professor J. Stuper, of Zeiss Ikon Ag., Stuttgart (Editor of *Photographie und Forschung*), who also supplied blocks and photos taken by the author, Dr. Kurt Lange, and printed in this issue. The publication was first brought to our notice by Mr. Asher Robinson, Vice-President of the Auckland Branch of the R.N.S.N.Z., who is Auckland Agent for Zeiss Ikon Ag., Germany.

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### BUBBLES IN CUPRO-NICKEL.

A New Zealand sixpence dated 1948 which fell apart and left a shadowy design of the *huia* on both of the inside surfaces, was submitted for inspection to Mr. G. V. Doubleday, Hon. Secretary, the British Numismatic Society, by Mr. Asher Robinson, Vice-President of the Auckland Branch of our Society. He has received a reply indicating that this is the perfect example of the "rolled bubble," an occurrence that is a nuisance in dealing with cupro-nickel. He adds:—

"The explanation is simple . . . if you think of the existence of a minute air bubble in the metal before it is subjected to being rolled to the required thickness for the cutting out of the blanks. The enormous pressure will spread the bubble so that the circle becomes a straight line, and the affected area becomes much greater."

Mr. Doublday states that obviously the coin did not fall apart until after it had left the mint, unlike a florin he had seen just under half the correct thickness, but otherwise perfect. In that case the blank must have shed half of itself, due to air bubble, before being struck by dies. A press cable from England recently reported another instance stated to be extremely rare,

**BEAUTIFUL MODERN COINS.**

*By* C. J. V. WEAVER (now deceased).

**ALMIGHTY DOLLAR.**

A beautiful coin that is world famous in the annals of modern commerce, is the popular and powerful instrument known universally as the "Almighty Dollar." In the country of its origin it is known as the "Standard" or "Bland" dollar. This silver dollar of the United States of America bears a singularly beautiful obverse. A large female head of classic Greek type expresses the beauty and dignity that should represent a great and powerful republic. The head, to the left, fills the field; the hair flowing back from the forehead is caught at the top in a fillet, and is confined at the back by a Cap of Liberty. A wreath of flowers, leaves and cereals encircles the head. At the back of the head, beneath the cap, the hair escapes in a flowing mass of curls, falling below the rear truncation. In the space between the legend above and the date below are thirteen stars representing the original thirteen States of the Union. Seven of these stars appear to the left, and six to the right. Above is the legend, E PLURIBUS UNUM, a principal legend of the Republic. Below is the date which upon the specimen before me is 1885. Upon the fillet or corona in the hair above the forehead appears in incuse letters LIBERTY, an almost invariable legend upon coins of the United States. Upon the truncation immediately above the foremost curl of hair appears the minute incuse letter M, the initial of the artist, George T. Morgan.

The reverse, while hardly comparable with the beautiful obverse, is yet of pleasing design. A large eagle, the symbol of the republic, stands with wings outspread, upon a sheaf of arrows crossed with a laurel branch. A semi-wreath of laurel surrounds the lower half of the type. Around and above is the legend UNITED STATES OF AMERICA. Below, between the wreath and the rim, are the words ONE DOLLAR. A star on each side separates the latter legend from the one above. In the upper field above the eagle's head, and between the spread of the wings is the legend in old English lettering IN GOD WE TRUST, a legend freely used on the nation's coins and dating from the period following the Civil War, when a wave of religious feeling spread over the country. Immediately beneath the bow with which the semi-wreath of laurel is tied is the minute letter O in relief, the mint mark of New Orleans. This Mint was opened in 1838, suspended in 1861, re-opened in 1879 and closed in 1910. On the lefthand loop of the bow binding the wreath, is the minute incuse letter M, the artist's initial. The edge is milled.

The Bland dollar was first issued in 1878. The classic head on the obverse is a portrait of Miss Annie L. Williams, a Philadelphia schoolteacher. The *Rare Coin Encyclopaedia*, 1901 (William von Bergen) states that in the winter of 1877-78, G. T. Morgan, the designer, was working on sketches for the imprint

of a new silver dollar. There had been no dollars coined for five years, and Professor Thomas Eakins, then of the Academy of Fine Arts, advised him to use a life study, and introduced him to Miss Annie L. Williams, a schoolteacher living at Thirteenth and Spring Garden Streets. Miss Williams, who possessed strikingly classical features, consented to sit for the drawing, and her profile was used to complete the design.

This fine coin redounds to the credit of the United States of America, upholds her dignity in the coinages of the world, and confers upon the artist the high merit of a classic inspiration.

(To be continued)

#### KERBSIDE PARKING METERS.

"One can foresee a new lease of life for the humble threepenny bit. This most modest of our coins has seldom been popular. The smallest hole in a pocket encourages its disappearance. Church officials have always regarded it balefully. Never has it been acceptable as a tip.

"To the Auckland motorist this smallest of small change has suddenly become what the economists call 'valuta.' It will be hoarded. No motorist will drive into the city without first searching his pockets—or the children's money-box—for at least one of these magic tokens. The threepenny bit assumes the proportions of a talisman, the only possible offering to the mechanical guardians of kerbside parking space. It may not be long before enterprising small boys are parading the busier streets offering 'three tray-bits for a bob'."

—*N.Z Herald*, 13/6/53.

#### TREASURE TROVE.

The London boys who have been allowed to keep a small number of Roman coins recently found by them on Wimbledon Common, after the Coroner's decision that the collection did not constitute treasure trove, owe their luck to the fact that the coins were *found upon and not hidden in the soil.*—*Manchester Guardian*.

#### N.Z. WAR MEDAL, 1848.

Describing a London auction on 21 April, *Seaby's Bulletin* states: "The highlight of the group was the New Zealand Medal dated 1848, stated to be unique with this single date." (p. 197).

#### COST OF GOLD.

"Shortly after the official announcement (in August last year) that licensed dealers were free to sell gold on the world market to the highest bidder, gold prices to the local manufacturer jumped from £12 17s to £14 5s per fine ounce. Although fluctuating, the world premium price has been fairly steady at £13 5s a fine ounce. The domestic price in New Zealand is now the highest of any gold-producing country in the world," states Mr. A. S. Long in *The New Zealand Manufacturer*. Mr. Long points out that this is due in part to the increase of the handling charges by licensed dealers—of which the Bank of New Zealand is the largest—from 10s to 20s an ounce,

## TIMARU AGRICULTURAL MEDALS.

The following six Timaru agricultural medals are unrecorded specimens from Mr. Watts Rule's collection:—

469 *Obv.*: TIMARU AGRICULTURAL & PASTORAL ASSOCIATION around a wreath of wheat-ears tied at base. Space in centre for name of recipient. This specimen was awarded to P. B. Luxmoore in 1869 for second prize best boar.

*Rev.*: Horse under tree to right facing bull, pig to left, and sheep to right with farm implements in foreground, including plough, scythe and sickle. W. J. TAYLOR LONDON on exergue; band copper. 45 mm.

469a *Obv.*: Similar to preceding design, but a different die. Letters around are smaller, wreath of wheat-ears heavier, and in centre are the words PRIZE CLASS 18. This specimen was not awarded.

*Rev.*: Similar to rev. of No. 469. Copper, 45 mm.

The following four medals were engraved by J. Moore, London, the man who struck the rare New Zealand penny.

469b *Obv.*: Similar to No. 469. This specimen was awarded in 1872 to John Macintosh, 2nd prize best sow for breeding porkers.

*Rev.*: Three fat pigs, one with snout facing and protruding so much that medal will not lie flat, reminiscent of coins of "Old Copper Nose," debased silver of King Henry VIII. Brick sty, pigeon loft and tree in background. J. MOORE on exergue line. Copper. 45 mm.

469c *Obv.*: Similar to No. 469. This specimen was awarded in 1873 to A. Turnbull, 1st prize best roadster to carry over 11 stone.

*Rev.*: Two horses to right. Trees and hills in background. Silver. 45 mm. J. MOORE on exergue line.

469d *Obv.*: Similar to No. 469. This specimen was awarded in 1874 to James Marshall, 1st prize half-bred butchers lambs.

*Rev.*: Two sheep standing, facing each other, two lying. River, trees and hills background. J. MOORE on exergue line. Silver. 45 mm.

469e *Obv.*: In general similar to No. 469, but smaller die. This specimen awarded in 1881 to James MacAndrew for best roadster or hack up to 11 stone.

*Rev.*: Horse, bull and pig to right, sheep to left. Plough, farm houses, trees and haystack in background with four birds flying. J. MOORE on exergue line. Silver. 38 mm.

It is interesting to note that Taylor and Moore appear to have used the same obverse die for the above medals, although Andrews shows them as separate medallists.



### ROYAL VISITORS.

A month of joyous welcomes, and 1,000 miles, separated the arrival of Queen Elizabeth II and the Duke of Edinburgh in the spume-flecked waters of the Waitemata Harbour from their departure in January from the still waters of Milford Sound. A last impression, Mitre Peak and Lion Rock rising majestically from the deep waters of the Sound, could well symbolise our Royal institutions rising broad-based from the deep waters of tradition and heritage.

The coins and medals of each reign mark the ebb and flow of our national fortunes. They are signposts to history. Our new crown-piece, and the medals given to school children, will remain as landmarks in their memories. Such commemorative pieces are miniature links in the invisible chain that binds together the people of the British Commonwealth. Only by treasuring and protecting our heritage, epitomised and cemented by institutions such as our Royal House that evolves with the times, can our childrens' children hope to maintain our standards, and share in the joys of future Royal visits.

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### GOLD COINS.

Hundreds of golden sovereigns gained fleeting currency in November when they changed hands at about £3 10s each at a Wellington auction of a collection of a member of the Society.

The Reserve Bank, which can legally claim all coins and raw gold, kept a fatherly eye on the proceedings, and merely asked for a list of the names and addresses of purchasers. The owners of gold coins of an historic, artistic, numismatic, and presumably sentimental value will not be disturbed. The Bank appears to be concerned only with traffickers in gold.

\* \* \* \*

One hundred years ago 2,000 sovereigns, with some blankets and hatchets, were paid by Sir George Grey's Government for Wairarapa land, and Alexander Sutherland of Ngaipu whose father was one of the four or five whites who took over the whole of the Wairarapa land, records that in the pay-out the Maoris sat in a circle, and the chief served out the sovereigns singly, as if dealing hands in cards. The chief served himself first, and again last, before pausing to begin another round. Anyone who asked for *his* name and address would have been "donged" on the head with a *patu*.

## NOTES.

**Election of Fellows.**—Hearty congratulations are extended to the following members on their election as Fellows of the Society. Mr. D. Atkinson, Takinini, Mr. M. A. Jamieson, Auckland, Mr. E. Horwood, Wellington and Mr. J. Sutherland, Christchurch.

**Mr. H. Mattingly.**—A cordial welcome is extended to Mr. and Mrs. H. Mattingly who have arrived in New Zealand. Mr. Mattingly will lecture at the Otago University where the Archaeological Sections of the Museum are being actively used in connection with the reading work of the University.

**Medals.**—A Royal visit commemorative medal in gold has been presented to the Queen. Nearly half a million of these medals in bronze-copper have been distributed to school children.

On January, 14th, 1954, the Queen signed five Royal Warrants and regulations dealing with medals and rewards for long and meritorious service in the Armed Forces and with the Queen's Medal for champion shots at the annual Air Force rifle meeting.

**Coin and Medal Exhibitions.**—The Auckland Branch of the Royal Numismatic Society through its executive arranged an outstanding display of coins and medals at the Auckland War Memorial Museum to coincide with the Royal Visit. Among the coins were a drachm of Alexander the Great, a denarius of Tiberius, a military denarius of Mark Antony and a dirhem of Haroun-al-Raschid, of "Arabian Nights" fame. The medals were outstanding and included most of the British war and campaign medals since the Battle of Waterloo.

Mr. M. A. Jamieson also arranged an excellent exhibition at the Museum of crown-sized coins of over 100 issuing countries. This was referred to in our previous issue. Both exhibitions attracted much attention.

**Burning Worn Banknotes.**—Press reports indicate that worn bank notes to the value of about a million pounds are burnt in Wellington every week. A totometer for the mechanical counting of bank-notes is being tried out in Wellington.

## NOTES OF MEETINGS.

## AUCKLAND.

Minutes of the 47th General Meeting held on 2nd September, 1953, Unity Hall, Queen Street.

**Present:** Messrs. R. Sellars (in the Chair), M. Lynch, L. Levens, B. Forster, C. Menzies, C. Hulse, A. Robinson, A. Mickle, J. Roberts, T. Attwood, N. Solomon, W. Nairn, E. Morris and Misses P. Roberts and J. Anschutz.

**Welcome:** The Chairman extended a welcome to Mr. Stork, a numismatist from America, here in Auckland on holiday.

**Exhibits:** Mr. Sellars—Five coins from various Swiss Cantons; Mr. Roberts—A set of coins of Elizabeth II in a plastic case, and a Coronation medal of Elizabeth II.

**Topic:** Mr. Roberts read a paper on the Seringatam Medal of the East India Co. issued in four different metals. Mr. Roberts' paper was illustrated with very fine specimens of the silver and copper issues.

Members followed the paper with close interest, and accorded Mr. Roberts a vote of thanks by acclamation.

**Minutes of the 48th General Meeting held on 7th October, 1953.**

**Present:** Messrs. Sellars (in the Chair), A. Robinson, D. Atkinson, J. Roberts, C. Hulse, C. Menzies, L. Norager, C. Geary, P. Southern, B. Forster, W. Nairn, T. Attwood, M. Lynch, E. Morris and Miss J. Anschutz.

**Welcome:** The Chairman extended a welcome to Miss Fisher and Mr. Stork.

**Correspondence:** Dr. Gilbert Archey, Director of the War Memorial Museum, re space for an exhibition of coins and medals by the Branch during the holiday period.

(Inwards)—Dr. Gilbert Archey accepted offer of exhibition by the Branch, and offering use of cases at present occupied by the Entrican collection.

Secretary, Wellington, confirming Mr. Sellar's appointment to the Branch seat on the Council, and Mr. Freeman's acceptance of the position of Deputy for the Branch.

**General:** After some discussion it was decided to leave the arrangements for the exhibition of coins and medals in the hands of the Executive.

**Topic:** The "Paper" for the evening was read by Mr. Southern, entitled "Women on Coins." This was first presented by Mr. W. Ferguson at the May, 1945, meeting in Wellington. Members' thanks to both Mr. Ferguson and Mr. Southern for a very interesting and enjoyable paper.

Mr. Stork, our American visitor, then gave an informal talk on coins of the United States of America, and some of his experiences as a dealer in that country. Members greatly enjoyed this talk, and showed their appreciation with acclamation.

The meeting terminated with supper.

**The 49th General Meeting of the Branch held on 4th November, 1953.**

**Present:** Messrs. R. Sellars (in the Chair), P. Southern, W. Nairn, A. Robinson, C. Geary, C. Menzies, B. Forster, C. Hulse, T. Attwood, E. Morris, and Miss J. Anschutz.

The Chairman extended a welcome to Messrs. G. N. Lansdown and A. G. McConchie, two visitors whom we hope to enrol as Branch members in the near future.

Plans were finalised for the display of coins and medals by the Branch at the War Memorial Museum from the 12th December, 1953, to approximately the end of February, 1954.

The "Paper" for the evening was read by Mr. Morris, a continuation of "Coinage Personalities." It dealt with Kalakaua, "The last King of Hawaii." Mr. Morris was accorded a hearty vote of thanks.

**WELLINGTON.****Minutes of the 166th General Meeting held on 28th September, 1953.**

**Present:** Prof. Murray (in the Chair), Mrs. Inkersell, Capt. Stagg, Dr. Fleming, Messrs. Freeman, Martin, Chetwynd, Hornblow, Sutherland, B. Berry, Leask, de Rouffignac, Tether, J. Berry and Carey.

**New Members Elected:**

Mr. W. C. Nairn, 51 First Avenue, Kingsland, Mt. Albert, Auckland.

Mr. C. A. Halse, Panama Road, Otahuhu, Auckland.  
Mr. C. A. Waugh, 17 Wallath Road, New Plymouth.

**Accounts:** Accounts from M.H. Photo Engraving Ltd. (£7 8s 1d) and Thomas Avery & Sons Ltd. (1s 9d) were passed for payment. A letter from Thomas Avery & Sons Ltd. detailing printing charges was tabled.

**Publications Received:—**

Australian Numismatic Society—Minutes of 160th and 161st Meetings.

Numismatic Society of Israel—Programme for 3rd Numismatic Congress.

*Munzen und Medaillen*—List No. 126.

*Italia Numismatica*—June, 1953.

**Correspondence:** Enquiries re coins were received from Mrs. M. Christenson and from Messrs. L. C. Vaught, C. W. Bott, T. McGlone and J. Vagg.

**General:** The attention of members was drawn to an article in *Country Life* by Dr. Sutherland.

**Paper:** Mr. Freeman read a further instalment of the late Mr. C. J. Weaver's paper "Beautiful Modern Coins," specimens of some of the coins mentioned being displayed.

**Minutes of the 167th General Meeting held on 2nd November, 1953.**

**Present:** Prof. Murray (in the Chair), Mrs. Inkersell, Mrs. Ranger, Capt. Stagg, Messrs. Hornblow, Ferguson, Freeman, B. Berry, de Rouffignac, Tether, Horwood and Leask.

**New Members:** The following new members were elected:—

Mrs. E. Ranger, 58 Majoribank Street, Wellington.

Mr. R. N. W. Burns, "Poplarglen," Richmond Road, Hastings.

Mrs. D. Dee DeNise, Librarian A.N.A., 139 East 116th Street, Seattle 55, Washington, U.S.A.

**Resignations:** The resignation of the Napier Boys' High School was accepted with regret.

**Accounts:** An account of £1 from Blundell Bros. Ltd. was approved for payment.

**Publications Received:—**

Annual Report of Glasgow & West of Scotland Numismatic Society.

*Numismatic Literature*. No. 24, July, 1953.

Journals of Numismatic Association of Victoria, Vol. 8, Nos. 3 and 4, September and October, 1953.

Minutes of the 166th and 167th General Meetings of the Australian Numismatic Society.

Spink & Son Ltd. *Numismatic Circular*—Aug.-Sept., 1953.  
Hans F. Schulman, Illustrated Auction Catalogue.

**Correspondence:** The following correspondence was received: Department of Internal Affairs re Annual Report and Membership—The Secretary was instructed to supply the information requested; J. Verner Scaife, W.d.Koonce and Mrs. D. Dee DeNise supplying information regarding the 1879 New Zealand Penny; H. Hardwick re New Zealand Token; E. E. Corner re Waitangi Crown; Mrs. C. Meek re 1952 New Zealand coinage.

**Election of Fellows:** In accordance with the rules of the Society the following nominations were approved by the required majority for submission at the next General Meeting: Messrs. J. Sutherland, E. Horwood, M. A. Jamieson and D. Atkinson. One nomination did not gain the necessary three-fourths majority and two further nominations from the Wellington Centre were withdrawn for submission next year.

**Paper:** Mr. Ferguson read a further interesting part of the late Mr. Weaver's paper on "Beautiful Modern Coins."

**Minutes of the 168th General Meeting held on 30th November, 1953.**

**Present:** Prof. Murray (in the Chair), Mrs. Ranger, Mr. and Mrs. Freeman, Mrs. Inkersell, Mr. and Mrs. Carey, Mr. and Mrs. Horwood, Capt. Stagg, Messrs. B. Berry, Tether, de Rouffignac, Ferguson, Hornblow, Tandy, Martin, Matthew and Mr. Jamieson of Auckland. Prof. Murray extended a warm welcome to the guests and to Mr. Jamieson.

**New Members:** The following new members were elected:—

Mr. D. R. North, 49 Clyde Street, Dunedin, W.1.

Mr. G. N. Lansdown, Linthorpe, 7 City Road, Auckland, C.1.

Mr. A. G. McConchie, 86 Ivanhoe Rd., Grey Lynn, Auck., W.2.

**Election of Fellows:** The following were duly elected Fellows of the Society: Mr. J. Sutherland, Mr. E. Horwood, Mr. M. A. Jamieson and Mr. D. Atkinson.

**Publications Received:—**

*Coronation and Commemorative Medals, 1887-1953*, with the compliments of Gale & Polden Ltd., Aldershot.

*Standard Catalogue of the Coins of Great Britain and Ireland, 1954 Edition*, with the compliments of B. A. Seaby Ltd.

Report of the Royal Canadian Mint for 1952.

Journal of the Numismatic Association of Victoria, November, 1953.

Journal of the Numismatic Society of India, Vol. XV, Part 1.

Minutes of the 168th General Meeting of the Australian Numismatic Society.

*Italia Numismatica*—July-August, 1953.

*Munzen und Medaillen*, Lists Nos. 127 and 128.

Spink & Son Ltd.—*Numismatic Circular*—October, 1953.

Minutes of the 6th Annual General Meeting of the Christchurch Branch.

**Members' Talks and Exhibits:** Mrs. Inkersell gave an interesting address on her tour round Britain.

Items of numismatic interest were displayed by Mr. Jamieson (Porteullis Dollar 1600, Half Pound Piece 1642, crowns); Mr. Ferguson (Coins of the Queens of England); Capt. Stagg (Medals); Mr. Freeman (Books); and Messrs. Tether and Berry (Coins of England and the Dominions for George VI and Elizabeth II). Interesting comments on the items displayed by Messrs. Jamieson and Ferguson were heard.

Prof. Murray expressed the thanks of the Society to Mrs. Hornblow for her kindness in providing supper throughout the year and to Mr. Taylor for the use of the Library for Meetings. He then extended the Season's Greetings to all.

The Meeting terminated with supper.

## CANTERBURY.

Minutes of the Sixth Annual Meeting (33rd Meeting) of the Canterbury Branch held at the Canterbury Museum on 3rd November, 1953.

**Present (10):** Miss Steven (in the Chair), Messrs. Dale, Dennis, Hasler, Mitchell, Logie, Caffin, Morel, Masters Bruce Middleton and Paul Norris.

In the absence through illness of Mr. Salter, Mr. D. Hasler was asked to act as Secretary.

The Chairman reported as follows: "The Branch suffered a severe loss by the death in May, 1953, of Mr. P. Watts-Rule. Meetings were again held at the Canterbury Museum through the courtesy of Dr. R. Duff. During 1953 the committee adopted the policy of holding meetings every three months, instead of every two months. Of the four meetings held, two were addressed by visiting speakers (Mr. Allan Sutherland and Dr. Roger Duff), and at the other two, talks and displays were given by members. Except for Mr. Sutherland's meeting at which seventeen members were present the average attendance was nine. This would suggest that to maintain continuity and interest, meetings should be held more frequently."

The report and the financial statement showing a balance in the P.O. Savings Bank of £74 10s 11d were read and adopted.

An account of £1 for the 1953 subscription to the Association of Friends of the Museum was passed for payment.

**Matters Arising:** It was resolved to write to Dr. Duff expressing thanks to the Museum authorities for the continued use of the Museum as a meeting place.

It was resolved to ask the committee to arrange for meetings if possible at more frequent intervals. The committee was asked to meet at an early date and consider the Branch's 1954 activities, etc.

**Election of Officers:—**

Chairman: Mr. L. J. Dale.

Vice-Chairmen: Miss Lange and Mr. J. Sutherland.

Secretary-Treasurer: Mr. D. Hasler.

Librarian: Miss Steven.

Auditor: Mr. J. Logie.

Council Representative: Mr. J. Sutherland.

Committee: Chairman, two Vice Chairmen, Secretary, Miss Steven, Mr. Morel and Master Bruce Middleton.

**Resolution:** "That the Post Office Savings Bank Account of the Canterbury Branch, Royal Numismatic Society of New Zealand, be operated by the Chairman, Leonard James Dale, and that he be the sole trustee."

Mr. Dale stated that the account would be convenient to him situated at Papanui Post Office.

A motion of thanks was passed to Mr. Salter for his services as Secretary and hopes were expressed for his speedy recovery from his illness.

After the conclusion of the business, the Chairman introduced Mr. A. J. Danks who gave a delightful and interesting address on "Money and its Functions." Members heard him with rapt attention and he was enthusiastically thanked for his kindness in coming to our meeting.

The meeting concluded at 9.15 p.m.

## NEW ZEALAND COINS

Chart showing all issues since distinctive New Zealand coins first replaced British coins in 1933. The numbers continue Sutherland's listings commenced in *Numismatic History of New Zealand*.

Sutherland Nos.	Year	Crown	Half Crown	Florin	Shilling	Sixpence	Threepence	Penny	Halfpenny	Reign
580-584	1933	—	580	581	582	583	584	—	—	Geo. V.
585-589	1934	—	585	586	587	588	589	—	—	"
590-595	1935	590 <sup>†</sup>	591	592	593	594	595	—	—	"
590-595 <sup>2</sup>	1935	590 <sup>†</sup>	591 <sup>1</sup>	592 <sup>1</sup>	593 <sup>1</sup>	594 <sup>1</sup>	595 <sup>1</sup>	—	—	"
596-598	1936	—	—	596	—	597	598	—	—	"
599-603	1937 <sup>3</sup>	—	599	600	601	602	603	—	—	Geo. VI K.E.
— —	1938 <sup>5</sup>	—	—	—	—	—	—	—	—	"
604-605	1939	—	—	—	—	604	605	—	—	"
606-612	1940	—	606 <sup>†</sup>	607	608	609	610	611	612	"
613-619	1941	—	613	614	615	616	617	618	619	"
620-626	1942	—	620	621	622	623	624	625	626	"
627-632	1943	—	627	628	629	630	631	632	—	"
633-639	1944	—	633	634	635	636	637	638	639	"
640-646	1945	—	640	641	642	643	644	645	646	"
647-653	1946	—	647	648	649	650	651	652	653	"
654-660	1947 <sup>4</sup>	—	654	655	656	657	658	659	660	"
661-665	1948 <sup>6</sup>	—	661	662	663	664	665	—	—	Geo. VI K.
666-670	1949	666 <sup>†</sup>	667	668	—	—	—	669	670	"
671-677	1950	—	671	672	673	674	675	676	677	"
678-684	1951	—	678	679	680	681	682	683	684	"
685-689	1952	—	—	—	685	686	687	688	689	"
690-697	1953	690 <sup>†</sup>	691	692	693	694	695	696	697	Elizabeth
690-697 <sup>2</sup>	1953	690 <sup>†</sup>	691 <sup>1</sup>	692 <sup>1</sup>	693 <sup>1</sup>	694 <sup>1</sup>	695 <sup>1</sup>	696 <sup>1</sup>	697 <sup>1</sup>	"

<sup>1</sup> Proof coins.

<sup>2</sup> Proof sets issued in 1935 and 1953.

<sup>3</sup> First issue George VI, 1937.

<sup>4</sup> In 1947 change of metal from half-silver to cupro-nickel.

<sup>5</sup> No issues in 1938.

<sup>6</sup> In 1948 first issue with change of title from "King Emperor" to "King."

<sup>7</sup> Commemorative coins. 1935, 1940, 1949, 1953. From 1933 to 1946 one-half fine silver, one-half alloy, and from 1947 to 1953 cupro-nickel, except the 1949 crown piece which is one-half fine silver. First issue bronze coins 1940. Initials K G first placed on three-penny pieces in 1937.

In the 21 years since New Zealand coins were first issued a total of 118 different coins has been issued, counting one for each year and each value. This does not include proof or trial coins.



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