NO. 13 ISSN 0950 - 2734

VOL VII
June 1988

NEWSLETTER

The Journal of the London Numismatic Club

Joint Honorary Editors of Newsletter
DR M. S. PHILLIPS, M.A., PH.D.
Miss S. TYLER-SMITH, A.L.A.

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COIN FAIRS IN LONDON

At the time of our last issue (November 1987) the market underneath the Arches at Charing Cross had closed, a monthly coin fair had been organised by Mark Davidson and Linda (not Graeme: our apologies to all concerned for getting this wrong!) Monk at the Marlborough Crest Hotel and Rodney was hoping to start a weekly Saturday morning market on the concourse of London Bridge Station. We are pleased to be able to say that both these projects seem to be successful. The Saturday morning market is more varied than at Charing Cross in the type of wares on display, while the fair is becoming better known to collectors and dealers both in this country and abroad.

The Marlborough Crest fair has about 40 stall holders, the atmosphere is particularly friendly and informal and the coffee of reasonable quality and price. It seems to be filling the role intended for it by the organisers: a regular and fairly frequent meeting place for collectors and dealers, half the price of stalls at the Cumberland Hotel fair. It is hardly a replacement for Charing Cross as it is only once every four weeks and although most of the important coin dealers from the Arches are now at the Marlborough Crest there is also a quota of "up market dealers". As for the collectors there are some faces familiar from the market that one does not see any more - one wonders why. Do they not know about the new fair? - and yet it has been widely publicised. Do they not like the idea of a fair in a hotel, perhaps thinking the coins will be more expensive or disliking the less scruffy atmosphere? Or is it not in a convenient place? - yet it is only a few stops on the tube from Charing Cross. To make up for the lack of familiar faces there are of course plenty of new ones but somehow one feels that the fair could and should attract more people.

London Bridge has certainly not achieved the importance in the London coin world that Charing Cross used to have. One can sympathise with Rodney who wants regular stall holders, not people who disappear one week in four. One wonders how many people visit-general markets to buy postcards etc. as well as coins. Are they the ones who are missing from monothematic coin fairs?

The Cumberland Hotel fair (or the London Coin Fair as it is officially called), moved to a new room in the hotel, "The Production Box", this May. This is a much larger, newly constructed, room. There is plenty of space for all the dealers, (those who wished could even have two tables), and plenty of room for the collectors to walk around with ease and chat to friends in comfort - something which was almost impossible at the last few fairs. We have only heard two criticisms: some dealers found the atmosphere too relaxed (presumably they are the ones who rush around and do everything at top speed, never having a moment to spare), and everyone found the lighting bad. To a certain extent both problems are

caused by the same factor - the black walls, ceiling and carpet which not only create a warm, secure, womb-like atmosphere (the organisers' explanation) but also ensure that most of the light is absorbed by the surroundings. To add to the viewing problems the lights were so positioned that when one bent over to look at a coin, the table was in one's own shadow. To an extent these difficulties were overcome by the use of anglepoises and other table lighting. In fact this seems the only viable solution - two per table instead of one perhaps and we'll be able to see whether it's a class f or g penny.

Total attendance was slightly down and it was noticeable that the fair went very quiet in the afternoon. This may have been the result of holding it on a bank holiday weekend. We are assured this will not happen next year

The Cumberland Hotel fair should perhaps be considered a success as it managed to attract at least two of that rare and much sought after species so often mourned at club and BANS AGM's - 'The Young Collector". One was clasping a variety of colourful banknotes whilst his father poured over trays of European coins, the other searched our junk boxes for Roman coins and picked out 4 or 5, some paid for by her mother, some out of her own pocket money. And they had not even been enticed in to the fair by the promise of a special "Junior Collectors" stand where they could buy specially cheap coins which their guardians were not allowed to look through! We hope their interest will continue and that they can expect every encouragement from clubs such as the LNC and also BANS.

STOP PRESS:

Since writing the above (in June!) we have heard that as from the 3rd Saturday in January 1989, Davidson Monk Fairs will be moving from the Marlborough Crest Hotel to the Great Western Royal Hotel Paddington. The organisers of the Cumberland Hotel Fair also assure us that improved lighting will be installed.

THE PRESIDENT'S ADDRESS - delivered to the Club by Peter A. Clayton at the AGM on 16th March 1988.

A President's Address is always a curious animal, almost, as Glyn Daniel once termed archaeology, "a backward looking curiosity". If there is no Presidential Address per se on a selected topic, there is only the magic of hindsight to rely on - some of the listeners will then be pleased to learn that this, by definition, of only surveying a year, lends to the brevity of the presentation.

The event of the year, as far as the Club was concerned, has been the celebration of its Fortieth Anniversary with a dinner held at II Fornello in Southampton Row on 7th December - forty years and five days after its first meeting was held at St. Bride's Institute in Fleet Street on 2nd December 1947. A total of 57 members and guests sat down to a four course dinner with

wine. The Guest of Honour for the evening was Dr. John Kent, Keeper of Coins and Medals in the British Museum, accompanied by Mrs. Kent, and other guests included Miss Marion Archibald, President of the British Association of Numismatic Societies. It gave me great pleasure to welcome so many to such a momentous gathering and to see present no less than six past Presidents of the Club, together with two past Presidents of BANS.

In proposing the health of the guests, I was able to dwell briefly on some of the Club's past history, which many of you will already be aware of from the short article, "Forty years on", that appeared in the bumper issue of our Newsletter, vol. VII, nos. 11-12, November 1987, published to coincide with our anniversary. Dr. Kent replied on behalf of the guests, recalling some of his own experiences in numismatics at the British Museum over a long span. We are particularly grateful to him for the interview which he granted to our Joint Editors, Susan Tyler-Smith and Marcus Phillips, and which appeared in the same issue. Its interest was such that it was made available to a wider audience by being subsequently published (with Dr. Kent's permission) in the January/February issue of Seaby's Coin and Medal Bulletin.

Having managed one function this past year we must not rest on our laurels since the Club will be host to the BANS Annual Congress in 1989 from 31st March - 2nd April. This will be based at Connaught Hall, Tavistock Square, a hall of residence of University College London. As is usual with such events, arrangements have to be put in hand well in advance and your Committee has been doing just that. Announcements will be made in due course as to the proposed programme of speakers and events.

On the numismatic front, we have seen the Saturday morning market under the Arches at Charing Cross disappear, due to the redevelopment of the area. It was quite a numismatic social gathering each week which filled in the gap between the Cumberland fairs. Now there is a monthly gathering at the Marlborough Crest Hotel in Bloomsbury Street which has taken the place of the Arches to a certain extent, and most welcome it is although it cannot, obviously, engender the same Victorian atmosphere of the dank Arches.

We tend to disregard the coins in our pockets nowadays, at least from a collecting point of view - no longer can we extract such items as a Gothic florin from our change and reflect that all silver then, as far back as 1816, was current coin. The Royal Mint do their best to stimulate interest in the new issues via their wide-ranging PR, Collectors' Club, and major outlets through Post Office shops; but to the "older hands", there is not the same spirit of the chase as there was in sorting through one's change. We even tend to forget, or not to notice, that not all denominations are issued every year. Last year, 1987, but generally only appearing early this year,

we have a couple of new dated items: a 5p with the Maklouf head of Her Majesty, the first 5p issued since 1980, and a 20p piece, the first since 1985 - both, that is, for general circulation outside the special proof set issues; another feature of the Royal Mint's marketing policy. We are promised a new reverse to the £1 coin, the Royal Arms surmounted by the St. Edward Crown. One wonders how soon it will appear in circulation, bearing in mind that the Oak Tree £1 was scheduled for last April, but only began appearing in shop tills late in the year.

What I find amazing about the Royal Mint's Collectors' Club is the sheer volume of numbers that receive the Mint's literature. It runs into many thousands, and yet - where are all these collectors? Over the last 30 years of my association with BANS in various offices it has always been evident that membership of most numismatic societies has been on the decline, apart from the crazy "penny boom" of the late 1960s when numbers swelled, only to fade away quite quickly when the collecting / investing potential was not realised. Obviously most of the recipients of the Mint's literature are not collectors in the proper sense, they are more like hoarders or simply speculative buyers. What is sad is the fact that there is such potential there to introduce young collectors to the hobby, but they do not seem to exist. Travelling around the country as I do to speak to numismatic clubs, I rarely see a junior member - the BANS has found it quite difficult to find them in order to present some of the cash prizes available to assist them to attend week-end courses and congresses. The London Numismatic Club had junior members, once upon a time - perhaps our most distinguished one, and I can remember him coming as a junior, is now Dr. Peter Spufford who lectures in medieval history, and brings in numismatics, in the University of Cambridge. Without an influx of interested younger people, the hobby of numismatics will die. If any of you ever have the opportunity of being invited to talk about numismatics at a local school, do leap at it - go forth and preach the gospel of numismatics.

This leads me to the membership state of the Club, which now stands at 112, slightly less that last year. We have lost four members through death: Roy Hawkins (6th March) who was known to so many of us as a mine of information on so many aspects of tokens and their manufacturers.(1) In June H.E.(Ted) Barnes, whom we have not seen at the Club for a number of years, died, and then in October, A.D. Munford. A very sad loss was that of our Canadian based member Reg Betts. He only managed to come over every few years but this year we saw him at two meetings in July and August. At the latter he regaled us with some of his memories as a founder member (I can remember being first introduced to him by Bill Jan, the renowned token collector, when Reg attended as a very smartly uniformed young Corporal Betts of the Canadian Paratroopers). At the August meeting Reg gave a specimen of the new Canadian dollar to everyone present.

The next month we received the news of his death of a heart attack.

A distinguished former member who died in August was Major-General John Sheffield. He had resigned a few years ago and moved away from collecting after his collection had been stolen. Although not a member of the Club, but known at least by name if not personally to many of us, Christopher Blunt died on 20th November. His loss is a grievous blow to numismatics, especially in the Anglo-Saxon field where he had carried out so much research and opened new doors and windows on to so many aspects of the series. As Hugh Pagan, the President of the British Numismatic Society, so rightly wrote in his obituary: "Christopher Blunt ... was the greatest figure in the history of the study of the British coinage in the twentieth century".

We have also lost four members during the year through resignation, largely because they found it no longer possible to attend meetings. It has, however, been a great pleasure to welcome four new members: Michael Dickinson, Peter Munro, Nash Patel and Franz Weijer. We wish them a long and enjoyable membership of the Club.

Your officers stay the same this year, all have agreed to stand for re-election and there have been no other nominations. I need hardly tell you that their continued support of the president and concern for the Club is what makes us "tick". You need only glance at the back of your programme card to realise how many are concerned not only with specific duties but are also what I may call the "back up boys", those who do not hold a specific office on the Committee but nevertheless are always there to lend support and put forward ideas. Of them all I am sure you would wish me to mention by name out Joint Editors of the Newsletter, Marcus Phillips and Susan Tyler-Smith, who by their sterling efforts keep us all in touch through an excellent production. They excelled themselves with the 40th Anniversary Issue to which I have already alluded and upon the production of which we have received many congratulations.

Our menu this year, like that at our Dinner, has been excellent and varied fare. We have had two papers on medallions, one from our member, Christopher Eimer, on "Aspects of British medals and their makers, 1900-1950", and the other by Philip Attwood of the Dept. of Coins and Medals in the British Museum who spoke about the Art Union series. Medallions also crept in as a mini presentation by your President at the August meeting (under the guise of 'Some archaeological ladies"), when we had a mixture of subjects as usual, from our own members. Our old friend Peter Woodhead spoke to us in July on "Sterlings", and, as a non medievalist, I must say that for me at least he made them a lot more comprehensible. Still in a medieval vein, Dr. Barry Cook, of the British Museum, spoke to us in January on "Late medieval coin design". This was quite an eye opener as he

gathered together the threads of different designs and their copies, across Europe, illustrated by some superb slides.

Tony Davis spoke to us in September on "Numismatic books", reminding us not only of the older antiquarian books but how much we need more recent publications, perhaps even more so nowadays with coins becoming increasingly more costly. He finished his talk with a very handsome gesture, and presented a two volume set of that classic work, Ruding s Annals of the Coinage of Great Britain to the Club library. It must rank as the finest personal presentation we have ever received for the library. In October, Graham Dyer made the long journey from the Royal Mint to speak to us about "The Royal Mint: 11 hundred years in minting' - a fascinating survey from Anglo-Saxon times to the present. Our last talk, received only a month ago, was from your President, when on the occasion of the Norman Turner Memorial Lecture we had the pleasure once more of Doreen Turner's presence. The subject, 'Collecting coins and history", was aimed at covering a wide spectrum of numismatics rather than a specific series.

We look forward to just as varied fare next year, further preparations for the 1989 Congress, and, as always, the good companionship that is and always has been, the epitome of the London Numismatic Club.

1. Roy Hawkins was in fact a former member of the Club (eds.).

COINS FROM THE BANKS OF THE ORONTES: THE PROVINCIAL COINAGE OF ROMAN ANTIOCH - a paper delivered to the Club on 6th May 198/ by Kevin Butcher

Antioch-on-the-Orontes was founded by the Seleucid king Seleucus I in 300 BC. It formed one of the sister cities of the Syrian tetrapolis, two sea ports each linked to an inland colony on the River Orontes. The port of Loadicea (modern Lattakia in Syria), named after Seleucus' mother, was linked to the inland city of Apamea (a deserted site in Syria), named after his wife, and to the north lay the port of Seleucia (a deserted site near the village of Cevlik in Turkey), named after Seleucus himself, which was connected with Antioch (modern Antakya in Turkey), presumably named after Seleucus' father Antiochus. Seleucus seems to have intended the port at Seleucia to be his capital, and moved the seat of government there from the city of Seleucia-on-the-Tigris. After the death of Seleucus, his son and successor Antiochus moved the capital to Antioch, which was better suited with respect to trade and communications inland. As the capital of *a* great empire Antioch grew in size and importance to become one of the great cities of the ancient world, and in the early Roman period ranked third in the empire after Rome and Alexandria. Its coinage, the subject of this study, was correspondingly important; at times

it was second only to Rome itself in variety and volume of output.

The collapse of the Seleucid realm and the reorganisation of Syria by the Roman general Pompey in 63 BC brought about little change in the coinage of Antioch, which from the Seleucid period had predominantly consisted of silver tetradrachms and a series of bronze denominations, which by late Seleucid times were distinguished by standard types. A remarkable series of tetradrachms, probably initiated by the Roman governor Aulus Gabinius in 58 BC, bear the head of the last "legitimate" Seleucid ruler (in Roman eyes), Philip Philadelphus. This series of "posthumous" Philips, as they are called, was issued down to the twenties BC, with a brief interruption for a famous series of tetradrachms portraying M. Antonius and Cleopatra VII of Egypt. The posthumous Philips and their accompanying bronze coinage are dated first by a Pompeian era and then by a Caesarean era, the latter following the visit of Julius Caesar in 49 BC.

About 5 BC there seems to have been a major attempt to reorganise the coinage by the governor and reputed financial wizard, P. Quinctilius Varus (infamous for his disastrous defeat in the forests of Germany in AD 9). A new series of tetradrachms was issued, this time with the imperial portrait on the obverse. Varus also initiated the issue of bronze coins which bear the letters SC as the main type on the reverse. The status of the SC coins has provoked a fair amount of controversy over the years. They appear to have been issued in connection with military finance, and the early ones are sometimes found countermarked by the Roman legions, who seem to have preferred this type of coin. The SC series extends over two and a half centuries but it was not produced continuously. There are notable gaps for the reigns of Caligula, Commodus (sole reign), Septimius Severus and Gordian III. Some short-lived emperors are better represented than some longer reigning ones. All this points to intermittent coining, large issues being struck in what may have been a comparatively short time.

Under Nero there seems to have been a major reorganisation of silver coinage in Syria, which is important for this study because much of it was grouped at Antioch. Silver standards in the province had previously varied, but now they were unified under a single standard, usually referred to as the Tyrian. The eagle, which had long been the reverse type for silver tetradrachms of Tyre, was now used at Antioch. Tyre occasionally produced tetradrachms after this reorganisation, but these amount to little when compared to the Antiochene issues. Tyrian coins had had a long tradition of purity, attested by the fact that the Jews paid their temple-tax in Tyrian shekels. It is appropriate that the reorganisation should occur under Nero, who seems to have taken a keen interest in the silver coinage of the empire, though not usually with good intent.

The tetradrachm was the standard silver denomination for Roman Syria, though Nero and his stepfather Claudius toyed with a few other denominations, some of which have their values spelt out in full on the reverses, didrachmon and drachme. These coins are often classified under Ephesus in the province of Asia, after a Victorian scholar thought he could read EPHE instead of the date EP. r which has subsequently been shown to be the correct reading. This date occurs on drachms, didrachms and tetradrachms, and is part of a series of dated coins of Nero. The style of die-engraving moves from crude to exceedingly accomplished, with interesting portraits of the short-lived Galba and rather fanciful ones of his murderer and successor, Otho. There appear to be no coins of Vitellius.

With Vespasian the picture of Syrian silver and bronze coins becomes more complicated. There are probably several mints at work, all of which are traditionally classified in catalogues under Antioch. Most of the SC bronze was struck in the local Antioch style in the city itself, but there are some coins of fine Roman style which were almost certainly struck at Rome and shipped to Antioch. Why this should happen is not at all clear, but it is by no means the only time that the Roman mint interferes with the coinage at Antioch. The styles encountered on the silver coins are just as problematic. That found on some silver tetradrachms is unmistakably of the mint of Alexandria in Egypt. It is not clear whether the coins were struck at Alexandria and sent to Syria, or whether the Alexandrian mint workers were sent to Syria. This Alexandrian style prevails on the tetradrachms until the reign of Trajan, and is the sole style found on the coinages of Domitian and Nerve.

In the meantime the SC bronzes continue in the local Antioch style. Under Trajan several coinages were struck at Rome, probably for issue at Antioch, including bronzes with the reverse legend ΔHMAPX EΞ ΥΠAT B in a wreath, SC bronzes and an interesting series of silver tetradrachms, didrachms and drachms. In addition there was a substantial issue of locally produced silver and SC bronze. The Tyrian theme continued on the silver coins with the head of Heracles-Melkart of Tyre being used as a reverse type. The Tyche of Antioch also features on the reverses of tetradrachms, and the eagle is a third type. The three reverses have caused much confusion in the past, with some pieces being attributed to Tyre and others to Antioch according to the types found on them. Although Rome and Alexandria may have had a part to play in the production of this coinage as well as Antioch, Tyre should probably be deleted from the list of tetradrachm mints under Trajan.

For the remainder of the second century AD, tetradrachm coinage becomes very rare, with small issues for Hadrian, Marcus Aurelius and Pescennius Niger. The SC coinage continued to be struck in large amounts, particularly under Antoninus Pius, but this too comes to an abrupt halt shortly after Marcus Aurelius raised his son Commodus to the rank of co-emperor. The absence

of any coinage during the sole reign of Commodus puts paid to Alfred Bellinger's assumption in The Syrian tetradrachms of Caracalla and Macrinus that Septimius Severus punished Antioch for supporting his rival Pescennius Niger in the civil war and withdrew its right to strike coins - if he did so he was not taking away much of a right since Antioch did not seem interested in striking coins, given its record over the previous decade or so. What we are looking at is a particularly good example of the intermittent nature of Roman provincial coinage, even at a major mint, where a break in minting activity could exist for ten or maybe twenty years.

A few tetradrachms were struck under Severus at Antioch, but it was not until the sole reign of his son Caracalla that the striking of silver and bronze was renewed in any quantity. Remarkable in this period are the vast issues of tetradrachms from what appear to be a number of mints in the Levant, which spill over into the reign of Caracalla's successor, Macrinus. As a group these tetradrachms have excited more interest than any other Syrian tetradrachms of the Roman period, and although much has been written about them, little is certain. Coins with the same symbols in the reverse field (and hence attributed to the same mint) may shew diverse styles, and coins with different symbols (attributed to different mints) may display the same style. The complex picture of Syrian tetradrachms of Caracalla and Macrinus is still very much under review.

The final phase of Roman provincial coinage at Antioch is one of the most interesting and controversial. It begins in the reign of Elagabalus, with a new bronze coinage which incorporated the letters SC into its design, and advertised in the legends that Antioch was now a Roman colony. This new coinage became the principal bronze coinage for the city, and the issue of the old SC bronzes petered out under Severus Alexander and Philip. A substantial issue of tetradrachms dated to AD 219 has often been included amongst the list of issues at Antioch, but Laodicea may have been the mint for this coinage. It was exceedingly debased and it is possible that public confidence in the tetradrachm collapsed when faced with a tetradrachm containing as little as 10% silver. This may account for the absence of tetradrachms under Severus Alexander. Several bronze issues were struck under Alexander, characterised by different reverse types. One of these has value marks on it, H (=eight) and Δ (-four). It is possible that the larger denomination in the series was an obol of eight chalcoi, and that the old Seleucid denominational system was still in use in 3rd century Syria.

After Severus Alexander there was another long break in the production of coinage. No coins were struck for his successor Maximinus or the ephemeral emperors of AD 238, but Gordian III revived the tetradrachm, at a higher silver standard than those of Elegabalus. He did not, however, strike any bronze at

Antioch. The issue of Roman imperial radiates or antoniniani at Antioch during this reign marks the first phase in the establishment of a regular imperial mint in the city. Philip the Arab continued the bronze coinage along with tetradrachms and radiates, and the stylistic similarity between all three groups is readily apparent. One issue of tetradrachms, however, is noticeably different, characterised by the words MON URBS in the reverse exergue. The abbreviation undoubtedly means moneta urbis, i.e. coinage of Rome, and the style is unquestionably that of Rome. Once again this probably represents the striking of coins at Rome for Antioch. An interesting feature of the bronze coinage is that the obverse dies used at Antioch were also used for other cities in northern Syria. This phenomenon had occurred earlier, in the reign of Elegabalus, where the coins of the cities of Samosata, Zeugma and Seleucia share dies with Antioch. It is likely that the coins of these cities were actually struck at Antioch. Under Philip coins were struck for Samosata, Zeugma, Cyrrhus, Hieropolis, and Philippopolis in Arabia, the emperor's birthplace. Antioch was the major coining centre for the whole region of northern Syria.

Few bronzes were struck under Trajan Decius, but there was a substantial issue of tetradrachms. The issue of his successor Trebonianus Gallus mark the final phase in the production of the varied coinage at Antioch. The last substantial issues of bronze were struck, for Antioch itself and for Laodicea. Two issues of tetradrachms were struck, the first being quite large, but the second rather smaller. Contemporary with the fall-off in the tetradrachm production is a dramatic surge in the output of radiates. This surge has been linked to a sudden need to pay armies in the east, perhaps in connection with the presumed Persian invasion of Syria at this time. We cannot tell from the coinage whether Antioch fell to the Persians at this time or not, but if it did, then it was recaptured soon afterwards, since there was a small issue of colonial bronze (the last provincial coinage to be struck at Antioch) and a large issue of radiates early in the reign of Valerian.

Antioch continued to flourish as a mint in the late Roman and Byzantine periods. For a while in the third century it enjoyed a unique position in the Roman world, as a second mint in the empire for the production of silver Roman imperial coinage, as well as striking provincial tetradrachms, its own civic bronze coinage and the coinage of neighboring cities. Only the mint of Rome could claim to be more diverse. A process of centralisation drew all the coinages of northern Syria together and grouped them at a single mint. This process was accelerated as Antioch's importance as a mint for Roman radiates increased, until the radiate coinage eventually eclipsed the provincial coinage altogether.

NUMISMATIC BOOKS - a paper delivered to the Club on 10th September 1987 by A.J. Davis

All collectors have referred to a book or catalogue at one time or another. My preference has been to collect books and catalogues relating to hammered and general British coinage as this covers my particular field of interest. During the 1979 BANS Congress a leading London dealer split numismatic books into six convenient categories:

1. Books published before 1750 in general have a limited numismatic importance as they tend to be history books which happen to be illustrated in the text with engravings of coins, although there are exceptions.
2. Text books which either cover a very broad range of information or a specialist series, e.g. George C. Brooke, English coins.
3. Printed catalogues of collections, not to be confused with auction sale catalogues.
4. Price guides and catalogues, e.g. those published by Seaby.
5. Periodicals and journals, including monthly magazines as well as the specialist journals of the two learned societies.
6. Auction sale catalogues, often an important source of information.

Before 1750 the study of our coinage was in its infancy and books published prior to that date are of limited value to the student. There are exceptions though. In 1981 Sotheby's offered a Henry VIII George noble of a previously unknown type (fig.1). Dr. J. Kent had suggested the existence of this coin (1) as a specimen had been illustrated in a Flemish coin handbook of 1580. This shewed St. George with a sword instead of the usual lance, an unknown coin until the Sotheby specimen came to light. One cannot wholly rely on early information of this type since plates were often inaccurate. It must be remembered also that coins were from time to time made up to quench collector demand for the unusual.

Snelling's monographs in the 1760's began the first successful attempts to analyse the British coinage,(fig.2) culminating in

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1817 with Ruding's Annals of the coinage of Great Britain and its dependencies. This was a monumental work of 4 volumes which laid the foundations for all later work. Ruding's Annals were later revised, the last and best edition, with 160 plates, being published in 1840. The 18th century equivalent to today's Seaby catalogues was perhaps Martin Folkes Tables of English gold and silver coins, issued in 1763, illustrated with numerous woodcuts (2) and shewing a surprising understanding of our coinage.

Following the publication of Ruding's work there was a revolution in numismatic research. One of the best known works is Hawkins' The silver coins of England, first published in 1841, and updated- in 1876 and 1887. Hawkins' aim was simple "The desire to obtain information respecting any coins which may fall in our way, and especially those of our own country, is almost universal, and there is scarcely an individual who, at some period or other of his life, has not possessed a small hoard of curious coins or pretty money. Many of the possessors of these small and miscellaneous collections would be desirous of extending their acquisitions, and becoming better acquainted with the history and names of the treasures they possess, if means of information were within their reach, easy of comprehension, and at a reasonable price. It is the object of the present volume to supply, to each possessor of an English coin, a ready and sure mode of ascertaining its age, its denomination and its history."

Research at this time was furthered by numerous coin finds not least of which was the Beaworth Hoard of 1833, which contained between 8,000 and 12,000 William I pennies and cut halfpennies, mainly of the PAXS type. Hawkins reported in his book that "The coins originally submitted to inspection were 6,500 but some thousands more, in packages of various magnitudes, which had been dishonestly withheld from the proprietor, afterwards found their way to London, and were examined by the author, or his friends, and contained, with the exception of something more than 100, only pieces of the PAXS type." The Cuerdale Hoard of 1840, deposited c. 905, was another notable find, particularly for the study of the late 9th to early 10th century Anglo-Saxon and Viking coinage.

Today we are fortunate to have accurate reports of hoards in works such as Coin Hoards published by the Royal Numismatic Society, Thompson's Inventory of British coin hoards 600-1500 and Coin hoards of Great Britain and Ireland 1500-1967. Hoards may also appear in some auction sale catalogues and dealers' lists. A large hoard of coins can of course have quite a noticeable effect on the prices asked for those coins. For example class VI pennies of Edward I (in the style of Henry III) from the Bury mint were listed in the Seaby catalogue as being extremely rare until the Colchester Hoard of 1969 - in 1949 they were priced at £10, in 1960 at £25, then as "Extremely rare", but in 1972 they were only £6.

Lloyd Kenyon's The gold coins of England, (1884), was the sequel to Hawkins' work on the silver coinage. The coins of the ancient Britons were covered by Evans in 1864, with a supplement in 1890. Towards the end of the century Greuber's Handbook of the coins of Great Britain and Ireland in the British Museum (1899, reprinted 1970), covering the Anglo-Saxon period onwards, catalogued the comprehensive pre-war display in the window cases in the corridor of the Department of Coins and Medals.

The British Museum began to produce catalogues of English coins in the national collection in 1887, the first volume, by Keary, covering the early Anglo-Saxon series. The second volume by Keary and Grueber dealing with later Anglo-Saxon followed in 1893. Both were reprinted by Seaby in 1970. These catalogues provided a detailed history, accurate representations of the inscriptions, and autotype plates illustrating many coins. This set the standard for future volumes. The Norman series was catalogued by Brooke in 1916, in a remarkably detailed study, still essential for collectors today. The final volume by Allen (1951) dealt with the "cross and crosslets" type of Henry II. In 1960 C. Wilson Peck's English copper, tin and bronze coins in the British Museum 1558-1958 appeared. This detailed work consists of 646 pages and 50 plates. Particular attention was paid to the study of dies. Since then the Sylloge of coins of the British Isles has provided a valuable source of information illustrating, describing and commenting on a vast number of coins from important collections in Britain and abroad. So far 38 volumes have appeared, the first having been published in 1958.

This century has seen published numerous general works and even more specialist papers, the latter often appearing in the two learned journals. In 1931 Sir Charles Oman published The coinage of England (with woodcut illustrations) whilst Brooke's English coins first appeared in 1932. 1973 saw Sutherland's En[g]lish coinage AD 600-1973. These last two volumes have useful bibliographies.

In 1952 Mack published The coinage of ancient Britain (3rd edition 1975). A detailed and comprehensive work on the English hammered series as a whole was produced in two volumes (1960 and 1963) by J.J. North. The most recent editions are: vol. 1 (early Anglo-Saxon to Henry III), 1980, and vol. 2 (Edward I to Charles II), 1975. North's work goes a stage beyond the Seaby catalogues, providing more specialist information to the hammered collector.

Similarly, for the later series, Seaby and Rayner took a more detailed look at the milled coinage in their English silver coinage from 1649, appropriately published in 1Y49. In 1975 Cope and Rayner's English milled coinage appeared, covering silver, copper and bronze from 1662 to 1972.

There is an almost infinite amount of material available today. If you look at the book sales lists issued by Spink and Peter Jones you will see what I mean - they do not include many out of print works either! It is a credit to those early numismatists that many books published 100 years or more ago remain a current source of reference.

I will turn now to printed catalogues (not to be confused with auction catalogues). These are often the only record of a collection long since dispersed. The collections of the Duke of Devonshire, Earl of Pembroke and University of Oxford are early examples of collectors or institutions wishing to make a permanent record of their collections. These early catalogues were often illustrated with woodcut plates.

Price guides and price catalogues are a relatively new concept. The most used and quoted catalogue for the British series is the Seaby Standard catalogue of British coins, first published in 1929 (latest edition is the 23rd edition 1988). At the other end of the scale were the "check your change" pocket guides which were prevalent prior to decimalisation. These appealed to the non-specialist collector at a time when coin collecting caught the imagination of the general public. Coin Year Book and Coin Market Values also provide useful guides, combined with lists of dealers and clubs, and articles of interest. The Victorian collector may well have referred to a similar catalogue by Thorburn which gave values and carried advertisements.

The two major British journals are the Numismatic Chronicle, published by the Numismatic Society of London (later to become the Royal Numismatic Society) from 1836 and the British Numismatic Journal first published in 1904 by the British Numismatic Society. Both are still going strong. Between them they contain some of the most important and significant research into the British series. It is perhaps appropriate that these two societies have amalgamated their extensive libraries which are available to their members for research. This is obviously very helpful in the study of coins as the more important specialist works are often difficult to find and expensive to buy.

Monthly magazines bring the latest news and topical information to collectors: Coin Monthly, Coin and Medal News, and Coin and Stamp Mart. Unfortunately there was not enough demand for a weekly magazine when one was re-launched by Sovereign International in the mid 1970's. Dealers have also played their part in providing the means for collectors to publish their work. Spink's Numismatic Circular first appeared in 1893. As well as offering coins for sale it contained articles of interest, book reviews and details of sales etc. Seaby produced first, a duplicated list of coins for sale, then a printed list from 1938 and finally a bulletin, on a similar basis to that of Spink, from December 1945.

Auction catalogues are often the only surviving record of some of the great collections and are invaluable for tracing the provenance or rarity of the more unusual coins. The earliest catalogues were not illustrated, but some later ones have auto type plates - a process which produced superb results, not equaled since, but unfortunately lost during the First World War. Until relatively recently they were issued with buyers' names as well as prices realised. A very useful book, compiled by H. Manville, which lists catalogues issued from 1710-1984 was published jointly by Baldwin and Spink in 1986. In theory it should be possible to trace a coin back to when it first appeared in the sale rooms, but in practice this requires not only a lot of work but also a certain amount of luck.

The first important English numismatic sale was the collection of Edward Harley, Earl of Oxford, sold in 1741-2 by Mr. Cock. Prices realised make interesting reading - a triple unite (£3) of 1643 sold for the nominal price of £3.5.0; the highest price paid was for an aureus of Allectus which fetched £63.10.6; a Norman 1d of Stephen's son Eustace made £2.7.0 while a finely preserved angel of Richard III (m.m. boar's head) made /4.4.0. Other 18th century collections included those of Fairfax (1751), Folkes (1755) and Snelling (1774).

The 19th century, with an increasing interest in the hobby, saw a host of collections coming onto the market. Samuel Tyssen (1802), Marmaduke Trattle (1832), Thomas Dimsdale (1824), Matthew Young (1839-1841), Earl of Pembroke (1848), James Cuff (1854) and Robert Marsham (1888) are just a selection. One of the most important and well-illustrated catalogues was that of H. Montagu's collection, consisting of 5 parts of British coins sold between 1895 and 1897, the balance of the collection covering Greek, Roman and medallions.

Montagu began collecting in 1878, concentrating on the British series and buying only the finest and rarest pieces. By 1882 he had accumulated an extensive collection and joined the Numismatic Society of London. He added further important coins to his collection with the purchase of the Addington cabinet in 1883 and the Brice cabinet in 1887. Since he now had most of the important British coins available, especially after his extensive purchases at the Marsham sale in 1888, he turned his attention to other branches in the collecting field. These included Judaean coins, Roman gold (some 1300 pieces and at the time the finest collection formed by a private individual), and medals relating to English history (with 3000 medals a more extensive collection than the national one). In his 13 years as a member of the Numismatic Society of London he wrote nearly 30 papers. He died on 18th February 1895 after a short illness at the age of 50.

J.G. Murdoch, who acquired many pieces from the Montagu sales, in turn amassed a remarkable collection which was sold by Sotheby in 8 parts between 1903 and 1904. Lockett's immense

collection was auctioned through Glendining's between 1955 and 1961. The 13 parts, lavishly illustrated, contained English, Irish, Scottish, Continental, Greek and Roman coins as well as his library. Such a superb collection of hammered coins has not been offered since.

Numerous other collections have been auctioned during this century: O'Hagan, Rashleigh, Hilton Price, Carlyon-Britton, Bliss, Roth, Wheeler, Brunn, Morrieson, Clark Thornhill, Drabble, Grantley, Ryan, Lawrence, Paget, Burstall, Doubleday, Elmore Jones, Mack, Sharp, Norweb, to name but a few.

Books are not only collected for the wealth of information that they contain but. also for their fine bindings, for- extra annotations or notes written in by hand, perhaps containing information not normally available, or because they come from the library of a well-known collector. A number of collectors had distinctive bookplates, e.g. Lockett (who had at least two different ones) and Burstall (fig.3 & 4). Apart from books, letters and documents of interest often turn up, such as a letter from L.A. Lawrence to Edward Burstall (fig 5) dated 7.10.1939 - it notes that Lawrence was separated from all his books and coins and everything that interested him.

Other unique and highly important items sometimes come onto the market, for example, a mint day book covering the period 30th December 1664 to 18th December 1667. This daybook or journal, written in ink, gave details of the weight and fineness of each item of gold and silver brought into the mint for coining, the bullion imported and the name of the importer, the subsequent disposal of each item to the melting pot, etc. A series of 20 letters from the Victorian collector W.J. Martin to John Lindsay of Cork came up for sale not so long ago. These contained a wealth of information about Lindsay's work not available elsewhere.

I have just touched upon a small area of numismatic reference works. If you consider the number of books on the Greek, Roman, Byzantine, European and other foreign series and well as medallions, military medals and banknotes, which have appeared since the earliest illustrated numismatic book was published on 15th November 1517 (Illustrium imagines by Andrea Fulvio, Rome) you will begin to appreciate the immense scope of available material.

1. Kent, J.P.C., "A lost variety of the George Noble" BNJ, 1963, p.162-3. The coin was lot 14 in Sotheby sale 18.II.1981

2. These woodcuts were used to illustrate the old Seaby catalogues. (eds.)

(A shorter version of this article appeared in Coin Monthly March 1988.)

THE ART-UNION OF LONDON AND ITS MEDALS - A paper delivered to the Club on 4th November 1987 by Philip Attwood

The Art-Union of London (1) was founded in 1836 with the twin aims of "extending the love of the Arts of Design throughout the United Kingdom" and "giving encouragement to Artists beyond that afforded by the patronage of individuals", and can be viewed as one of the results of the contemporary concern for the well-being of the arts, along with the establishment of the Government Schools of Design and the founding of the art magazine also called The Art Union, later The Art Journal. It ran as a kind of lottery, with each member paying an annual subscription. Each winner was entitled to select an art-work from one of the major London exhibitions up to the value of his or her prize. From 1838 on, each member was also entitled to an engraving of a painting, and in 1842 it was decided to commission medals: thirty silver medals served as additional prizes, the winners' names being picked in the annual lotteries, whilst any member could choose one of the bronze medals as an alternative to the engraving.

The decision to introduce medals was the result of a recommendation of a sub-committee of the previous year "that the Art-Union should assist in the encouragement of medal-die engraving; and we can conceive no means better calculated to do this than by commencing a medallic series of the history of British art. £100 per annum would ensure the execution of the dies of one medal annually, to be of uniform size, to contain on it the head of some distinguished British artist, with an appropriate reverse, taken from one of his works where practicable. Thus should we at once give some scope to the genius of our countrymen in this important branch, render a just tribute to our departed artists, and best illustrate the history of British art' (2). It is of interest to note that from the beginning Edward Hawkins had been a member of the Art-Union's committee of management, but what role he played in establishing the production of medals amongst the society's activities is unknown.

As paintings and sculptures were chosen by the winners, one must turn to the engravings and medals (and a limited number of other special prizes) for an indication of what sort of art the Art-Union committee deemed suitable agents for the promotion of taste. The medals are especially fascinating for, whereas the prints and casts of sculpture are nearly always based on contemporary work, the medals by their subject matter give us an insight into Victorian officialdom's perceptions of the history of three hundred years of British art and architecture. The manner in which the medalists translated these artists and their works onto medals is also worthy of study.

We will consider first those medals shewing sculptors. In their report of 1842, the committee "anxious" as they say to commission medals "in the first style of art, ... called to their

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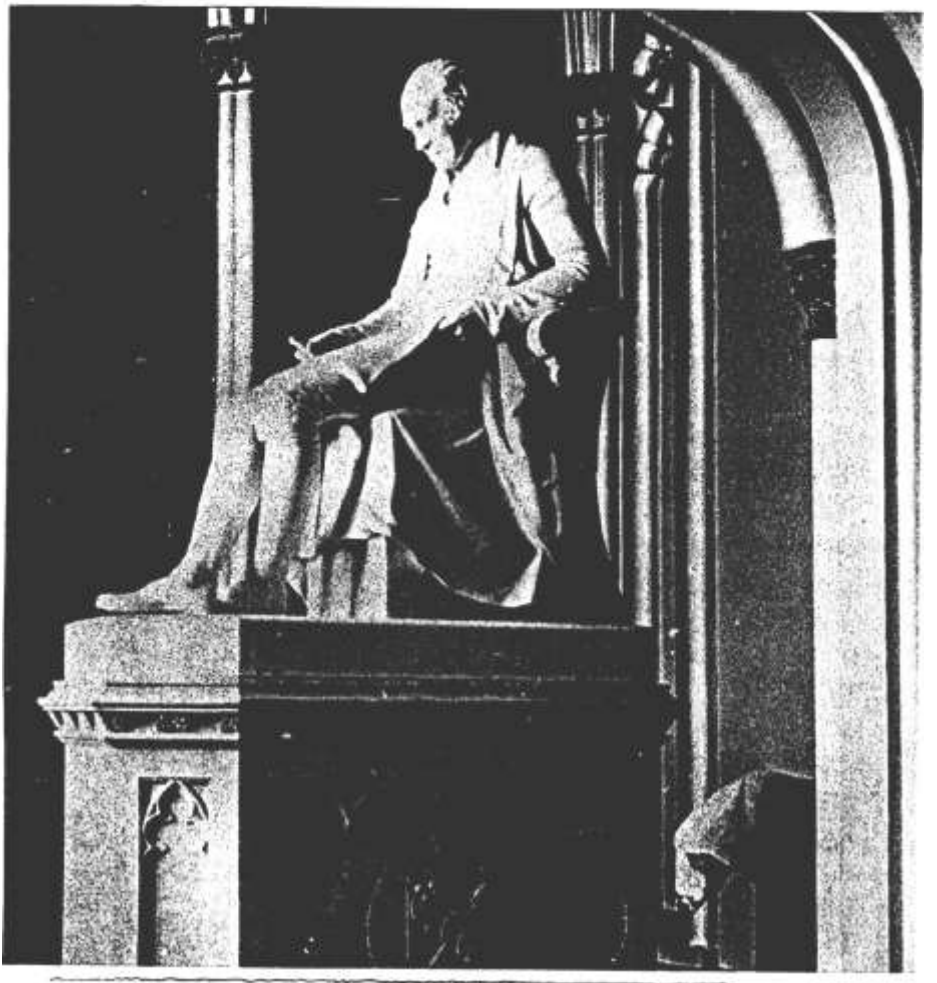

assistance Mr. William Wyon, R.A., and they are happy to be able to state that the gentleman at once entered warmly into the views of the society, and prompted only by a desire to forward its interests, undertook to commence the series. The late Sir Francis Chantrey, who, by his munificent bequests for the encouragement of art in England, has entitled his memory to our greatest respect, is selected for the subject of the medal (3) (fig. 1).

It is interesting to note that the criterion mentioned here for inclusion in this gallery of great British artists is not the sculptor's work but the fact that in his will (he had died earlier that year) he had made provision for the purchase by the nation of works of art executed in Britain, his aim as expressed in his will being "the encouragement of Fine Art in painting and sculpture executed within the shores of Great Britain', an aim which coincided exactly with that of the management committee of the Art-Union. The choice of reverse subject (fig. 2) is also significant, for James Watt, a friend and admirer of Chantrey, had developed a sculpture machine which could produce a bust and pedestal in plaster or alabaster in about 39 hours. The scientist who placed his knowledge at the service of art was a worthy subject for the reverse of the medal.

Chantrey's sculptures of scientists were greatly admired by his contemporaries: "never saw such a set of thinking heads", wrote one. (4) We see Watt deep in thought, caught as it were in the process of inventing the improved steam engine, a pair of dividers in his hand, and on his lap a large sheet of paper with a diagram of the invention. His coat falls in straight folds each side of the chair, providing large simple forms of a kind beloved of Chantrey, and making the side view the best view of the work. It is this view that Wyon chose to portray: the comparative two-dimensionality from this angle facilitates the transition to relief, and the simple forms are easily reduced in size. It will be noted that Wyon has altered Chantrey's arrangement of the legs in order to further simplify the design. As would be expected of such an arch-classicist, he has omitted the Gothic accessories: the tall plinth and the chapel built especially to house the monument, thereby creating a design in which the scientist is well and truly alone with his ideas. The bowed head fits inside the curve of the circumference as if the design had originally been intended for a medal.

The second sculptor to be commemorated with a medal was another great admirer of the art of the ancient Greeks: John Flaxman. By the 1840's, Flaxman's reputation had reached giddy heights: he "is not to be approached without a degree of veneration bordering on awe", wrote one journalist; (5) "in Flaxman, some friend of Pericles would seem to have made a second earthly pilgrimage", suggested another. (6) His position had already been recognised by the Art-Union when they commissioned Edward

Wyon, William's cousin, to model a reduced version of his "Michael and Satan" from which twenty bronzes were made and distributed as additional prizes. (7) His influence can also be found in the device designed by Frederick Pickersgill as the emblem for the Society. What the committee that chose Pickersgill's design admired was "that dignified simplicity of composition, that calm expression, that purity and correctness of drawing, and severe beauty of form, abstract qualities, which, apart from colour and all effect of light and shade, exist ... in the outlines of Flaxman". (8)

The reverse design of Henry Weigall's medal (fig. 3) is taken from one of Flaxman's designs for Hesiod's "Works and Days", engraving by Blake, shewing Pandora being carried down to earth by Mercury (fig. 4). This was selected, presumably because it had already been modelled as a large medallion by Flaxman himself - the only one of the Hesiod designs to have received this treatment - and there were several plaster versions to which the medalist could refer. Flaxman s design has been translated faithfully by Weigall, the movement of the figures being suggested by the pose of Mercury and Pandora's billowing drapery rather than by any muscular exertion on the part of the god. Weigall keeps within this classical convention, but then beaks another by his inclusion of the rather sketchy scene at the bottom, shewing temple-like buildings, some boats and a lighthouse. The addition of extraneous matter so as to set the scene and, as it were, help the story along, is a convention favoured by Victorian artists such as Weigall but not by the earlier generation of Greek revivalists of whom Flaxman is a member. Whereas Wyon in his Chantrey medal eliminated extraneous matter, Weigall is doing exactly the reverse.

The remaining five sculptors to be commemorated by the Art-Union were Thomas Banks, John Bacon, Richard Westmacott, John Gibson and E.H. Baily, all of whom owed a large debt to the ancient world. All were portrayed for the Art-Union by members of the Wyon family. The reverse of the Banks medal shews part of his tomb of Sir Eyre Coote in Westminster Abbey: a mourning figure, who on the tomb is seated on the curved pediment to the right of the central monument. Leonard Wyon, the medalist, has cleverly substituted a block for the pediment the surface of which he has broken up by introducing some drapery and a relief elephant. As Coote had been commander-in-chief in India, the inclusion of the latter is entirely appropriate. Wyon has created a most successful medallic composition from an unpromising asymmetrical subsidiary work.

The classical tradition was continued in the 1864 medal of Bacon, with a depiction of his statue of Samuel Johnson in a Roman toga, and in the medals of the three nineteenth century sculptors. Westmacott, a pupil of Canova and Flaxman's successor as professor of sculpture at the Royal Academy, is perhaps best remembered nowadays for his "Achilles" at Hyde Park Corner and the pedimental sculptures of the British

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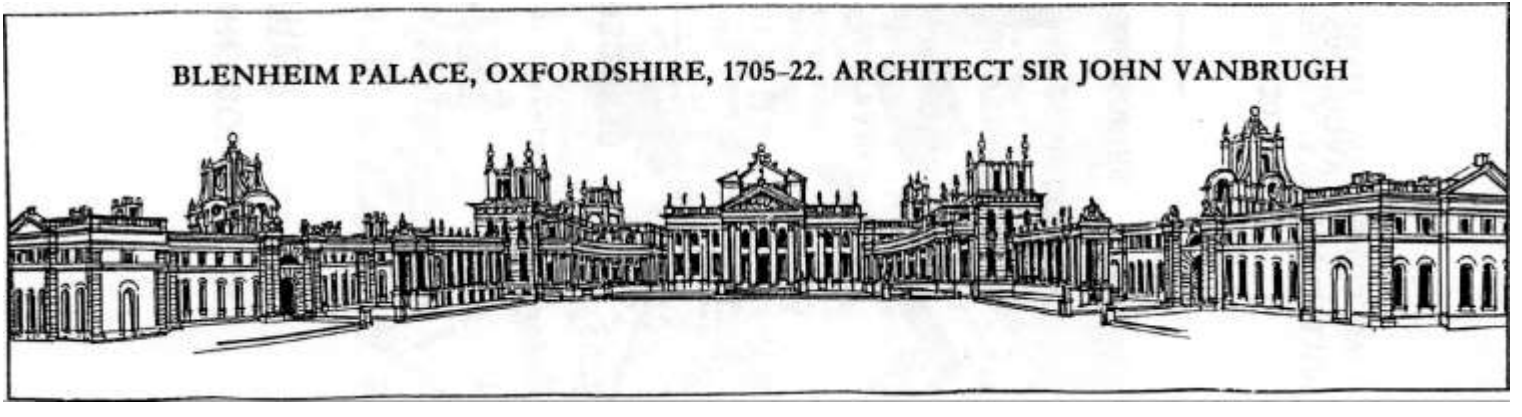
BLENHEIM PALACE, OXFORDSHIRE, 1705–22. ARCHITECT SIR JOHN VANBRUGH

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Museum. He was first recognised by the Art-Union in 1843 when a reduced bronze of his "Nymph and Child" was issued as a prize. The medal, which was issued in 1868, bore on its reverse the sculptor's circular relief of "Charity", to which the medalist, Leonard Wyon, has added a step to stabilise the design.

The Gibson medal was commissioned on the sculptor's death in 1866. Gibson had spent most of his life in Rome, where he was assistant successively to Canova and Thorwaldsen, and the influence of Canova is discernable in the "Hunter and Dog" which appears on the reverse of the medal. Again, not only Gibson's work, but his fostering of the arts in bequeathing most of his fortune and the contents of his studio to the Royal Academy, may have contributed to the Art-Union's decision to include him in the series.

The reverse of the medal of Baily, **a** student of Flaxman, shews his "Eve at the Fountain", an illustration of a passage from Milton in which Eve examines her reflection **in** a stream. When the plaster sculpture was exhibited in 1818 it was immediately acclaimed by the critics and a marble version was bought by the Bristol Literary Institute for the grand sum of 600 guineas. It is now in Bristol Art Gallery. In 1823 it won a prize for British sculpture offered by the governors of the British Institution, and 25 years later writers were still waxing lyrical over the "purity" and "chastity" of the figure. (9) Baily's portrait statutes (the Nelson on top of the column, for example) were not so highly thought of as his female nudes, which combine Neo-classicism with a sort of sentimental naturalism inherited from the Romantics, "a marble inspiration softened into life" as Baily's obituary in The Builder of 1867 called it. (10) This medal was, however, issued by the Society in 1882, fifteen years after Baily's death by which time critical appreciation had turned more to the greater realism of Dalou, the ruggedness of Boehm, and the expressive power of Leighton, and the sculptures of the *New* Sculpture were beginning to revolutionise the medium. That the Art-Union saw fit to commemorate a work such as this marks them very firmly as conservatives in their appreciation of contemporary art and it is a mark of their taste that they, for example, passed over an artist such *as* Alfred Stevens in favour of Baily.

The choice of architects is equally safe: Inigo Jones, Wren, Vanbrugh, Chambers, and two nineteenth century men, Charles Barry and George Gilbert Scott. On Benjamin Wyon's Vanbrugh medal (fig 5), we can note first of all that the portrait is unusual for an Art-Union medal, in that it is three-quarter view instead of the more usual profile. The reason for this departure is that **it** is taken directly from Godfrey Kneller's "Kit-Kat Club" portrait painted about 1704. The painting was engraved in 1735, and it is likely that Wyon was working from this. Everything **is** reproduced faithfully: the features, the full-bottomed wig, the pendant, even the folds of the drapery. To make **his** reverse composition work, Wyon has used a device

that is common on the reverses of medals of painters, and that is to concentrate on a part of the original design, suppressing the surrounding area. We have seen this to an extent on the Chantrey medal by William Wyon, in which the plinth was excluded from the medal. Here though, it is an integral part of the work itself that is removed to allow it to fit into the medal's circumference. The central block is presented as though it were the entire building. As the Banqueting House and St. Paul's Cathedral are relatively compact structures, they appear on the Inigo Jones and Wren medals in their entirety, but the wings of Blenheim force the medalist to take some artistic license with his subject, and he has here converted it into a more self-contained Palladian structure.

For the reverse of the Chambers medal, the choice was obvious: Chambers' masterpiece, Somerset House, especially appropriate as for fifty years it housed the Royal Academy and was thereby associated with the promotion of the arts. The reverses of the other architectural medals, those of Barry and Scott, by Jacques and Leopold Wiener and G.G. Adams respectively, are less successful. Both shew three-quarter views of their respective buildings. The Houses of Parliament as seen from the river are on the medal cut off at an arbitrary point, which destroys the symmetry of Barry's design. Moreover, the perspective makes for an unsatisfactory display of not quite horizontal lines which do not sit well on the horizontal line formed by the exergue. The head of Barry, who had been the only Royal Academician on the managing committee of the Art-Union is by the Belgian medalist Leopold Wiener, the Houses of Parliament by his brother Jacques. The Committee abandoned its policy of hunting out British medalists, presumably because the Wieners were already well known for their series of architectural medals shewing celebrated European monuments, which by 1862 - the date of this medal - had already included St. Paul's, Westminster Abbey, and Winchester and Lincoln cathedrals. As well as employing foreign artists, this medal represents another departure from the Society's stated aims in that it is of a different size from the others; it is in fact of the same diameter as the Wieners' European monuments series. The St. Paul's from that series also has a three-quarters view. Comparison with the earlier St. Paul's by Benjamin Wyon on the reverse of the Art-Union's Wren medal shews the relative merits of the two medalists: the Wyon design, described by the Art Journal as "one of the most successful medallic representatives of a building ever executed", (11) is tauter than Wiener's, although the detailing on the latter is exquisite.

Finally, the painters: fifteen of the 29 medals were of painters: Presidents of the Royal Academy had an obvious claim, and Sir Joshua Reynolds, its first President, and author of the Discourses which placed paintings of historical and mythological scenes in the foremost category of art and provided artists with their credo for at least a century, was the first painter to be honoured; the later Presidents, Benjamin West and

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Thomas Lawrence, were also represented, as were two other great eighteenth century names, Hogarth and Gainsborough. The rest were nineteenth century artists.

The Reynolds medal by A.J. Stothard set the tone for those that followed. The central group of the infant Hercules strangling the serpents sent by Hera has been isolated from the rest of this large painting by Reynolds, then in the Russian Imperial collection and now in the Hermitage Museum, in the same way as the central block of Blenheim Palace had been removed from its context on the Vanbrugh medal. Reynolds is probably best known nowadays for his portraits but it is in accord with his theories on the' hierarchy of the visual arts that the Society chose a mythological subject for its medal rather than an example of the more lowly category of portraiture. Similarly, when it came to produce a medal of Gainsborough it did not pick a portrait as we probably would nowadays, but a detail of the figures from one of his so called "fancy pictures" of wood gatherers. With West, the choice of finding a reverse subject was easy: his painting of "The death of Wolfe of Quebec', shewing a heroic death in the middle of a great British victory. And the reverse of the Lawrence medal shews another British hero: the Duke of Wellington.
The classical tradition was carried well into the 19th century by painters such as William Etty. The reverse of his medal shews a mythological scene: "Venus and Cupid Descending" to earth. The painting *was* in a private collection in 1872 when the medal was commissioned but it had been engraved and published some 50 years earlier. Its circular composition ideally suits the translation into medallic form, and the classical landscape that Weigall had seen fit to invent for the Flaxman medal to provide a stabilising influence, is in this case already there in the original painting.

The classical tradition in the 19th century was not however as strong in painting as it was in sculpture, and this is reflected in the medals. The father of the alternative tradition to Reynolds, Willian Hogarth, was the second artist to be commemorated. The reverse scene of the medal is from the second picture in Hogarth's "Election" series, painted in the mid 1750s. Entitled "Canvassing for Votes", it shews two rival agents each pouring coins into a voter's hand with one hand and offering a voucher for *a* free dinner with the other. The painting is now in the John Soane Museum; there is also a well-known engraving. The heavy satire inspired in Hogarth by the 1754 election was considered to be no longer applicable to a post-1832 Reform Britain so the committee was quite safe in its choice of subject.
The artist to make popular Hogarthian subjects in the 19th century was David Wilkie. On the reverse of his medal, engraved by Leonard Wyon and issued in 1861, (fig. 6) is the principal scene from his "Village Politicians" (fig. 7). This was the

first picture exhibited by the artist in London after he had come down from his native Scotland in 1805. Although ostensibly a scene from a Scottish ballad in which a country drinking club resolves to meet more often to drink and discuss politics, the picture originates in similar real scenes rather than literary sources and indeed the sketch for it was made in Scotland, before the artist came down to London. When exhibited the picture was immediately popular, praised by the connoisseur Angerstein, and bought by the Earl of Mansfield. The vivid characterisation is retained even in the small scale of the medal. As in the more grandiose Reynolds and West examples, and the Hogarth, the background has been removed to clarify the composition and allow the figures to stand out. The habit of painters such as Wilkie of arranging their figures in self-contained groups rendered the medalist's task easier than it might otherwise have been. In 1866 the Redgraves wrote of one of Wilkie's early works that it was "allied to the Dutch school in some of its incidents, which are such as in after years he would have rejected from his canvas". (12) The medalist evidently saw a similar need for such censorship, as is revealed by the removal of the bottles on the floor and their replacement with a piece of drapery.

From the mid 1860s on, a wide variety of painters were chosen for commemoration. I will give three examples. For the reverse of the William Dyce medal, G.G. Adams constructed his composition from Dyce's "The Good Shepherd" by isolating the figure of Christ and two sheep from the rest of the picture. The painting, less than ten years old when used for the medal, shews very much the Pre-Raphaelite influence under which Dyce fell during the 1850s. By 1867, the year of the medal, this very detailed style of painting had long ceased to be revolutionary, and was in fact becoming rather old fashioned. Besides his painting and his impeccable moral character, his work at the Government Schools of Design must have recommended Dyce to the Art-Union. Not all the painters and paintings were so high-minded. In 1870 the medal of Constable's friend and biographer C.R. Leslie, appeared with, on the reverse, a copy. of his humorous picture taken from Sterne's Tristram Shandy shewing Uncle Toby and Widow Wadman flirting in the sentry box. The Victorian public would have recognised the light comic actor John Bannister as the model for Uncle Toby. They would also have been familiar with the picture itself from its appearance on the pot lids of gentlemen's hair-dressing called "Russian Bear Grease". Weighing against this in the minds of the Art-Union committee would have been the fact that this was Leslie's most famous picture, and it was also one of the paintings given to the nation by the wealthy cloth merchant John Sheepshanks as the nucleus for a public collection of modern British art. It is now in the Victoria and Albert Museum.

The Victorian taste for paintings illustrating scenes from literary works is to be found also in the later medal of Daniel Maclise (fig. 8). Rather than choosing the central scene from

one of his vast patriotic paintings commissioned for the Houses of Parliament - "The Death of Wellington" or "The Meeting of Wellington and Blucher" - we have a representation of the artist s "Play Scene from Hamlet" (fig. 9). Again, the medalist has been forced to select: the elaborate symbolism of the painting has gone, as has the symmetry, and even the figure of Hamlet himself has been dispensed with. Much of the psychological tension is of necessity removed, but the medalist - A.B. Wyon - has retained some of the intensity by concentrating on the two guilty characters, Claudius and Gertrude. Whereas other medalists had been content to eliminate subsidiary matter or make minor adjustments to achieve their design (like removing the empties in the case of Wilkie), here Wyon has made a quite drastic alteration to the composition of the painting itself. To include the poisoning scene on the stage, he has removed the figure of Polonius standing to the right of the queen, and shifted the stage to the right, enabling us to see the sleeping king, and the hand that administers the poison, which mysteriously appears out of the edge of the medal as if from nowhere. This concentration on the two guilty characters confronted with their crime gives to the medal a directness and force which I think to modern eyes is even an improvement on the contrived and somewhat "stagey" painting.

On the whole, the medalists commissioned by the Art-Union acquitted themselves satisfactorily, despite the limitations imposed upon them by the nature of the commission. The medals vary in quality according to the abilities of the artists responsible, and on occasion the difficulties of transferring one art medium to another are insuperable: the overwhelming importance of colour in a work such as "The Fighting Temeraire" with the sunset symbolising the ignominious end of the proud old sailing ship, the red *sky* a symbol of tragedy and death, cannot of course be translated onto the reverse of the Turner medal. But the modifications made by the medalists to the works they reproduced result in pleasing medals, whilst not overwhelming the conception of the original artist. Medals are produced from paintings, buildings and sculptures, in much the same way as nowadays good films are made out of good books.

The Art-Union was not adventurous in its choice of medalists. When it chose Alfred Gilbert to model its last medal, the 1887 Jubilee medal, Gilbert was no longer a revolutionary young sculptor but an established artist who had received commissions from such figures as the President of the Royal Academy, and had begun his work on his Henry Fawcett memorial in Westminster Abbey and the Shaftsbury Memorial in Piccadilly Circus. But, to be fair, the Union had on occasion attempted to find new medalists. It reported in 1848: "The Council have sought, by public advertisement, to ascertain the existence of capable persons devising the art, other than those who are already known to the public, but have failed to do so". (13) Even established medalists caused them difficulties, and several commissions had to

be taken away from one and put in the hands of another after long delays.
There is less excuse for the conservatism displayed in the choice of artists to be commemorated. We must of course remember that the Society was limited by its own rule that the artists chosen had to be dead. A plan of 1850 to include living artists came to nothing. However one cannot fail to note that opportunities were missed through failure to include innovators. Constable had died in 1837 and was thus a contender for a medal right from the beginning, but one was never produced, and we have already noted that Alfred Stevens was passed over in favour of Baily. Policy seems to have been to begin with the major proponents of Classical aesthetics: Chantrey and Flaxman in sculpture, Reynolds in painting, Inigo Jones and Wren in architecture. After these the Union turned to more contemporary figures; to qualify here an artist's commitment to the promotion of the arts was almost as important as his work. In sculpture, the classical tradition reigns. supreme throughout, even as late as 1882 with Baily's "Eve". The architectural medals reflect the eclecticism of 19th century architecture, beginning with the classicism of Jones and Wren, continuing with the Baroque of Vanbrugh (a surprising choice for 1855 until one remembers he is the successor of Wren and architect of Blenheim), and ending with the Neo-gothicism of Barry and Scott. These last two were produced in 1864 and 1884 respectively, that is, many years after that style had ceased to smack of Papism. In painting, the classical tradition runs parallel with genre scenes. The principal criterion for inclusion for 19th century painters appears to have been respectability and popularity, but, as initially at least, few members applied for medals, to tempt them with popular works was a good ploy. At the same time, it is highly likely that the committee did regard Leslie's "Sentry Box" as a worthy successor to the works of Hogarth and Gainsborough.
What then can be made of the stated aims of the Union quoted at the beginning of this talk? Its desire to "give some scope to the genius of our countrymen" proved problematical, and was at one stage abandoned with the commissioning of the Barry medal from the Belgian Wiener brothers. It did, however, provide medalists with some encouragement, badly needed after the Society of Arts ceased awarding prizes for medals in the 1840s and before the Society of Medalists began its endeavors in the 1880s. Its modern successor in this is of course the British Art Medal Society which has now been in existence for five years.
In the method it chose to fulfil its other aim, that of illustrating the history of British art, it was following a number of medallic precedents: series of early popes had been produced in the 16th century, and in the 18th century Dassier's series of figures from Roman history, religious reformers, famous men from the time of Louis XIV, and French and British monarchs,

had enjoyed much popularity. Other European royal families had been given the same treatment by other medalists, and in the 19th century different kinds of series began to appear, such as that of Girometti and Cerbara featuring notable Italians. But the Art-Union series is unique in that it is devoted solely to artists, and was - unlike its forerunners - neither political propaganda nor a commercial enterprise.

To understand the thinking behind it, it is instructive to look not at medallic precedents but rather at contemporary developments in other fields of art. *We* could take Paul Delaroche s great painting in the hemicycle of the Ecole des Beaux-Arts in Paris, which had been started in 1836 and which portrayed 66 artists from classical Greece to the France of Louis XIV, or a better known work of this type in England: the Albert Memorial, on the podium of which 169 architects, sculptors, painters, poets and musicians are sculptured in high relief: "all mankind's eternal geniuses of the fine arts, suggestive of the timeless basis upon which the arts in England presently flourished or, at least, as they were supposed to", as one art historian has recently phrased it. (14) All those portrayed (except for Scott, the architect of the monument) were dead. I would suggest that the Art-Union medals, like the Delaroche painting and the Albert Memorial reliefs, are best understood in terms of the essentially Victorian demand for heroes. The 18th century practice of raising monuments to the famous dead was especially strong in Britain, and it continued apace in the following century. The founding of the National Portrait Gallery in 185^{6} is another manifestation of the same impulse. Walter E. Houghton, in his seminal book The Victorian Frame of Mind, has written: "Though it has always existed and is still alive today ... hero worship is a 19th century phenomenon", (15) and when one reads Carlyle calling it "the basis of all popular good, religious or social, for mankind", (16) or writing "We all love great men; love venerate and bow-down submissive before great men: how can we honestly bow-down to anything else?", (17) then something of the strength of feeling comes across. Houghton traces the Victorian need for the hero to an acute sense of his own weakness, and it is, I think, telling that the Art-Union medals shewing great artists of the past should appear at a time when there was so much uncertainty as to the way forward for contemporary art.

1. The activities of the Art-Union of London are summarised in Elizabeth Aslin, "The rise and progress of the "Art-Union of London", Apollo (1967), pp.12-16. The medals are catalogued and illustrated in G.K. Beaulah, "The medals of the Art-Union of London", BNJ, xxxvi (1967), pp.179-185. They are also listed by Thomas Stainton in British sculpture 1850-1914, (Fine Art Society, London, 1968), pp.44-45, and in Joseph Edmundson, Collecting modern commemorative medals (London, 1972), pp.1457. For the architectural medals, see Jeremy Taylor, The architectural medal, (London, 1978,) pp.212-3. An article on

the medals is due to appear in The Antique Collector later in 1988.

2. Report presented to the General Committee of Management of the Art-Union of London, by a sub-committee appointed to consider the future prospects and the more efficient mode of working the enlarged means of the association (London, 1842), pp.11-12, quoted in the Sixth annual report of the Committee of Management of the Art-Union of London (1842), p.14.

3. Sixth annual report of the Committee of Management of the Art-Union of London (1842), p.14.

4. Tom Moore's diary, 1821, quoted in Sir Francis Chantrey 1781-1841: sculptor of the great (exhibition catalogue, National Portrait Gallery, London, 1981), p.7.

5. The Art Union (1839), p.102.

6. The Art Union (1848), p.52.

7. The recommendation to issue reduced bronzes of sculptures was made by the sub-committee which suggested the use of medals as prizes. For the "Michael and Satan", see Art-Union of London annual report 1843, p.8, and The Art Union (1843), p.243 (repr.)

8. Report presented to the General Committee (1841), p.12.

9. The Art Union (1848), p.320.

10. The Builder (1867), p.387.

11. The Art Journal (1850), p.191.

12. Samuel and Richard Redgrave, A Century of British Painters (London, 1947 edition), p.291.

13. Art-Union of London annual report 1848, p.13.

14. Stephen Bayley, The Albert Memorial (London, 1981), p.67.

15. Walter E. Houghton, The Victorian Frame of Mind 1830-1870 (New Haven and London, 1•• • edition , p.305 For a discussion of Victorian hero worship, see ch. 12.

16. Thomas Carlyle, Lectures on heroes (London, copyright ed.), lecture IV, p.277.

17. Carlyle, op. cit., lecture I, p.195.

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COLLECTING COINS AND HISTORY - the Norman Turner Memorial Lecture delivered to the Club on 3rd February 1988 by the President, Peter A. Clayton, FLA, FSA, FRNS.

It is always an honour to be invited to give a Memorial Lecture - an honour conferred upon the speaker who is invited so to do and, in doing so, he hopes to honour the dedicatee. On previous occasions when invited to present such a lecture I have not had the pleasure of knowing the person to whom the lecture was dedicated, and some homework was called for not only so that some appropriate words might be spoken of him but also that the contents might be aimed in the direction of his known interests. This evening I feel very much a sense of honour in being invited to give the Norman Turner Memorial Lecture, and also a certain sadness and sense of loss because I knew Norman well and served many a year on the Club's committee with him. He was our Deputy President 1973-1976 and I had known him since he joined in 1958. It was always a source of some amusement to him when he found out that I had actually excavated amongst the Roman levels beneath the new office he occupied on the east side of the Walbrook. Some of the finds were displayed in the reception area of his office.

Those of us who knew Norman well will remember his fine collection of English shillings, impeccable in condition and display. He also had wider interests in numismatics, and was always ready to listen to something new and discuss any aspect of a series. In the early sixties he began to take an interest in my own area of Roman coins and to collect with discernment. We had many enjoyable conversations together, often enlivened by his dry and witty comments.

I chose the title this evening to reflect a broad interest in numismatics and to reflect some of Norman's interests in various areas. I hope that all our members will find something of interest in it, whatever their series. My "texts" as such are really threefold - two relating specifically to Norman - from sources Greek, ancient Egyptian and the English coinage. The first is: "Those beloved of the Gods die young"; the second is an ancient Egyptian prayer often found inscribed in hieroglyphs on an offering stele, "Speak my name that I may live". The third is a quotation from George Vertue's Medals, coins, Great-seals, impressions from the elaborate works of Thomas Simon Chief Engraver of the Mint ..., published on 17th November 1753. Under the heading in his foreword of "Observations to the curious reader" he writes: "The collecting of coins and medals is known to be a noble amusement; the delight of the curious, a good ornament to history, as well as a necessary appendage to books of that kind. Many nations in former ages, as well as the present, have experience in the subject; and it is allowed, and encouraged in all polite nations. From whence it is seen and known the great honour, pleasure and usefulness of such studies; for which no argument need be advanced, where the fact is past dispute". So, we have

the right to proceed in our discourse because, as Vertue points out "the fact is past dispute".

Coinage, in the history of Man, is a relatively recent innovation. Man as we know him, homo sapiens sapiens, has been around for some 250,000 years - coins only since the later 7th century BC. Prior to the introduction of coinage there was a barter element in commercial transactions and one of "currency" a word that nowadays has inaccurately become a synonym for coinage. Metal, be it precious or base, was weighed out, as we clearly see in the wall paintings in Egyptian tombs of the New Kingdom such as that of Pakhamen and Menkhepersoneb at Thebes, where ingots and rings are placed in a double balance against animal-headed weights and the ubiquitous scribes note everything down. Small cuneiform inscribed tablets from Mesopotamia of similar date (second half of the second millennium B.C.) also remind us of currency where we find memoranda about the loan of shekels (a weight) of silver. Large ingots of copper, referred to as ox-hide ingots because of their shape, also appear in the tomb paintings and have been recovered from land excavations as well as several shipwrecks off the Turkish coast near Bodrum.

It was Herodotus of Helicarnassus (the modern Bodrum), often called the Father of History, who tells us that coinage was invented by the Lydians. In this he seems to be perfectly correct since the earliest coins known come from the Lydian area of Asia Minor, from foundation deposits excavated in the temple of Artemis at Ephesus. The earliest coins simply have striations on the obverse, "head" side, and the mark of the upper punch that struck them on the reverse. The earliest inscribed coin, an electrum stater of Ephesus, bears the badge of a walking deer, appropriate to the goddess, and a legend in retrograde Greek that reads "I am the badge of Phanes". Who or what Phanes was, dynast, king, magistrate, etc. we do not know. It was then but a short step for issuing cities to identify themselves by their badge or local deity. Some of the coins anticipate the later heraldic device of a rebus, a pun, such as Phocaea which has an archaic "phi" sign signature but also the punning device of a baby seal, "phoci" in Greek on its obverse.

All too often when examining early coins, i.e. pre-milled, we forget that they are all, in effect "hammered", struck by hand with an upper die being held and struck with a heavy hammer into the lower or anvil die that carried the main or obverse type. With such a basically Heath Robinson method it is amazing that such fine pieces could have been produced, and were produced up until the introduction of the milling press, essentially, as we shall see, in England in the early 1660s. The reverse of a Roman Republican denarius issued by T. Carisius c. 45 B.C. shews us the coiners' implements of dies, hammer and tongs. These are also seen on a unique carved funerary stele in the Vatican which presumably celebrates a moneyer.

Flamboyant Greek coins such as the large dekadrachms of Syracuse shew us what an artist die sinker could produce. The more mundane issues, by comparison, of Athens with their head of the goddess on the obverse, and her owl on the reverse, almost took over the monetary economy, since "owls" were recognised everywhere. Athens had a rich source of silver within her own territory of Attica in the mines at Laurium and could produce coinage in quantity; her types were widely copied, with varying degrees of success, as far away as southern Arabia. When Alexander the Great continued his father's aspirations and swept into Greece from Macedonia he already had the rich metal mines there at his disposal. His standard tetradrachm, struck throughout his vast new empire, with the head of young Herakles obverse and seated Zeus reverse, was to replace the Athenian drachms. Alexander's iconography has become so familiar that few of us would fail to recognise him, be it on the splendid gold pieces from the Aboukir find or one of the many marble heads after the original by his master sculptor, Lysippus. An historic coin, a dekadrachm stuck at Babylon, recorded his victory over the Indian king Porus and his elephants, the "tank" regiments of the ancient world that were to have such an effect on warfare thereafter. The obverse shews Alexander standing victorious, wearing the royal Persian bashlik head-dress and crowned by a flying Nike; the reverse has him astride Bucephalus attacking Porus and his elephant. Their respect for each other was sealed by a dynastic marriage, one of a number that Alexander contracted in the manner of an eastern potentate.

The first living Roman to appear on a coin was the general Flamininus on a gold stater struck in 196 B.C. in Greece to commemorate the 'liberation" of Greece by Rome. Interestingly there is a powerful portrait of him on the obverse, but the reverse looks back to the gold stater of Alexander the Great a century and a half earlier with the same standing figure of a winged Nike. Rome, as she spread out from the Seven Hills, often proclaimed her legendary origins with the Wolf and Twins on silver denarii. Republican and Imperatorial coins often featured legendary ancestors. Caesar was no exception, although he did go one better than most in having a goddess, Venus, as the founder of the Julian "gens" and a link with the alternative legend of Rome's foundation by Aeneas after fleeing the sack of Troy carrying his aged father Anchises on his back, as we see on some of the denarii. Caesar was the first living Roman to appear on a Roman coin, but not for long as the events of the Ides of March in 44 B.C. shewed. Brutus' denarius struck at a travelling mint in the east before the battle of Philippi, shews a good portrait of the assassin and the reverse is perhaps one of the most evocative of historical coins with its legend recording the date, the two daggers and cap of the Pontifex Maximus (Caesar's priestly office).

Other faces from history that look out at us from this period include Antony and Cleopatra, and also Octavia, Antony's long

suffering wife who took in his illegitimate children (other than those politically "removed") and brought them up as her own. Octavian (Augustus as he was to become in 27 B.C.) was the triumphant victor at Actium in 31 B.C. and the dream of an eastern empire died with Antony's suicide, and thus the Roman Empire came about. The first twelve emperors (actually only eleven since Caesar was included as the founder) were celebrated in Suetonius' Lives of the twelve Caesars, and have been a good source of interest for numismatic collecting of a short series since the middle ages. Certain coins, such as the denarius of Tiberius with seated Livia reverse, have attracted more attention than others, this being identified as the "Tribute penny" referred to by Christ in the Bible.

If we pursue the Biblical connotations for a moment we can examine the silver shekels of Tyre with obverse head of Melcarth and reverse an eagle. These were the coins that paid off Judas Iscariot, not the radiate-headed tetradrachms of Rhodes that can still be seen in a number of the cathedral treasuries of Europe, to which they were added in the middle ages. The smaller shekels of the First Revolt, with their chalice on the obverse and the legend " Shekel of Israel", and "Jerusalem is Holy" around a pomegranate stem on the reverse, remind us of the Jewish stand against the might of Rome. The capture of Judaea is commemorated by the IUD CAPT reverses of Vespasian and Titus with their basic design of a palm tree and dejected Jewess and Jew, or a Roman soldier in place of the latter. The fall of Jerusalem is commemorated in the Roman Forum by the Arch of Titus and a famous relief panel on the interior span shews the sacred menorah (seven branched candlestick) and other spoils being removed from the Temple. Speculation still comes to the fore in the press from time to time about the possible present day whereabouts of the menorah which is thought, by some, to have been concealed by the Templars in the middle ages. That other great Flavian edifice, commonly known as the Colosseum, still stands nearby and also appears on the coins in a quite remarkable bird's eye view.

If *we* now turn to the British series, once more we return to Macedon and Alexander's father Philip because we find that the early British gold pieces are copies several times removed from the gold stater of Macedon, with obverse Apollo head and reverse a victorious charioteer. By the time the design had reached British shores both types had suffered a sea change and were hardly recognisable. It was Sir John Evans, father of the illustrious Sir Arthur of Knossos and Minoan Crete fame, who first published a derivation line from the "philipoi" to their British descendants. Later British dynasts like Cunobelin (Shakespeare's Cymbeline) of Colchester turned to Roman coins for his basic types and he reproduced a prancing horse and a large ear of barley, with both his name and the mint town of Camulodunum abbreviated. With the conquest in earnest under Claudius in A.D. 43 an informative type recording the victories in Britain was struck at Rome; it had an arch bearing a label

on it "DE BRITANN". That arch still stood in Rome in the middle ages and in the last two years some more inscribed parts of it been recovered from excavations. Claudius was not the only Roman emperor to visit these shores. Hadrian is the best known and his famous sestertius shews a Britannia that was to become a commonplace. The "First British Empire" arose under the usurper Carausius who also used his issues for propaganda, especially the silver denarius shewing the wolf and twins and a base issue with Carausius and his "brothers", the rightful emperors Diocletian and Maximian in profile with him. Carausius was assassinated by his chief minister Allectus in A.D. 293 and in 296 the central government made a move to recover the breakaway province. Constantius Chlorus Caesar landed in Hampshire, fought and defeated Allectus probably at Liss near Petersfield, and then moved on to London. A magnificent 10 aurei piece found in the great Arras hoard in 1922 commemorates the event on its reverse with the victorious emperor on horseback approaching a walled Londinium, to be greeted by a suppliant figure identified by the letters LON. Below the scene, war galleys ride on the Thames and the mint mark PTR proclaims the medallion's origins at the mint of Trier in Germany. Now in the Arras Museum in northern France it has the distinction of being the only numismatic item designated a national monument.

After the recall of the legions Britain lapsed into dreadful coins by comparison and it was only with the advent of the large silver penny of Offa in the 8th century that better coins appeared. Offa's portrait and that of Alfred were not true portraits, merely icons based on Roman prototypes. The same was true for the rest of the Anglo-Saxon and Norman issues although they did, of course, vary from reign to reign. It is not until Henry VII that the English Renaissance dawns and we see not only the introduction of the magnificent gold sovereign but also a life like profile portrait of the king on the silver testoon by the mint master Alexander of Bruchsells. Thereafter there are some splendid pieces, all still struck by hand, in gold and silver.

The first silver crown piece was issued by Edward VI in 1551 with an equestrian portrait of the young king on the obverse, a model that was loosely followed by the Elizabeth II coronation crown of 1953 - the recurring themes and iconography in coinage are one of its fascinations.

Eloye Mestrelle, from the Paris mint, attempted to modernise the mint in the reign of Elizabeth I by the introduction of the screw press. His coins are very fine productions but vested interests made sure that these innovations would not succeed and he was removed from office in 1572. He turned his talents elsewhere and ended up being hanged for forgery at Norwich in 1578. With the English Civil War the British coinage enters perhaps one of its most interesting phases artistically and certainly one of its most emotive. We find coins such as Rawlins's Pattern Crown of Oxford with its elegant equestrian

representation of the king proceeding left and beneath the horse's feet a distant view of Oxford - the "City of Dreaming Spires" if you are an Oxford man, the "City of Lost Causes" if you are a Cambridge man. Another magnificent issue of that city is the rare large gold triple unite or £3 piece, the largest British gold coin. It is now thought that they may have been issued to pay colonels of the king's regiments. Other besieged cities struck in the king's name and there are heavy silver pounds with similar equestrian portraits, and the well-known diamond-shaped issues of Newark, many struck directly onto pieces of silver plate from which they were cut in the emergency. Perhaps the most emotive piece connected with the king is a large unique gold piece now in the British Museum known as Bishop Juxon's Medal. Juxon attended the King on the scaffold on 30th January 1649 in Whitehall and, it is said, was handed this medallic-like piece by the King. It has been suggested that it may be a pattern for a £5 piece. In the kingdom at large the news of the king's murder (I am a royalist like Norman Turner was) was heard with dismay. Some garrisons like Pontefract still managed to hold out and pledged themselves, as the legend on the reverse of a unique gold twenty shilling piece of Pontefract Castle says : POST MORTEM PATRIS PRO FILIO, the obverse carries the name and titles of Charles II and the date 1648 in the old style calendar. Shillings are also known and so this was probably a proof.

It was at this period that Thomas Simon worked and produced some of the finest coins, medals and Great Seals that this country has seen. His portrait of Oliver Cromwell, warts and all, especially when seen on the large silver crowns, is a marvelous study which even Cromwell himself approved of and liked. When Charles II returned from exile in Holland in 1660 Simon attempted to get his old job back as principal engraver to the mint. But Charles had brought new people with him, the Roettier brothers, and Simon's work under the Commonwealth was not looked upon with favour. In an endeavor to regain the king's favour for his work and designs Simon produced a piece which has become known as the "Petition Crown". It takes its name from the remarkable edge inscription in two lines "THOMAS SIMON most . humbly . prays . yovr . MAJESTY to . compare . this . his . tryall . piece . with . the Dvtch . and . if . more [second line] trvly . drawn & embossed . more . grace : fully . ordered and more accvrately . engraven . to releive [sic] . him." His petition did not succeed despite the fact that his work was superior, but he was at least allowed to keep his job at the mint as an engraver until his death in August 1665.

It is at this period in the 17th century that we gain an insight into the life of the common man from the token coinage issued by traders to make up for the deficit caused by the government not issuing small change. These pieces were mainly farthings, with a few rare halfpennies and pennies. They all have great local interest in what they can tell us about their

issuers and the trades pursued in the area. At Stroud in Gloucestershire a modern ceramic mural outside a bank reproduces a series of the local issues enlarged, and most effective they are. The government met its obligations in 1672 with the issue of copper farthings and halfpennies and the tokens were banned.

The coins of the 18th century do not have much to say to us except on the odd occasion such as the coins of Anne with VIGO under the bust which denotes coins struck from the bullion captured in the Anglo-Dutch operation against Spain in Vigo Bay. The S.S.C. initials which appear on the reverse of silver coins of George I in 1723 indicate the source as the South Sea Company. The South Sea Bubble (1721) and its subsequent effect on the British economy are well known. LIMA on the gold and silver coins of George II indicates that the source of the metal was plunder from Admiral Anson's voyage round the globe and successful harassment of the Spanish colonies in the New World.

In 1733 hammered gold coins were finally demonitised and milled issues reigned supreme. At the end of the century the government once more failed in its obligations to supply small change because of the high price of copper. Once again the trader rectified the deficit. Thanks to inflation the basic denomination was no longer the farthing but the halfpenny with some pennies being issued. The larger size flan gave more artistic scope and many of the pieces are finely designed and struck. Many have undertones and allusions to the political situation as well as having local views and other subjects of interest. Some of the series were struck specifically for collectors and not as coinage for use. There are very fine examples by Spence and Skidmore which have only become fully appreciated in recent years. In 1797 the price of copper dropped sufficiently for the government to issue small change, which they did, granting the licence to Thomas Boulton and his Soho Mint in Birmingham. They went from the sublime to the ridiculous and the initial issues were of "Cartwheel" twopences and pennies, so-called from their great size and weight, two and one ounce respectively. Once the price of copper rose again these large coins were in great demand for melting down since their metal content was well in excess of their face value. Other issues of copper coins were made in 1799 and 1807 and these were of more manageable size. By now there was a shortage of small silver. None had been issued since 1787, and once more the traders stepped in to fill the breach. This time there was a difference; many of the sixpences and shillings were either issued by local authorities or by manufacturers who set themselves up, like Henry Morgan of Rathbone Place, Oxford Street, London, and who may be counted amongst one of the clever speculators who preyed on the situation. A "token issuer" of the 20th century was Martin Coles Harman who owned Lundy Island in the Bristol Channel. He issued his own coinage of Puffins

and Half-Puffins, only to be prosecuted and stopped under the Coinage of the Realm Act in 1929.

Even with our modern coinage which, compared to most that has been issued in the past, is rather uninteresting, there are odd little snippets that stand out. For example, when a new crown piece was issued in 1965 it carried on the reverse the head of Sir Winston Churchill. This was the first time since Thomas Simon's portrait of Oliver Cromwell that the head of a commoner had appeared on the English coinage. This leads us to speculate upon the later Royal Wedding Crown of 1981, where we have presumably another "commoner" in Princess Diana conjoined with Prince Charles. Similar double heads had not been seen since the coinage of William and Mary. We actually have three heads when we include Her Majesty on the obverse, which might lead us to think even further back to the Carausius issue and its three aligned heads on the obverse.

Just a couple of last thoughts on two of our current coins and history. We now have a seated figure of Britannia on our 50-pence pieces (although a standing one is to appear on the new gold coin, the Britannia). Hitherto she has been the ornament of the bronze and copper coinage. It was good that she was not lost when the new coinage came in and she was banished from the back of the penny. We can look back even further to Britannia's antecedents on the reverses of the sestertii of Antoninus Pius and Hadrian in the 2nd century A.D., and then, to the seated Athena on the reverse of tetradrachms of Lysimachus, one of Alexander the Great's generals, where the goddess has all the basic attributes of the Britannia we see today - it *is* a long iconographic step from the later 4th century B.C. The other design that appears on the 50-pence is the ring of nine clasped hands that records the accession of Britain into the European Economic Community in 1973. Its clasped hands forerunners on Roman coins were invariably issued by usurpers who, from the legends, were appealing for the support of the army. They rarely got it and most ended up being assassinated. The wags note, about the EEC 50-pence, that you should observe that they are not actually shaking hands: each hand is grasping a wrist, merely to ensure that none of them can get their hands into the European economic till!

So, even with our mass produced coinage of today we can find points of historical interest but the essence lies in our past coins. As George Vertue wrote "The collecting of coins and medals is known to be a noble amusement; the delight of the curious, *a* good ornament to history...."

SOME THOUGHTS ON THE LIFE OF A CURIOUS REVERSE DIE by Peter Donald and Steve Mansfield

Students of the Byzantine series and many other collectors will be familiar with the follis type which has, as its obverse, a profile bust and, on the reverse, the denominational mark M with the mint signature CON below and a six or eight pointed star to either side.

This design seems to have been struck continuously between circa 507 and 532 thereby straddling the reigns of Anastasius, Justin and Justinian. A chance comparison between two unusual specimens, one each in the collections of two Club members, has provoked an intriguing problem.

The coins are die linked, both having been struck with a flawed reverse die which has imparted a pronounced mark above the right hand star on each example. What is therefore most interesting is that the obverse inscriptions bear the names of Anastasius (fig.1) and Justinian (fig.2) respectively. It would be exceptional, even in the context of the relaxed regime which frequently characterises Byzantine mint administration, if a reverse die had survived for a period of over 10 years and took in three reigns. The mint mark, however, actually reads NOC indicating that the maker correctly inverted the individual letters, but forgot to reverse their order when cutting the die. This, together with certain other features - retrograde letters belonging to the obverse inscriptions of both specimens and an untypical portrait of Anastasius - makes it highly likely that the coins were struck unofficially, outside the Imperial mint at Constantinople.
One explanation is that the forger began operating towards the end of the reign of Anastasius I (491-518) and following a period of inactivity (enforced or otherwise) resumed his trade with preserved dies after the accession of Justinian I in 527. Another, slightly more prosaic, is that the coins were struck at much the same time. The counterfeiter's first efforts may have employed as a model an earlier coin of Anastasius, but following difficulty in marketing his stock, he then began copying obverse dies portraying the ruling Emperor Justinian.

A third die-linked example is known to the authors which was at first assigned to the reign of Justin I (518-527) and would therefore have supported the theory of spasmodic production. Closer examination has shewn however that the ruler portrayed is Justinian.(fig.3)

All three specimens are of good style and reasonably competent workmanship, unlike the overtly "barbarous" imitations of the time which are to be found frequently in dealers' trays. There is, of course, another possibility - that of the official "travelling" mint established at some outpost to provide currency

for the local population and the army, but the evidence would not seem to support such an hypothesis.

TWO FARTHINGS - by David J. Rogers

In 1840 Ruding (1) stated that no farthings were known before the new coinage of 1279. The suggestion of "various authors" that the penny had been cut in half or quarters was dismissed "... nor is it credible " Since then, cut coins have become accepted as being the small change in use from 973 when the regular issues of struck "halfpence" stopped. Cut farthings are rare before 1100, but is found increasingly often during the 12th and 13th centuries.

Two cut farthings of special interest were found recently in a purse of coins that was lost before the Tealby issue of Henry II. They were BMC (2) Type VI (bust left with sceptre/cross fleury with trefoils in angles) which has not been recorded before as a cut farthing in a hoard; and a flag type from the "Ornamental" or "York" series where the king holds a lance with pennant. (3) A single cut farthing of the group has been reported by P. Seaby. (4)

The contents of the purse were as follows:

1986 find "Kent area"

Issue	Date (mid)	Whole pence	Cut half	Cut quarter	
BMC I	c.1138	1	-	-	Watford type
Flag	c.1145	-	-	1	Ornamented/York group
BMC VI	c.1153	-	-	1	Cross fleury type
BMC VII	c.1155	1	2*	8	Awbridge type
					* = includes forgery
Totals	[14]	2	2*	10	

This group of coins shews 70% as cut farthings and only 15% as whole pennies. Most hoards have less than 5% as cut coins and these are almost all cut halves. The extraordinary reversal of the usual proportions clearly identifies this group as a purse find. The purse cannot have been lost very early in the Awbridge issue and it must have been before the Tealby issue began to replace the Awbridge type. Therefore a date near 1156/8 is probable.

In his report of the first flag type farthing, Peter Seaby suggested a new date for the issue. The usual date of about 1138 was based upon the date of the battle of North Allerton (August 1138) at which a triple banner was carried by Stephen's army (the flags of St. Peter of York, St. John of Beverley and St. Wilfred of Ripon which required a four wheeled wagon to transport it). The new suggestion is that the flag is the "gonfalon" or Papal war banner that was presented to Stephen before the Second Crusade of 1147-8. The said farthing, found in 1983, was only the third flag type coin out of 20 to have a definite English find site. The others are a cut half (1977 at Yarm on the Tees) and one cut quarter (1983 at Tanner Row, York).

The cut quarter of the flag type in this purse includes the triple flag and the letter R of the legend on the obverse. The reverse legend is:) /*^{w} and is one of the few flag type coins to include an omega, which is not mentioned by Mack. It is not apparently from known dies (5) though similar ones (which read: (| * w) are illustrated by Mack (6) and Brooke (7).

The farthing of the cross fleury type (BMC VI) is equally rare. No class VI coin had been recorded in a hoard when Mack and Seaman (8) reviewed the known types and hoards. Mack traced 26 examples of class VI. Since then there have been two cut halves reported as single finds (9). The obverse legend reads (I)FN, and all the crown is shewn. The reverse legend reads D :: ON, the double punctuation being due to a double strike. The upper pellet of the colon is faint. The reverse is cut about 10 degrees off the line of the cross - curiously both the cut halves mentioned above are cut at a similar angle.

There is only one moneyer for class VI - Aldred at Hastings - (10) who has a D as the final or penultimate letter of his name. Unfortunately the known dies do not match those of the present specimen. It is possible, however, to suggest other moneyers from adjacent issues. The issue of the cross fleury type was limited to south eastern mints as was BMC type II. Only Aldred at Hastings is known for types II and VI. There are two moneyers who are known for the preceding and following issues - BMC types II and VII. These are TERRI : D at London and Edpard at Canterbury. Then there are moneyers recorded from only one adjacent issue. There are four from BMC type II: Edmund at Ipswich, and Godard, Hamund and Edpard at London. Finally there are the moneyers from south eastern mints of type VII: David at Bedford or Ipswich, Ricard at London, and Edpard

at Sudbury. Unfortunately though, without a die-linked example of a class VI coin it will not be possible to identify the exact mint or moneyer.

1. R.Ruding, Annals of the coinage, 3 vols., 1840, p.4.
2. G.C. Brooke, Catalogue of English coins in the British Museum: the Norman kings, 1916.
3. R.P. Mack, "Stephen and the Anarchy 1135-1154", BNJ, 1966, p.78, no. 217.
4. P. Seaby, "A quarter penny of Stephen",Interim (Archaeology in York), vol.11, no.2,(Autumn 1986), pp.42-46, and "A new standard type for the reign of King Stephen", BNJ,1983,pp.14- 18.
5. P. Seaby, personal communication.
6. Mack, op. cit. no. 217e
7. Brooke, op. cit. pl.lix, no.13
8. R. Seaman, "A re-examination of some hoards containing coins of Stephen", BNJ, 1978, pp.58-72.
9. M. Blackburn and M. Bonser, "Single finds of Anglo-Saxon and Norman coins", BNJ, 1984 and 1985.
10.Mack, op. cit. p.54, no.84

* Members attending the July meeting will recall Mike Bonser illustrating a Flag type coin apparently found recently in Lincolnshire (eds.)

BYZANTINE COINS AND THEIR VALUES by David Sear. Seaby, London, 1987. pp.526, illus in text. £45. A review by Steve Mansfield.

Those pursuing studies into the Byzantine coinage during the early 1960s can hardly have anticipated the rapid expansion in the range of published material available to them which was inaugurated by the publication of volume I of the Dumbarton Oaks Catalogue in 1966. "D.O.C." with its fine series of plates, and particularly Professor Grierson's scholarly commentary in volumes II and III, together with Hahn's "Moneta Imperii Byzantini", an impressively detailed corpus of mint issues to 720, may be said to have competed for the flagship role in this numismatic renaissance. It is doubtful however whether any work has done more to popularise the endlessly fascinating Byzantine series among ordinary collectors than the first edition of Sear's handbook (1974).

Like its companion volumes published by B.A. Seaby, David Sear's manual offered a means by which the newcomer could quickly grasp the essentials of the series and assess the cost of building up a representative selection either of the entire coinage or one of the phases into which it easily divides. Sear also aimed to provide a reasonably comprehensive listing of types. In this he succeeded admirably to the extent that it was rare to encounter a coin not recorded in "Sear". Out of print for several years, its value to collectors and dealers is illustrated by the premium at which it circulated over the

published price of £7.50. This does something to lessen the impact of a **six**-fold price increase for the new edition.

There are 2 important items which supplement the 1974 edition. Firstly, Simon Bendall has re-written the catalogue for the post-1204 period, taking in the Latin Empire, the rival states established by the leading Greek families and the Empire of Trebizond as well as the Palaeologan coinage on which he is particularly expert. Michael O'Hara has contributed a fascinating annex, listing 93 forgeries, which expands on his May 1974 special supplement to the I.A.P.N. Bulletin and his other research in this field. The new volume also aims at a comprehensive revision of the catalogue to include newly discovered material.

Consequently, there are about 25% more pages to the 1987 edition. The tactile quality of the paper seems to have been reduced and although this has not affected the photographic plates, the appearance of the handsome line drawings which also illustrated the introductory pages and occasional items in the catalogue of the 1974 edition has suffered. There is a new preface, but the sections on types, denominations, dates etc. appear not to have been re-written. In some cases this has created inconsistencies with the catalogue proper; for example, the section on mints states that Catania ceased operations circa 629, although Sear accepts the reattribution of a Sicilian follis of Anastasius II (713-715) from Syracuse to Catania (Sear 1475 B).

Generally, the catalogue provides valuable service in giving Hahn and D.O.C. III references to existing and new material. But Sear pays little attention to an extensive series of anomalous coins, many of which Hahn believes to be products of peripatetic military mints. There is no attempt to identify these types separately and they are dismissed in a few vague and inadequate footnotes to the reigns of Justin II, Tiberius II and Maurice. Similarly, apart from two issues given to a mint at Jerusalem (S. 852 A, B) the series of irregular and derivative coppers, most probably struck by various pro-imperial administrations established in the Diocese of Oriens during the war with Persia which ended in 628, is not described. The latter is an area where work remains to be done and the non-specialist would have benefitted from an elementary guide.

The cataloguer has made use of material described in recent numismatic journals, for instance the extraordinary 2 nummi piece with the jugate busts of Heraclius and his father struck in Cyprus during the revolt against Phocas (S. 727 A).(1) There are inconsistencies however; the unique Carthaginian follis of Maurice (S. 557) is catalogued, but a new quarter siliqua, also the product of the Carthaginian mint during this reign is omitted, despite its publication in the same article. (2)

Pricing Byzantine coins is always difficult. Unlike the Roman Imperial series there are few types which are significant in terms of popular history - one must rely on rarity and condition. The latter is almost invariably a problem with the copper and often the silver. Reference has been made elsewhere to the "megabuck" values Sear attaches to the classic rarities of the gold and silver coinage. Perhaps one example will suffice here. The famous silver miliaresion of Romanus III with its touching portrait of the Virgin holding Christ on her arm is priced by Sear (1822) at £3,500 in VF. This compares with a hammer price of £1,900 - nearly 20% above the upper estimate - achieved at the very successful Goodacre sale of April 1986.

In the opinion of the reviewer, it is in judging the rarity of the mass of pre-anonymous copper that Sear is most often in error. He can spot the spectacular rarity such as the early casts of Cherson or the 'Revolt" coinage, although surely he undervalues the unique denomination of 33 nummi struck at Alexandria for Justinian I (S. 246, £65 in VF) when an American dealer was seeking £240 at the last Coinex. In general, the tendency to bunch values in the first edition has not been remedied and some exceptionally rare coins are not commensurately priced. One such example is the follis of Theophilus and Constantine (S. 1665, £75 in F) which one eminent collector has seen offered for sale only once in 30 years.* One might legitimately question whether it is worthwhile to attempt to identify the rarity of coins in trade especially when coppers in fine condition may occasionally be found in junk boxes at *a* fraction of the price asked by West End dealers. A comparison of inaccurate values can be misleading for the collector. The reviewer recently had occasion to research the two billon trachea issues of John II Comnenus at Constantinople (S. 1943 and 1944). It is apparent that the first issue was considerably smaller, yet Sear assigns the same value to both.

Therefore as a price guide, the manual has flaws but this should not detract unduly from its usefulness as a clear and generally comprehensive listing of Byzantine coin types. David Sear and his collaborators have performed a great service in presenting a vast amount of information in an accessible form. As an important tool for the more experienced collector, the second edition will undoubtedly prove popular, although, in the opinion of the reviewer, the most stimulating introduction remains Dr. P.D.Whitting's volume Byzantine coins, London, 1973,in the "World of Numismatics" series, sadly now out of print.

1. Bendall, S., "A new coin of the Revolt of Heraclius" Spink's Numismatic Circular, September 1986, p.223.

2. Fairhead, N., "Some interesting silver and bronze coins of Maurice Tiberius of Carthage" Spink's Numismatic Circular, December 1981, p. 398-9.

* The hammer price on the DOC specimen *was* £62 (Glendining's 11.3.1969, lot 191). eds.

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(Illustrations by courtesy of Messrs. B.A. Seaby Ltd.)