

## NAAC2007 ABSTRACTS

### Plenary speakers

#### **Dr Ken Sheedy, Opening plenary session, *In the shadow of empires; the coins and portraits of Alexander and his successors***

This lecture reviews the coins and themes of the *Alexander and the Hellenistic Kingdoms* exhibition at Macquarie University. A key theme is the creation of numismatic portraits of Alexander after his death. To this end it examines some of the key themes behind the emergence of the royal portrait. The lecture looks at the different ways in which the Successors (the *Diadochoi*) used the iconography of their coins to claim a legitimacy for their own rule. A special focus will be the coinage of the Egyptian king, Ptolemy I Soter.

#### **George Dean, *Australian value-stated, service and amusement tokens and check pieces***

Australian tradesmen's tokens, those unofficial coins made for and issued by businesses to facilitate trade, have long been collected, and there is much written about and numerous catalogues on them.

Their little known brothers, so to speak, those lesser aids to business and recreation which the title of this presentation suggests, viz. value stated, service and amusement tokens and check pieces, have had no such luck. Perhaps the earliest reference to them I have found is in Alfred Chitty's Supplement to his *Outline Catalogue of the Copper and Bronze Australasian Tokens* published in 1918, but then only "pieces representing some value and not a token". He went on, "they did not serve as general currency". Thereafter follows a list of a full 40 pieces of interest to collectors of Australian material.

The second publication of note that I have uncovered is the work of R. Leonard Henderson writing in Vol. 6, Special Issue of the *Australian Numismatist* in Spring, 1984, dealing with the non-circulating checks of Victoria. In Queensland, Melvin Williams has done similar work on the value stated checks known to him from that State, and published in the Journal of the Queensland Numismatic Society Inc. of October, 2004.

My presentation intends to cover all uses of these types of tokens and check pieces Australia wide, as well as their origin and reason for issue. It will also deal with the clubs that issued them and the manner in which they were dispensed and accounted for, along with the machines they were used in, such as trade stimulators and fruit or poker machines, the manufacturers of these machines, their origin and the makers of the tokens themselves.

In addition, I will discuss the difficulty in obtaining information on this subject and usage in the various clubs, cafes, etc. and the eventual prohibition of the tokens and checks.

Complementing this will be a PowerPoint slide show of items relevant to the presentation. The aim is to bring this area of collecting - a most interesting period in our not too far distant past - to a much wider audience.

#### **Dr Richard Doty, *The industrialization of money: crises, responses, success and failure***

There were two crises brought about or made worse to the Industrial Revolution, one in Britain and the other in the United States. The British one was a mix of a rapidly expanding factory/wage economy; low wages; copper coinage, disdained by the Royal Mint; widespread counterfeiting thereof. The American one was composed of a rapidly growing economy and population; a Mint that couldn't get its act together; a land without the raw materials for

coinage anyway, and a consequent dependence on private currency, much of which was counterfeit.

Two men attempted to use the new ways and materials engendered by the Industrial Revolution to solve the monetary crises it had created. Matthew Boulton harnessed the power of steam to the coining press, thereby creating better, and more, coppers for the labouring poor. In time, he began constructing entire mints for governments, including his own. Jacob Perkins did the same for American currency. He created new techniques, made possible by the new products of a new industrial era, to create siderography - the replication of a virtually unlimited number of identical images on printing plates and printed notes.

But both men encountered disappointments, limitations, and each found that other people took the new ideas in unforeseen and unwelcome new directions. Boulton found that his unforgeable wares were indeed capable of being replicated on the outside. Moreover, none of his adventures in building mints for foreign countries could be called an unqualified success. And to top it off, an arrangement he thought he had with the Royal Mint promptly evaporated once the new facility on Tower Hill was ready for work.

Perkins' fortunes were similar. He produced homely-but-unforgeable notes with his new techniques, then found that his customers, the bankers, were interested instead in constantly-changing designs, artwork that would make their wares stand out from those of the competition. While they might be created by a new technology, multiplicity of imagery struck at the heart of the absolute consistency that Perkins saw as the primary deterrent to the forger.

All of this repeats past patterns. My latest work has consisted of an investigation of the first mechanisation of the moneying process, that taking place in the sixteenth and seventeenth centuries. I have found that earlier breakthroughs were never absolute; that several different types of technology might very well go on at the same time, in the same mint; and that what we think of as "Progress" and how earlier people viewed the concept are two very different things.

### **Charles Farthing, *The demise of the Stuart dynasty through a sequence of contemporary medals***

Using a selection of the contemporary medals issued in the period, this talk traces the significant events over the 100 years or more that follow the beheading of Charles I in London (1649) through to the end of the Stuart dynasty.

From those hideous times, unthinkable today, it sketches the problems and conflicts, usually religion-based, to the eventual deposition of the catholic monarch, James II, in 1688 by the Parliament in London, backed by William of Orange and an army from Holland. There are numerous very interesting medallic representations of the events and characters that tell the story as seen from both sides of the political divide, and several of these will be covered in the talk.

After James was deposed (dressed-up as abdication) there followed the struggle that resulted in the Irish conflicts that are still felt today and, numismatically, the minting of the so-called Gun Money series. Following his defeat in Ireland, James retired to Europe and never really asserted his claims further before his death in 1701. The aspirations of the Stuarts were thereafter centred on James' son, also James (later known as the 'Old Pretender', whose birth in 1688 was at the centre of his father's removal from power.

The young James bore the hopes of many and created much consternation in government on more than one occasion, especially after Parliament's decision to crown a distant relative from Germany as King George I upon the demise of Queen Anne in 1714. This resulted in the serious rising of 1715 which, in spite of the Stuart's military superiority, was eventually put down and the status quo restored after a display of gross mismanagement and confusion on the battlefield at Sherrifmuir, near Dunblane in Scotland.

Prince James went on to marry Clementina Sobieska, daughter of the King of Poland, in 1718, and even this was less than straightforward and turned out to be something of a pantomime. Soon after, a son was born, one Prince Charles Edward Stuart (later known as the 'Young Pretender' or 'Bonnie Prince Charlie'), and it was he who was destined to make the greatest noise of all. With a protestant upbringing and military training from a young age, he assembled an army in Scotland against all the odds and, after an audacious campaign, restored the Scottish throne to the Stuarts under his father in 1745. He then marched his army south intent on also restoring the English throne to the Stuarts, and successfully got within 100 miles of the capital. Alas, his campaign in England had failed to gather the additional military support that he had expected, and with no material support from France at that critical time, it was decided to stop the advance and return north. Bonnie Prince Charlie had shaken the English establishment to its very core, and King George II (who succeeded his father in 1727) was forced to make preparations for a return to his German homeland and the authorities in London to prepare for a switch in their allegiances.

There followed an ignominious chase of Bonnie Prince Charlie's forces by the battle-hardened regular troops of the English army newly returned from France under King George's eldest son, the Duke of Cumberland. The pursuit was conducted through a large part of England to Carlisle in the far north, just short of the Scottish border, where in December 1745, government forces had no choice but to besiege the city and force it into submission after Charles had left a small detachment behind with a view to returning south at a later date. This event was historic, as it proved to be the last military action on English soil, although only a temporary diversion for the Duke's forces which continued to pursue Charles' army through the length of Scotland to Culloden Moor, near Inverness. In the Spring of 1746, Prince Charles' army, cold, weak and hungry after the trek was annihilated to the point that a challenge to the throne was never again mounted. Bonnie Prince Charlie managed to escape the debacle and after an extended game of hide and seek with a huge price on his head, succeeded in his final escape to safety in France.

That said, the Stuart cause lingered on for several decades thereafter and Charles even visited London as an anonymous tourist in 1749 to view the defences. When his father died in 1766, Charles was de jure King. The hoped for return never materialised and Charles embarked on an ill-fated marriage to Louise of Stolberg in 1772, and then faded into alcoholic obscurity until his death in 1788. The line continued a little longer with Charles' younger brother, Henry as King Henry IX. Henry certainly styled himself as such but it was an empty title and everyone knew it. When Henry in turn passed away in 1807, it is with some irony that the Prince Regent, the future King George IV, arranged for and funded a magnificent marble monument to be placed over the burial chamber at St Peter's, Rome which contains the remains of both Charles and Henry and also their father James. The houses of Stuart and Hanover were reconciled at last.

All of the above events have been recorded on a profusion of medals and medallions that were issued at the time (virtual newspapers), and will be presented on slides during the talk, and some will be available for viewing.

### **Dr Peter Lewis, *Coins and early Christian history***

Coins can contribute to our understanding of early Christianity not only in providing general information about the political and religious environment but in many more specific ways, and some examples will be given.

A number of coins are mentioned in the New Testament and all but one of these citations are in the gospels. The significance of these will be discussed as well as the possibility of using them to solve the Synoptic Problem. This problem exists because many passages in the first three gospels are almost identical, and the question therefore arises who wrote first and who copied from whom.

The subject of coins and the early history of Christianity is a vast one and I shall not attempt to be comprehensive, but I shall briefly review some recent theories about the rise of Christianity and whether the coins support them.

### **Dr Stephen Mulligan, *Coinage of the Libyan Revolt, 241 238BC***

There are two sources of evidence for the Libyan Revolt; the historical account of Polybius written almost a hundred years after the event, and the coins that were issued by the rebels during the course of the three year conflict. Money was a central theme to the Libyan revolt in the sense that the revolt started as a financial dispute between Carthage, a city of merchants, and her mercenary army after a long and expensive war. Further to this theme, the rebel coinage was typically overstruck on the coinage of the mother city.

At the end of the first war with Rome (264-241BC, the 'First Punic War'), the mercenary army was repatriated back to Carthage by Gisco from western Sicily deliberately in small units in order that they be paid their dues and dispersed back to their respective homelands. The aim of this strategy was to prevent large numbers of soldiers gathering in the mother city with the unruly behaviour that might predictably occur. Regrettably for Carthage, this is precisely what was to transpire when the authorities in Carthage were unable or unwilling to pay the dues to the soldiers.

The Carthaginian authorities then expelled the troops out of Carthage to Sicca at which point Polybius records that they were each given a gold stater to cover their immediate expenses. During the course of the subsequent deliberations to resolve the mercenaries' payment disputes, open conflict broke out.

Regarding the numismatic evidence, a series of important articles was written by ESG Robinson in the Numismatic Chronicle between 1943 and 1956. In these papers he analysed two coin hoards in particular and attributed this series of coins to the Libyan Revolt from this evidence. One of these hoards was believed to have been found in Tunis in 1928 and formed the basis of the 1943 article. A second hoard that contained some precious metal coins was discovered in 1952 and allowed further interpretation for the 1953 and 1956 papers. Robinson divided the series into two main groups. He based this on these two hoards together with material in the British Museum collection, and coins held at that time by the English collector RB Lewis. He and others had noted that a very high proportion of these coins were overstruck on host coins, many of which were of Carthaginian origin. The two principal groups proposed by Robinson were a "Carthaginian" type and "Libyan" type. The metals used for the former were electrum, base silver or bronze, while the latter were base silver or bronze.

The Libyan types are the most characteristic of the mercenaries as many have "LIBYION" inscribed in Greek. Another typical feature on the base silver issues is the inscription of Punic M (*'mem'*), almost certainly an abbreviation of "Machanat" meaning "army". The *mem* inscription, or the full word in Punic (MHNT), was used commonly on Carthaginian and Siculo-Punic coins from the time that the city first issued coinage from around 410BC. Many of these coins were struck in payment for the mercenary armies of the time. There are a number of other features of the iconography such as the head of Heracles and the prowling lion that were seen on previous Siculo-Punic issues.

Another highly characteristic feature of the mercenaries' coins is the very frequent poor quality striking of the coinage and very commonly, if not invariably, overstruck on host Carthaginian coins. This may simply reflect the coins being struck by individuals who lacked experience and were in a rebel army field camp when host coins became available. However an alternative explanation might be deliberate and wilful defacement done as an act of rebellion and as a statement of defiance against the Carthaginian state.

The Libyan Revolt was a serious military threat to Carthage at a time when she was vulnerable after the prolonged war with Rome. The conflict was renowned for brutality and atrocities by both sides (the "Truceless War" as Polybius notes that it was called) until the rebels were finally quelled by Hamilcar Barca, the father of Hannibal. The issue of coinage

illustrates not just a stance of rebellion and independence, but also a degree of organisational stability that is not always apparent from the description of Polybius.

**Dr Hugh Preston, *Images in the Roman World***

The Roman state was immense and lasted for hundreds of years. The majority of its peoples were illiterate and unable to speak the languages of the elites – Latin in the west and Greek in the east. They were interconnected through images that helped them identify themselves as Roman.

The images which permeated Roman life included buildings, public spectacles, rituals, statuary, mosaics, wall paintings, cameos and of course coins. Town plans were set to a recognisable Roman model with a forum, basilica, baths etc; public games, celebrations and religious rituals were carried out according to tradition. Emperors, Gods, and (at times) nobili were recognisable from statues, wall paintings and coins.

Imagery relating to all aspects of people's lives - economic, religious, social and military - seems to have had a unifying influence. Imagery was used successfully as an important instrument of policy and propaganda, particularly in the late republic and early empire. Coins which circulated throughout the empire had a special role in spreading these messages. This role extended even to fashion - coins with imperial portraits went to all parts of the empire and helped to transmit the fashions of the time; hairstyles were seen and copied by men and women of rank across the Roman Empire.

In this paper I will review, in a general way, the use of imagery by and within the Roman State and then focus on some specific examples. Some of these will be based on the Roman Empire of the second century AD and include coins and other images relating to such matters as the promotion of imperial policy, dynastic propaganda, and the role of women.

Other specific examples will be drawn from the republic. There was an explosion of coin types in the latter part of the second century BC, following the introduction of secret ballots for elections, and it can be postulated with some confidence, that this change from fairly static imagery signals increased use of coin images for political purposes. What were the new types telling the beholder – how far is it profitable to take speculation?

**Dr Mark Stocker, *The Empire strikes back: the coinage, medal and stamp designs of Bertram Mackennal***

Sir Bertram Mackennal (1865-1931) was the most prominent sculptor practising in Britain a century ago. No other Australian artist before Sidney Nolan enjoyed as much international fame and acclaim. Mackennal was the favoured sculptor, medallist and stamp and coin designer of King George V, who himself was a renowned philatelist. When Mackennal was commissioned for the coinage effigy of the King, he was welcomed by *The Times* of London as 'the first Overseas Briton ever called upon to design the English coinage'. Although Mackennal's principal effigy cannot be regarded as radical – and remarkably little was actually said about it by journalists or art critics – it presented a dignified and credible image of the King and Emperor, one particularly suited to both his character and historical reputation. The King's satisfaction was reflected in his steadfast refusal to have any modifications made, and this despite the forceful (indeed stropky) Deputy Master of the Mint, Robert Johnson.

While the coins and low value stamps remain the most ubiquitous *Mackennals*, the art historian arguably finds more of interest in his designs for medals and higher value stamps. The former, which include the 1908 Olympic Games commemorative and prize medals, show Mackennal's command of all-over decorative richness without sacrificing coherence; their designs afford interesting comparisons with his larger sculptural commissions such as the celebrated *Phoebus Driving the Horses of the Sun* (1912-24; Australia House, London). Moreover, they reflect Mackennal's intelligent response to the 'belle époque' of French late nineteenth-century medallic art and sculpture. In Mackennal's designs for the higher-value stamps, the so-called *Seahorses*, he also gave greater scope to his artistic imagination. The

King's reaction was initially one of characteristic, conservative cautiousness, but soon the *Seahorses* enjoyed 'classic' status amongst collectors which, after nearly a century, remains the case.

This paper, I believe, is a timely one. No proper study of the coinage effigy has yet been made and I must admit that even after pursuing and collating the obvious material, its documentation remains patchy, even perfunctory. The postage stamps are rather better documented, while the medals, as is often the case, are barely documented at all. Yet their long scholarly neglect remains puzzling. Indeed, until very recently, Mackennal himself was bypassed by Australian art historians and curators alike. They were wary, perhaps, of his status as a highly successful establishment artist of 'Greater Britain', as distinct from overtly 'Australian' artists such as Nolan, Arthur Boyd and Russell Drysdale. However, the situation has radically changed, and his neglect redeemed, largely as a result of the exhibition 'Bertram Mackennal' at the Art Gallery of New South Wales, accompanied by a splendidly produced monograph and CD-Rom. I was one of the team of authors commissioned to write essays for the monograph, and I am very pleased to share my findings and opinions on Mackennal.

### **Ron Bolden, *The confessions of a coin cleaner***

In general the cleaning of coins is frowned upon. However there are legitimate reasons for doing so. This particularly applies to ancient coins and more modern coins which have been exposed to extreme conditions. We explore the sources of coins that might need cleaning and the different expectations of the outcome.

Coins struck from different metals require different treatments and we examine some of the techniques which might be appropriate to use in particular situations. What is often overlooked is the necessity to preserve the coin after it has been cleaned so that it does not succumb to further deterioration in the future.

It might be more appropriate to use terms like 'restoration' and 'conservation' to describe what we are attempting to achieve.

### **Dr Paul Donnelly, *The 1879 Sydney International Exhibition collection in the Powerhouse Museum***

The Powerhouse Museum has seen many incarnations and three sites since its beginnings in the 1879 Sydney International Exhibition. Nevertheless, there has been a consistent acknowledgment of the exhibition as its foundation, and a conscious attempt to document the event in all its facets. As a result, the Museum's collection is rich in awards, ephemera, and even displayed items from the Exhibition removed prior to the disastrous fire of 1882. This talk will present what is arguably the most comprehensive selection of 1879 material, with an emphasis on the numismatic component and the means by which its numerous parts entered the collection. The talk is prompted by this year's successful bid by the Museum at a New York auction house for the printing plate of the Exhibition certificates.

### **Lauren Horne, *The provincial coinage of Mark Antony***

The coinage struck in the Roman provinces by Mark Antony, Cleopatra and his lieutenants is pivotal in the understanding of Antony's position in the eastern empire. His position drew on governing structures which were established during the reigns of the Hellenistic monarchs while being interpreted in the framework of previous Roman policy and interaction with the eastern territories and their rulers. With this as a background his coinage combines Greek and Roman images, language, and standards to create a dynamic hybrid that adapted to the unique position that Antony forged for himself. While modern debate focuses heavily on the propaganda battle between Octavian and Antony in the lead up to Actium, the provincial coinage can allow insight into the image which Antony built in the East. This is an image distinct from his relations with Octavian but crucial in defining his position to his army, local rulers and in defining his sovereignty. The coinage is free of the negative tradition which

permeates the historical sources describing Antony's rule. This allows for an image of Antony that transcends the sources, reflecting more closely the reality of his character and power in the East.

### **Professor John Melville-Jones, 'A common Hellenic coinage'**

The ancient Greek philosopher Plato, in a brief passage which occurs in Book V of his *Laws*, suggested that it would be desirable to have a 'common Hellenic coinage' which could be used by travellers when they were outside their own city-states.

In Plato's own time Greek coinage consisted of a multiplicity of coinages that were issued by hundreds of different Greek cities, and had to be exchanged when they were being used in other cities which produced their own coinage (thus incurring a money changer's fee). Some coins were better known than others. The outstanding examples are the coins of Aegina and Athens, which were exported in large quantities to areas that were deficient in silver, and the electrum coinage of Cyzicus in Asia. But this does not mean that they formed a 'common currency'.

After the time of Alexander the Great, his coinage (lifetime and posthumous) and that of his successors began to be used more often as a currency acceptable everywhere in the Greek world. Payment was often demanded in this coinage (or at any rate, coinage on the same weight standard). But in many cases we imagine that a fee for changing it would still be exacted.

Then, in the second century B.C., after the Romans had conquered Greece, the mint of Athens, which had not been very productive for a long time, began to issue large quantities of coinage, the so-called 'New Style' coins). We have to suspect that this, together with some issues of other mints, was designed to serve as a currency which could be used all over Greece. The proof of this is to be found in an inscription of the late 2nd century which was discovered at Delphi. This prescribes the acceptance of the Attic tetradrachm at a rate of four drachmas by 'all the Greeks'. So this denomination at least came to be used as a common Hellenic coinage.

### **Del Parker, *The design of Irish coins***

We give an introduction to Irish coin design, with special emphasis on the coin design contest of 1927, wherein Percy Metcalf's distinctively Irish practical animal and harp representations were selected over Morbiducci's Italian flowing renaissance designs. The religious symbolism of the harp and animal theme is overviewed and discussed. The millennium design for the 2000 Irish punt coin is introduced and shown to be an artistic and thematic orderly following of the earlier harp and animal theme, but with the introduction of ancient Greek and Celtic design and religious themes. The problem of having religious themes for designs on secular coinage is also addressed.

### **Professor John Pearn, *The 'wreath laureate', a universal theme in numismatics***

The laurel wreath, in its many forms and variations, is a universal theme in numismatics. Botanical adornments, as symbols of esteem, celebration, primacy or victory, have been used as symbols since Palaeolithic times. Their first use in recorded history dates to the first Olympic Games (1772-1776 BC) in Olympia, when crowns of olive leaves were bestowed upon the victor. Two hundred years later, branches from the sacred laurel grove at Delphi were similarly used. By 400 BC, olive wreaths, laurel wreaths, palms, oak and other botanical symbols were used to portray primacy, particularly primacy in competition, or esteem. The use of wreaths as such symbols on numismatic "Ancients" dates from the earliest struck coinage. Their use is continued with different national themes. French numismatic items have in particular used palms as esteems of excellence. British coins and medals have used, besides laurel and other wreaths, oak-leaf symbols, and from the nineteenth century on many medallions have portrayed wreaths of local or indigenous wildflowers.

The botanical background to these ubiquitous numismatic themes adds a depth to the interpretation of coins and medals. The botany of numismatic wreaths takes its place with numismatic botany more generally as an enduring record of not only the societal values of the times, but also the use of floral emblems as metonymic messages, which are some of the most enduring records of such values both of past and contemporary civilisations.

### **Robert Tonner, *The Portcullis coinage of Elizabeth I for use in the East Indies***

With the rapid expansion of sea trade in the 16th century, English traders found that they were at a distinct disadvantage in trading in the East Indies as English currency was generally not accepted with the Spanish dollar reigning supreme. In an effort to overcome the currency disadvantage a number of English traders petitioned Elizabeth I for permission to mint silver English trade coins based on the competing Spanish currency. This paper traces the history of Elizabeth I eventually granting permission to mint four silver trade coins at the Tower Mint in London in 1600/1 which were based on the Spanish currency. The coins, being the 1, 2, 4 and 8 testerns, became known as the *Portcullis* trade coins of Elizabeth I. Each of the 4 coins has a distinctive portcullis on its reverse. Unfortunately the coins were not a success in the East Indies and eventually most were melted down for their rising silver value. Today, very few examples of the *Portcullis* coins survive and they are much rarer than our own Holy dollars.

At the conclusion of the paper a full set of these *Portcullis* coins will be on display for viewing such set having been recently acquired from the latest Noble Numismatics Auction held last July.

### **Fiona Tweedie, *The Coinage of the Italia during the Social War***

Due to the lack of texts produced by the Italian confederacy during the Social War, evidence for their self-identification must be sought elsewhere. The coins minted by the alliance offer an opportunity to investigate both the workings of the confederacy and its aims. This paper will consider evidence of the coins and reconsider the issue of the Romanisation of Italy in this context.

### **Nicholas Wright, *Gods at the crossroads: non-Greek religious iconography on the coins of the Hellenistic Levant***

The region known today as the Levant is situated at the point where three continents – Europe (through Anatolia and Cyprus), Western Asia and North Africa – coincide, each continent having been distinguished by its indigenous cultural growth. The ancient civilisations of the Levant were encountered, transversed, conquered and influenced by every major ancient power of the ancient Mediterranean and Near East. As a result, the area has mainly been seen by scholars as a periphery of greater centres of power to the east and west, largely ignoring the native cultures and their development. It has been posited that subsequent to Alexander the Great, the successive Ptolemaic and Seleucid political hegemony over the region brought about a Hellenisation that suppressed local Semitic traditions.

However, apart from some influence brought about by constant exposure to neighbouring cultures and foreign resident powers, the indigenous inhabitants of the region maintained a distinct cultural identity whose survival is attested by their temples, religious practices and narratives. This survival is made especially apparent from the early Roman Empire onwards, when indigenous religions of the newly conquered East were introduced in Rome. By the Late Roman period, west Semitic cults had become the major religions of the empire and in the form of Christianity, ultimately spelt the end of the traditional western pantheons of the colonial power.

The aim of this study is to compare the attitude of Hellenistic states towards non-Greek religious imagery and the cultural implications that such imagery carries. The paper will

consist of a survey the coinage of the Ptolemies and Seleukids as the two main Hellenistic states of the region and of their non-Greek successor kingdoms. This division will enable the respective information to be compared and contrasted between the approach of the two 'Greek' monarchies and their successors to 'non-Greek' religious imagery on coinage. Special attention will focus on the mints that produced non-Greek religious imagery on regal coinage.