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Front cover: Obverse die and medallion of West Australian Newspaper Award (see article "Royal Australian Institute of Architects - WA Chapter award medals")

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President's Report

Our seventh biennial international numismatic conference NAAC2017, which was held in Melbourne in October, was a great success. National Organiser Walter Bloom and the local Organizing Committee chaired by Darren Burgess put together an interesting program, one of the consequences of which was the marvellous selection of papers for this volume of the Journal.

This last year has seen the publication of Peter Lane's *The Coin Cabinet*, and the winning of the Paul Simon Memorial Award by Barrie Newman. Both Peter and Barrie are great contributors to the Association.

Our Vice-President, Darren Burgess, has advised that he won't be renominating at our coming AGM due to the pressure of work and the need to progress some NAV activities. I am grateful to Darren for all the work he puts into the NAA, in particular last year's biennial conference and the Facebook page, not to mention the steady stream of news items. In fact Darren is not completely off the hook as he has become the Victorian State Representative to the Association.

Stewart Wright of Status International has kindly offered us use of a room for the Association's AGM on Monday 16 April (commencing 1pm) at his new premises at 64 Parramatta Rd, Forest Lodge, close to the University of Sydney.

The NAA continues to enjoy sponsorship at a sustainable level, with Noble Numismatics (Gold), Coinworks, Downies (Silver), Drake Sterling, Sterling & Currency and Vintage Coins & Banknotes (Bronze) all contributing to ensure the Association's continued success. However expenses are rising and receipts are falling, even with the steady level of membership. On the positive side, many are taking out ten-year memberships.

I am appreciative of the support of Council and other NAA members throughout the year, and particularly our Secretary, Jonathan Cohen, and Treasurer, Lyn Bloom, who are pivotal in the running of the Association, and our Managing Editor, Gil Davis, for his work in producing this Volume 28 of JNAA.

Walter R Bloom

President, NAA

www.numismatics.org.au

March 2017

Editor's Note

The 28th volume of the journal is a bumper issue and my eighth as Managing Editor. There are eleven articles reflecting a remarkable range of numismatic interests. I am particularly pleased to see the balance of modern Australian and historical numismatic interests, and the excellent scholarship throughout. Many of the articles derive from presentations given at the wonderful NAA conference held in Melbourne from 21-22 October, 2017. I thank the presenters for being willing to quickly turn their talks into articles, despite the hard work this entailed, as well as the dedication of the other contributors.

This journal is the annual publication of the peak numismatic body in the country. As noted in the last volume, I have been working with the President and the Editorial Committee to ensure the standard of all articles we publish compares favourably with the best international numismatic journals. This includes a rigorous double-blind peer-review process. I thank the members of the Editorial Committee (listed below) and the two anonymous reviewers assigned to each article for their prompt and constructive help.

I also wish to express my thanks to the two key people who work quietly and efficiently behind the scenes to help me get this journal out: John O'Connor (Nobles) who proof-reads the articles, and Barrie Newman (Adelaide Mint) who carefully looks after the production process.

In this volume we have six articles on modern Australian topics. The articles by Paul Holland and Walter Bloom are numismatic studies respectively of George V pennies and award medals struck by the Royal Australian Institute of Architects, WA chapter. Their treatments are exemplary demonstrations of the 'arcane art' of numismatic studies combining detailed knowledge with keen observation. These are foundational studies for others to follow. Vincent Verheyen uses his expertise in chemistry to analyse surface marks on predecimal proof coins made at the Melbourne branch of the Royal Mint. He successfully demonstrates that some of the marks result from production rather than careless handling, a finding that will have implications for collectors of proofs generally. Jeremy McEachern, Barrie Newman and David Rampling show another side of numismatics – how it can be used to inform our understanding of the past. Their entertaining articles range from illuminating the story of one of Australia's earliest dealers (Rampling on Isidore Kozminsky), to the sporting achievements of one of the country's celebrated early athletes (McEachern on Richmond 'Dick' Eve and the collection of his memorabilia in the National Sports Museum), and even the sorry tale of an 'official' fraudster who nonetheless got away with his misdeeds (Newman on a Ugandan High Commissioner).

The volume also contains five articles on matters historical. Three of them deal with iconography and make fascinating reading, especially when taken together. Bridget McClean looks at Tarentine civic coinage c. 470–450 BC. Charlotte Mann and Rachel Mansfield both deal with iconography under emperors of the Severan dynasty of Rome in the early third century AD. Charlotte deals with the imperial portraiture of Caracalla, while Rachel examines the civic coinage of the eastern city of Antipatris under Elagabalus. The results of their studies are illuminating about how important coins were for disseminating propaganda, and in turn, understanding what was important to the emperors and cities that commissioned them. Christian Cuello takes us to the world of the Visigoths, best known for sacking Rome, but also producers of coinage, some of which reside in the Australian Centre for Ancient Numismatic Studies collection at Macquarie University, which he catalogues and discusses. Finally, Frank Robinson provides a careful study of bank notes of the Empire of Brazil which will be of interest to aficionados of paper money.

There is something for everyone in this volume.

Dr Gil Davis

Managing Editor

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The iconography from the mint of Antipatris: the representation of architecture and religion

Rachel Mansfield¹

Abstract

In this paper I discuss the use of iconography on the coins minted at Antipatris during the Severan Age. This coinage has been chosen largely due to the mint only operating during a single period under Roman Emperor Elagabalus, c.218-222 CE. The iconography on the coins differs from the 'norm' as represented by coinage from other provincial cities, in that it shows a clear connection to the worship of a river god. This is an uncommon theme in the area of Syria-Palestine, leading me to consider the background of the city and its common worship and iconography, alongside parallels with coins minted in Rome. This mint has hitherto received little attention. While there have been publications of handfuls of these coins, there has not been a comprehensive collection and publication of the coins of Antipatris. This paper draws conclusions between the iconographical representations on the coins themselves, discussing how the city of Antipatris came to choose these images as well as possible motivations for the minting.

Keywords

[Elagabalus] [Syria-Palestine] [Antipatris] [Aphek] [Israel] [third century CE] [Severan Period] [Severan Age]

Introduction

The first study of the numismatics of Antipatris (a paper published in 1990 in the Israel Numismatic Journal [INJ] and repeated in the excavation report of Aphek-Antipatris ten years later) was completed by Kindler.² In this, he identified eight iconographical types of the mint of Antipatris and was the first discussion of the iconographical traits of the mint. In 1999, Meshorer published a 'new type' from the mint and increased the total to nine.³ More recently, Dario Calomino has also been working on these coins as well as those of other provincial mints from the Royal Provincial Coinage (RPC) which will be published soon.⁴ In addition to this, my Master's thesis, from which this paper

1 This work could not have been successfully completed without the tireless efforts of my anonymous editors, and the many influential people surrounding my studies, namely Donald Ariel, Ken Sheedy and Gil Davis.

2 Kindler 1990; 2000.

3 Meshorer 1999.

4 Collaboration was taken with Dario on the Masters project and catalogues and data have been shared.

stems, reviewed the coinage of Antipatris, together with the catalogue I created from a study of the collections of multiple museum and private collections. This resulted in the discussion of 65 known coins from collections and museums around the world. These 65 specimens with two obverse types were separated into nine different reverse types, with a total of six obverse and fourteen reverse dies observed.⁵ This paper, however, discusses the common trend between five different types of the mint of Antipatris, and argues for a thematic connection between them. In order to place Antipatris in its wider sphere of scholarly understanding, this paper will briefly review previous research of the coins of Antipatris. In addition, a brief introduction to the geographic and political influences of this city will attempt to place the society which minted these coins into the milieu of third century CE Syria-Palestine. This thesis shows that the mint of Antipatris opened in approximately 221 CE, when the city was raised to the status of a *polis* and the coins of Antipatris were struck from the second year of Elagabalus' reign for the following three or four years.⁶

During the rule of Elagabalus many cities in Phoenicia and Palestine minted bronze coins, including some, such as Antipatris, that struck coins for the first time.⁷ Major studies of the mints of this area have been few in number, with the most prominent studies being based around the coins of the Decapolis, with less attention paid to the many provincial mints of Syria-Palestine. The two main works which attempted to provide an in-depth study of provincial and Decapolis mints are Spijkerman 1978 and Lichtenberger 2003. The northern city of Antioch, located in modern day Syria has been well covered by the work of Butcher in 2004 and 2005. Though these works attempted to discuss local coinage trends of the wider area, there was no attention given to the smaller mints in central Syria-Palestine. As a result there has been a gap in the scholarship of coinage production and circulation in this period. Studies in the area of the Southern-Levant closer to Antipatris include the major mints of Jerusalem, Gaza, Nysa-Scythopolis and Caesarea Maritima. These cities' prominence is demonstrated as their influence over minting in the area can be seen in the iconographical trends through the years.⁸

Geographical Location, Political and Economic Factors of Antipatris

During the Severan Period, the *polis* of Antipatris was included within the Roman province of Syria-Palestine, which covered approximately 4,400 sq. km.⁹ This consisted of the Judean highlands (the mountains to the west of Jerusalem), the ridges of the

5 Mansfield 2017, 105 especially.

6 Meshorer Bijovsky & Fischer-Bossert 2013, 126.

7 Sutherland 1967

8 Ariel 2002; Ecker 2010; Barkay 2003; Berman 2015; Farhi 2017; Kindler 1990, 60; Mazor & Atrash 2015; Meshorer 1985; Meshorer et al 2013.

9 Ofer 1997, p. 253.

Jordan and Jezreel valleys and the central coastal plain. The main cities in this region, during the third century CE, were Jerusalem, Hebron, and the three major port cities of Joppa, Caesarea Maritima and Gaza. While Jerusalem is at the heart of the province, the topography made it difficult to access. The Benjamin and Judean highlands, which are located to the north and west of Jerusalem, range from approximately 600 m to 1020 m above sea level.¹⁰ These are the steepest of the highlands, notoriously inhospitable and extending down the length of the province of Syria-Palestine.¹¹ To the south and east of the province lies the Judean Desert, covering a large area of 1150 sq. km.¹²

Antipatris was located on important trade and travel routes. The city lies on cross roads which, east to west, connect the main city of the area, Jerusalem, with the Mediterranean world (via Nicopolis and Jaffa). The north-to-south route connects the Mesopotamian world to Egypt travelling through many major cities such as Caesarea Maritima, Jaffa and Gaza, known as the *Via Maris* (way to the sea).¹³ This trade route was important due to the safe travel it enabled between the empires in the far north, those of Mesopotamia, and Egypt in the south.¹⁴



Map 1: General Map showing the position of Aphek- Antipatris (Kochavi 2000:2 fig 1.2)

¹⁰ Isaac & Roll 1976; Ofer 1997, 253.

¹¹ Kleiman 2015; Ofer 1997, 253.

¹² Ofer 1997, 253; Roll 1983.

¹³ Avi-Yonah 1950, 55-57; Isaac 2015, 4; Roll 1983; Tsuf 2011, 271-272.

¹⁴ Roll 1996.

Political Administration

The political and economic administrations of the province were closely linked. The Romans allowed local governorship; their main concern was the safety of Romans, commerce and an assurance that taxes be collected to support the government framework, including the army and those protecting the empire from foreign threats.¹⁵ Following the Bar Kokhba revolt in 132-135 CE, the Praetorian province of Judaea was included in the newly created province of Syria-Palestine and remained as such until the rule of Diocletian.¹⁶

Several important cities in Judaea influenced their surrounding areas. The work of Eusebius is especially helpful in understanding this. During his lifetime he used his access to the government and military records held at Caesarea and established an understanding of the area in the third century CE.¹⁷ Eusebius describes six major territories.¹⁸ During the reign of Septimius Severus (193-211 CE) Eleutheropolis was established and went on to dominate its surrounding area. Aelia Capitolina likewise controlled its surroundings of approximately 190 acres.¹⁹ These major cities were discussed by Avi-Yonah, who attempted to identify their spheres of influence. In his list, Eusebius identified what he believed were the important settlements; the port of Joppa (Jaffa), for example, was omitted.²⁰ Neither was Antipatris mentioned.

While the southern area of Judah remained Jewish, the population of the cities in the northern area consisted mainly of Romans, Greeks and Samaritans. This was explained by the death of many Jews under Hadrian and dispersion of remaining populations into the Diaspora.²¹

Economic Administration

Many roads were built under Hadrian, Marcus Aurelius and Septimius Severus, most likely during their campaigns against the Parthian Empire.²² These roadworks are dated from the surviving milestones.²³ While these roads conferred an immediate benefit in mobilising the Roman Army, they also helped to connect the provinces and increase trade.²⁴ These roads aided the growth of the economy of the province of Syria-Palestine.

15 Hall 1997, p.319.

16 Avi- Yonah 1950, 59; Millar 1993, 108; Ofer 1997, 256.

17 Isaac 1998, 287.

18 Isaac 1998, 299.

19 Avi-Yonah 1977, 115; Ofer 1997, 257.

20 Avi-Yonah 1977; Isaac 1998, 299.

21 Eusebius *Onomasticon* IV.6.3; Avi-Yonah 1977, 114, 121; Ofer 1997, 257; Schwartz 1984, 36.

22 Schwartz 1984, 46.

23 Isaac & Roll 1976, 47-60.

24 Schwartz 1984, 29.

The topography of the interior of Judaea meant that farm plots were small, with the exception of holdings in wealthy/arable areas like Jezreel and the lower Jordan Valley.²⁵ While taxation was collected by the Romans in the form of coinage, the economy of Judaea in the early third century CE was largely an agrarian one.²⁶ Josephus, *Against Apion* I. 12-60, describes the economy of the Jews as one which is devoted to the cultivation and production of the country, suggesting that the Jews were not involved in maritime trade.²⁷

The coastal plain of Judaea, in which the city of Antipatris is located, is a well-watered and fertile area.²⁸ It provided an opportunity to cultivate all manner of grain, wine, fish, fruit and even animals, such as goats, for meat and milk.²⁹ Due to the proximity of the rich coastal region with the path of the *Via Maris*, another economic activity was the taxes charged to passers-by and other trade by merchants in different cities.³⁰ Tombstones found in excavations in Jaffa indicate the diversity of trades, with various named occupations, including: bakers, a dealer in textiles, a dyer, a trader in old iron, a cumin seller, a laundryman, a fisher and a paint worker.³¹

The Coins

The mint of Antipatris seems to have minted for a very short span of three or four years during the reign of Elagabalus, c. 221-223 CE.³² This is an abnormally short time, especially for the area.³³ However, the highly debated reasons for the beginning and end of minting of coins in this area will not be discussed here. Instead, I will focus on a selection of the few coin types which have survived. From a collection of only 65 known coins from collections and museums throughout the world, there are fourteen different reverse types, many with sub types, and nine obverse types.³⁴ The latter are represented in Table 1. This large number of variants in such a small sample would suggest a high turnout of coins using dies in any combination necessary. Of these reverse types, though, this paper intends to discuss the interconnected importance of five thematically connected reverse types, which, to date have not been considered together.³⁵

25 Schwartz 1984, 42.

26 Butcher 2004, 143; Crawford 1983, 40-8; Schwartz 1984, 39.

27 Avi-Yonah 1977, 188.

28 Avi-Yonah 1977, 195; Schwartz 1984, 38.

29 Avi-Yonah 1977, 196; Schwartz 1984, 38, 86.

30 Avi-Yonah 1977, 196.

31 Avi-Yonah 1977, 197.

32 Eitan, Beck & Kochavi 1993, 71; Kindler 1990, 65; Meshorer, Bijovsky & Fischer-Bossert 2013, 22.

33 Meshorer 2010, 112.

34 See the catalogue of Mansfield 2017 for further information.

35 Kindler in 1990 and 2000 looked at the coins individually; later in 1999, Meshorer studied two of the coin types in consideration with each other.

Reverse types found with obverse of Elagabalus	
Type 1: Two Tetrastyle temples	Mansfield 2017, Cat. <i>Ant.</i> 1
Type 2: Temple on Acropolis	Mansfield 2017, Cat. <i>Ant.</i> 2
Type 3: Tyche in Tetrastyle Temple	Mansfield 2017, Cat. <i>Ant.</i> 3- 15
Type 4: Bust of Zeus	Mansfield 2017, Cat. <i>Ant.</i> 16
Type 5: Bust of Sarapis	Mansfield 2017, Cat. <i>Ant.</i> 17, 18
Type 6: Emperor in Military Dress Sacrificing	Mansfield 2017, Cat. <i>Ant.</i> 19-21
Type 7: Pallas Athene	Mansfield 2017, Cat. <i>Ant.</i> 22
Type 8: Reclining River God	Mansfield 2017, Cat. <i>Ant.</i> 23
Reverse types found with obverse of Julia Maesa	
Type 8: Reclining River god	Mansfield 2017, Cat. <i>Ant.</i> 24
Type 9: Three Temple	Mansfield 2017, Cat. <i>Ant.</i> 25

Table 1: The Reverse Types of Antipatris.

The Importance of Iconography

Iconography is not static, and constantly adjusts and readjusts, being part of a living society.³⁶ Various media could contain symbolic references to imperial power and present a particular picture of the emperor.³⁷ Imperial and provincial coinages, reliefs and imperial portraits, literary and administrative texts, texts of law, petitions, votive inscriptions, games and imperial appearances together convey a visual program presenting imperial ideology.³⁸ The study of coins can provide information about a city which no longer exists, and can identify public buildings and deities worshipped.³⁹ In the 1990s, scholars began to approach sculptures and reliefs as having a metaphorical text, and Levick noted how this could be easily transferred into the study of numismatics.⁴⁰

The symbolic role of iconography allowed the provinces to present ‘a self-defined and constructed cultural and social identity’.⁴¹ This iconography could have Roman undertones but have a different perceived meaning to local peoples.⁴² Lichtenberger has recently stated that “coins are official statements of the cities and expressions of collective religious identity”.⁴³ This identity is, therefore, chosen and constructed by people with regard to their historical context. Iconography on coinage is never arbitrary; coins are the most deliberate symbols of public identity.⁴⁴ While a symbol may be transferred

36 Hekster 2002a, 10; Manders 2012, 26.

37 King 1999, 123; Levick 1999, 44; Zanker 1990.

38 Levick 1982, 197; Manders 2012, 29.

39 Howgego 2005, 13; Kindler 1974, 127.

40 Levick 1999, 43-44.

41 Horster 2013.

42 Hekster 2007, 349; Kemmer 2006, 223-242; Manders 2012, 32.

43 Lichtenberger 2017, 198.

44 Howgego 2005, 1; Millar 1993, 230; Preston 2001, 87.

across cities, symbols mean different things to different people.⁴⁵ There was no point in presenting new coin types and iconographic symbols if the audience did not understand the meaning.⁴⁶

Discussion of Iconographical Features

The reverse types presented in this paper are: (i) the temple atop the acropolis of Antipatris; (ii) the double temple type; (iii) the triple temple type; (iv) the reclining river god type; and (v) the emperor sacrificing on an altar type. These reverse types will be introduced with a description and a discussion of similar coin types minted in the wider area. Finally, the types will be discussed together in the context of their similar thematic representation.

The most remarkable types of the city depict architecture.⁴⁷ There are three types of the mint of Antipatris which present only architectural features on the coins. Unfortunately, there is not yet evidence of any of these buildings or structures in Antipatris, and thus discussion of the certain identification of these temples is not possible.⁴⁸ This is mainly due to the city being razed in the Ottoman period and much of the archaeology of Antipatris in the third century CE being removed.⁴⁹ With that in mind, the discussion of the temples of Antipatris is all the more significant, as the representation of these temples indicates their importance to the citizens of Antipatris and thus speculation surrounding them is only useful in the discussion of the history of the province of Syria-Palestine.

Temple atop the Acropolis

The reverse type of the temple atop the acropolis depicts a single tetrastyle temple, facing to the right, with a stairway to the entrance and a side door, all situated atop a hill, the symbolic depiction of the acropolis of Antipatris.⁵⁰ The obverses depict the bust of a young Elagabalus. (Figure 1) This reverse type is known from a single specimen type, located in the collection of the Studium Biblicum Franciscanum in Jerusalem, and is depicted in multiple publications.⁵¹ This single specimen comes as an As of 9.44 grams.⁵² The depiction of the hillock temple of Antipatris is similar to that on the coinage of Neapolis.⁵³ Closer to the date of minting of the coins of Antipatris, again the mint of

45 Butcher 2005, 146-7.

46 Hekster 2002b, 20-35; Howgego 1975, 47; Kemmers 2005, 39-49; Lummel 1991; Manders 2012, 6, 36.

47 Kindler 2000; Lichtenberger 2017, 199; Meshorer 1999.

48 Eitan, Beck & Kochavi 1993, 63.

49 Kochavi 1997, 151.

50 Kindler 1990, 69; Meshorer 1999, 68.

51 Kindler 1990, coin 5; 2000, coin 5.

52 Kindler 2000, coin 5.

53 Kindler 1990, 66.

Neapolis produced this reverse type under Macrinus who ruled before Elagabalus in 217-218 CE.⁵⁴ This reverse was also minted during the reign of Elagabalus.⁵⁵

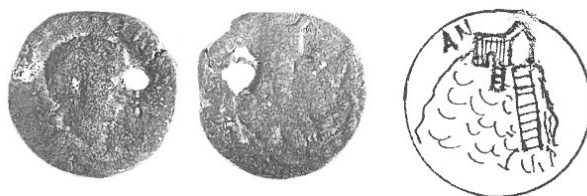


Figure 1: 9.44g, 26mm. See Kindler 1990 5; Mansfield 2017 cat. Ant. 2 p. 54.

Two Tetrastyle Temples

In Antipatris, there is one coin which represented the highest denomination, a sestertius weighing 18.35 grams. (Figure 2) This coin has the image of the two tetrastyle temples facing each other, connected by an arch, and each temple has a frail staircase or ladder, indicating a podium(?).⁵⁶ To date, this coin is the only evidence of a sestertius being minted in Antipatris. It has been published many times.⁵⁷ Meshorer also later published a smaller denomination.⁵⁸



Figure 2: 18.35g, 27mm. See Kindler 1990 1; Mansfield 2017, cat. Ant. 1 p. 54.

Three Temple Type

The triple temple reverse type is a more intricate design with the two temples again depicted facing one another, with an arch connecting them and stairs. However, in this reverse type the temple upon the hillock of Antipatris is also seen in the top centre of the die. (Figure 3) The obverse of these coins is only, to date, known to depict Julia Maesa, Elagabalus' grandmother. Though it is uncommon for new types (previously unseen reverse types) to be issued under a female in the Emperor's family, it is not a cause for concern in this mint. Only two examples of the triple temple type have been discovered, and thus it can be logically assumed that these reverse types were also present on coins which bore the obverse of Elagabalus, even though the evidence of

54 Meshorer, Bijovsky & Fischer- Bossert 2013, 54 pl. 50 no 83-85.

55 Meshorer, Bijovsky & Fischer- Bossert 2013, 55 pl. 51 no 91-99.

56 Kindler 2000, 49.

57 Kindler 1990, coin 1; Kindler 2000, coin 1; Meshorer 1985, coin 150, 54, 116, 150.

58 Meshorer 1999

these is lacking. The two coins are dupondius, the second largest coin denomination from Antipatris, and have an average weight of 12.05 grams⁵⁹ and an As.⁶⁰



Figure 3: 13.02g, 23mm ↑. Meshorer 1999 2; Mansfield 2017 cat. Ant. 25, p. 60

Temple Discussion

The two reverse types which depict the double and triple-temple types are very rare.⁶¹ However, this was a common way to depict temples on the coins of the region of Syria in the early part of the third century CE.⁶² The temples, which are seen in three-quarter view, have been associated with a larger architectural complex that is typical of *fora*, with several temples.⁶³

Representation of the buildings themselves, whether representing real or idealised buildings, raises the question of why they even appear.⁶⁴ Attempting to align these findings with the actual architecture at sites is problematic.⁶⁵ This is truly the case in Antipatris, where identification of the major temples displayed on the coins has been attempted, although there is no archaeological evidence to support this.⁶⁶ Temples on coins are an important representation of the religious and cultural identity of cities.⁶⁷ The practice of depicting temples on coinage was a Roman invention; their use on coinage from the provinces is a reflection of trends from Rome.⁶⁸

Emperor Sacrificing on Altar

The reverse type of the emperor sacrificing on an altar depicts Elagabalus, clad in military dress, sacrificing on an altar, and a fish on the top left field. This iconographical representation is frequently used on coinage minted during the reign of Elagabalus, with the image of Elagabalus sacrificing appearing on 27-coin types minted at Rome.⁶⁹ Therefore, it is of no surprise that the image was copied in provincial mints. This

⁵⁹ Meshorer 1999, coin 2.

⁶⁰ Meshorer, Bijovsky & Fischer- Bossert, coin 9.

⁶¹ Kindler 1990, 70; Lichtenberger 2017, 199; Meshorer 1999, 87.

⁶² Kindler 1990, 70; Price & Trell 1977, 60.

⁶³ Kindler 1990, 71; Lichtenberger 2017, 199.

⁶⁴ Burnett 1999, 138; Lichtenberger 2017, 197-8.

⁶⁵ Lichtenberger 2017, 198.

⁶⁶ Kindler 2000, 54; Lichtenberger 2017, 198-9.

⁶⁷ Elkins 2015; Howgego 2005, 4; Kindler 1990, 71; 2000, 66.

⁶⁸ Burnett 2011; Howgego 2005, 4.

⁶⁹ Manders 2012, 148.

imitation, however, is significant in demonstrating how imperial 'global' types were made more accessible and local through the provincial mints.⁷⁰

According to Rowan there was never an official decree regarding the depiction of the god Elagabal, but coins of this type, from both Roman and other provincial mints depict Elagabalus sacrificing to his patron god, Elagabal, sometimes in addition to a city deity.⁷¹ On the coins of Antipatris, there is a clear difference: Elagabal does not appear in the worshipping scene and instead Elagabalus is depicted in the typical sacrificing pose but sacrifices only to the patron god of the city of Antipatris, represented by the addition of a fish in the upper left field. (Figure 4) This representation of the fish as a symbol of the Yarkon River is represented also alongside the reclined river god. This fish is argued here to be representative of the cult of the river god as well as of the economic importance that the river held.

Four coins of this type have been discovered. One is of the denomination of the As,⁷² one is of the denomination of a Half Semis,⁷³ and two are of the denomination dupondius.⁷⁴



Figure 4: 11.23 g 26.2mm ↑. A badly worn dupondius obv. and rev. Kadman Museum, Tel Aviv K65224; Mansfield 2017, cat. Ant. 21, p. 59.

Reclined River God

The reverse type of the reclined river god is known from the catalogue of Antipatris with multiple specimens. This reverse type is the only one from the collated group from Antipatris that was studied which bear both obverses of Elagabalus and Julia Maesa. This reverse type depicts a river god in a reclined position. The deity appears to be laureate and draped from the waist. The figure faces left and holds a reed in his left hand, while his right is extended toward his bent right knee, where a fish can be seen approaching him. Below his left elbow, upon which he is leaning, there is a stream within which two more fish are depicted swimming. This seems to be the personification of the god of the Yarkon River, connecting the city with their patron deity.⁷⁵ The representation of the fish may be an indication of both the cult of the Yarkon River and the economic value of the river to Antipatris, with evidence suggesting that the Yarkon

70 Butcher 2005.

71 Rowan 2012, 182.

72 Meshorer, Bijovsky & Fischer- Bossert 2013, coin 2.

73 Van Der Vliet 1950, coin 11.

74 Kadman collection, Erets Israel Museum, Tel Aviv K65224; Kindler 1990 coin 3; 2000 coin 3.

75 Kindler 1990, 69; Meshorer Bijovsky & Fischer-Bossert 2013, 22.

River was being fished from as early as the Iron Age II (1000-587 BCE).⁷⁶ There are two denominations in which the coins of this type were minted. Two are dupondii,⁷⁷ and the remaining four coins are half-semis.⁷⁸



Figure 5: 12.98g. obv. rev. See Meshorer 1999 1; Mansfield 2017, cat. Ant. 23, p. 59



Figure 6: 8.67g. obv. rev. See Meshorer 2013 *Antipatris* 8; Mansfield 2017, cat. Ant. 24, p. 60.

The image of a reclined river god is relatively rare on coins of Syria-Palestine.⁷⁹ However, there are known examples from Akko-Ptolemais during the reign of Severus Alexander (222-235 CE) the type is much the same as that from Antipatris; it includes the fish below, and the stream to the right of the god who reclines facing right. Similar reverse types of a reclining river god can also be seen on coins of Eleuthropolis minted during the reign of Geta (198-209 CE).⁸⁰ In this depiction, the reclined river god holds a reed in his left hand and a cornucopia in his right hand. A reclined river god facing left can also be seen on coins from Adraa, minted under Septimus Severus (193-211 CE).⁸¹ Here he leans on an amphora, from which a stream flows, similar to that of the coins of Antipatris, below the left elbow of the river god, a theme known in other cities (e.g. Nilus and Tiber) but an uncommon representation in the province of Syria-Palestine. The type of the reclined river god is also similar in terms of its iconography to the type from the mint of Antioch which depicts Tyche reclining, with the river god of the Orontes swimming at her feet.⁸²

⁷⁶ Eitan, Beck & Kochavi 1993, 68; Kochavi 1997, 150; Negev & Gibson 2001, 39.

⁷⁷ 1: Meshorer 1999, coin 1; Meshorer, Bijovsky & Fischer-Bossert 2013, coin 1; 2: Kindler 1990, coin 8; 2000, coin 8.

⁷⁸ 1: Kadman collection, Erets Israel Museum, Tel Aviv K652440; 2: Rosenberger 1972, coin 3a; 3: Rosenberger 1972, coin 3b; Meshorer, Bijovsky & Fischer-Bossert 2013, coin 8.

⁷⁹ See *RPC* online 463.2.

⁸⁰ Meshorer, Bijovsky & Fischer-Bossert 2013, 110, pl. 102 no. 23.

⁸¹ Meshorer, Bijovsky & Fischer-Bossert 2013, 145, pl. 127 no. 8.

⁸² Butcher 2005, 149.

Conclusion

There are six obverse types and nine reverse types identified from the mint of Antipatris, though it is not uncommon for a type to be only represented in the entire corpus by a single specimen. Most of the coins were poorly minted and are now badly worn.⁸³

In general, iconographic trends in the coinage from Rome, and in mints from the provinces of Syria-Palestine, were followed at Antipatris. However, there is also evidence that the minting authority of the city commissioned rare types, specifically, the reclined river god. This study of the iconography on the coins of Antipatris supports the recent arguments by scholars such as Icks, Manders and Rowan, that Elagabalus did not intend to make Rome and her provinces monotheistic, and instead allowed the worship of a wide variety of deities in Rome and the provinces.⁸⁴

The coins of Antipatris demonstrate clear links to the mints of surrounding cities in the same minting period during the rule of Elagabalus. The people of Antipatris selected, and identified themselves with iconography used in surrounding mints, thus creating an identity which was able to be understood in the surrounding area. This can be seen through the consideration of the five types presented in this paper. What is the common theme in such different reverse types? It is argued here that this connection is representative of the most important aspect of the identities of the peoples of Antipatris, namely the cult of the personification of the Yarkon River. The coins show representations of the god and symbols alluding to him and the fertility of the Yarkon River. The river was an important economic resource, and therefore it is not a leap to conclude that the city was famous for their river, especially during the boom of economic growth in the city during the early 200s CE. The economic importance of the Yarkon river is demonstrated though the reclining river god type, who rests his left arm on an amphora, from which the river flows. This is a close iconographic representation to a similar type in the city of Eleuthropolis which also had a strong economy due to their river.⁸⁵ This claim also has evidence from the archaeological record, as the river was a main economic exploit as early as the Iron Age II (1000-587 BCE).⁸⁶ In addition to this, there is clear evidence of this economic growth in the iconographical representations of the main temples being represented on the three reverse types: the temple on the acropolis, double temple, and triple temple. In addition, the arch, which appears interchangeably with the fish on the coins of the military armour-clad Elagabalus sacrificing over an altar, also appears within the temple facades and thus connects the temples to the Yarkon River.⁸⁷ While

83 Meshorer Bijovsky & Fischer-Bossert 2013, 22.

84 Compare Gourmont 1903, 7; Halsberghe 1972, 80; Hay 1911, vi-vii; Thompson 1972, 161 to the likes of Icks 2012; Manders 2012; Rowan 2012, 139-49.

85 Meshorer Bijovsky & Fischer-Bossert 2013, 110, pl. 102 no. 23.

86 Eitan, Beck and Kochavi 1993, 68; Kochavi 1997, 150; Negev and Gibson 2001, 39.

87 Meshorer 1999, 87.

it is certain that the city of Antipatris was not monotheistic, the use of the temples on the coins, especially the temple on the acropolis which appears in two types, indicates the importance of these particular temples. The connection of these temples to the representation of the river cult is understood through symbolic iconography of images which were also included on other coins examined in this article.

Though the minting period of the mint was a very short period of three or four years, it is clear that Antipatris incorporated and adapted iconographical types from surrounding mints and used them to express the city's own identity and place in the economic sphere of the province of Syria-Palestine in the third century CE.

Author

Rachel Mansfield is a PhD candidate at Macquarie University. Her passion for numismatics began with the studies of the coinage from the First and Second Jewish Revolts. This paper is a presentation of part of her Master's thesis, which focused on two local mints, Antipatris and Nicopolis, which were unique in that they only minted coinage under a single emperor and neither had been published. Her PhD project is investigating the reasons why coinage was minted in the Ancient Near East during the Severan Age, and what the various connections are between the three Syrian provinces, both numismatically and archaeologically.

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