



**NEWSLETTER**

**THE JOURNAL OF THE LONDON NUMISMATIC CLUB**

**HONORARY EDITOR**

**Peter A. Clayton**

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*Royal Commemorative Medals 1837-1977. Volume 7: King George the Sixth 1936-1952.* Andrew Whittlestone and Michael Ewing (reviewed by Anthony Gilbert)

*Australian Historical Medals 1788-1988.* Leslie J. Carlisle (reviewed by Anthony Gilbert)

*Biographical Dictionary of British & Irish Numismatics. Encyclopaedia of British Numismatics* Volume IV. Harrington E. Manville (reviewed by Anthony Gilbert)

*The Designers and Engravers of British Official Medals.* Ronnie Cole-Mackintosh (reviewed by Peter A. Clayton)

Matthew Boulton – A Review Celebration, by John Roberts-Lewis *Matthew Boulton: Selling What the World Desires.* Edited by Shena Mason  
*Matthew Boulton and the Art of Making Money.* Edited by Richard Clay and Sue Tungate

*Matthew Boulton: A Revolutionary Player.* Edited by Malcolm Dick

## EDITORIAL

This year in the Club's life has not been as successful as some in the past. That is not for want of interest on the numismatic lecture front but it was a year bedevilled by adverse weather conditions and difficult technical problems. However, we did overcome those problems, in one way or another. Our greatest blow, however, was the loss of two of our most loyal and respected members — Stella Greenall and Philip Rueff (see Obituaries below). They were the very epitome of the reason why we are The London Numismatic Club, and not The London Numismatic Society — our friendliness and companionship says it all. Our membership remains steady but it is still much lower than in the heady days of the 1960s. Nowadays it seems that all focussed societies or clubs have smaller numbers. In numismatics it has become even more difficult to find junior members in the societies to carry the numismatic flag forward — even with the carrot of financial grants to attend the BANS Annual Congress or the Numismatic Weekends.

We are fortunate in the London Numismatic Club in having a good venue to meet at the Warburg Institute, and a continuing and ever-interesting lecture programme, the latter due to the efforts of our Speaker Finder on the Committee, David Berry. Many of the speakers come from within our own membership and, apart from our obvious Members' Own evening, we can even field 'first reserves' when disaster strikes (as will be seen later in this Newsletter).

Once again the numismatic topics addressed have been varied, and also light-hearted at times in an interesting and informative way. However, variety is the spice of life of the Club, and next year David

Berry again promises us interesting and varied fare. The Editor's usual Plea is that he would like to receive accounts of the talks from speakers (he bullies visiting speakers quite gently) in an acceptable form (preferably by email) so that a readable account can appear in print. Often the Editorial hand has to be at work to transform an illustrated lecture often closely linked with the speaker's illustrations into a readable account for those who were not present. It is our absent members that we have to consider as well as those who can be present at the Warburg, and it must be remembered that now virtually all our members live outside London and then travel home after a meeting.

Many other societies have the advantage of being town-focussed and can hold their meetings later in the evenings after people have been home from work, so their attendances are often higher than ours pro rata to their membership numbers.

Of particular note on this issue of the Newsletter is a welcome mixture of book reviews — so do read on, and do please feel inclined to submit a review if you come across a numismatic book that would be of interest to other Club members.

*Peter A. Clayton, Honorary Editor.*

### **London Numismatic Club Meeting, 3 February 2009**

At this Meeting the Club was scheduled to hear Ian Franklin speak on 'Roman Coins and the City of Rome', but the weather gods had other ideas on the subject. The weather was so atrocious with heavy snowfalls that it brought London and its surroundings, let alone other parts of the country, to a standstill. Ian could not get to the Club, let alone have been able to get home after his talk, and a last minute decision was taken to cancel the meeting. David Berry did sterling work notifying as many people as he could whom he thought might try to make the journey to the meeting. With Ian's agreement it was hoped that his talk could be rescheduled later in the Club's programme, and this it was able to do, as Club members will see below at the July meeting.

### **London Numismatic Club Meeting, 3 March 2009**

The Annual General Meeting. The President, John Roberts-Lewis, gave a resume of the Club's meetings and thanked the speakers at Club meetings, many of them coming from amongst our own members. He also said that he was grateful for the support that he had received from the members of the Committee during his past year of office.

The following were elected to office:

President: John Roberts-Lewis.	Deputy President: David Sealy
Secretary: Robert Hatch.	Assistant Secretary: Philip Rueff+
Treasurer: Paul Edis.	Programme Secretary: David Berry
Editor of the Newsletter: Peter Clayton.	Webmaster: Harold Mernick
Committee; Anthony Gilbert, Philip Mernick, David Powell.	

There followed the Club's customary Cheese and Wine Party for members and guests held in the Common Room of the Warburg Institute.

## London Numismatic Club Meeting, 7 April 2009

The talk scheduled was to be on 'Byzantine Mints in Sicily', by Anthony Portner, but unfortunately technical difficulties due to the incompatibility of the Warburg's IT PowerPoint facilities with Anthony's meant that although he stood ready, Anthony was not able to give his talk. Very fortunately David Powell was present and able to step in and gave an impromptu and somewhat extended version of a short talk on London 17th century tokens that he had originally intended to give at the Members' Own evening in June.

David's the theme was 'Not in Norweb', and in the case of London W.440a, **not** in Williamson either. Some months previously David had been given first option on a collection of London pieces, all with known Thameside provenances and, noting that eight of those taken were not in Vol. 7 of Thompson and Dickinson's ongoing work on the Norweb collection nor, according to the authors, likely to be in the projected Vol.8, decided that a display of such relatively unknown items would make an excellent subject for a short presentation.

Scouring the other pieces in his collection, David found 11 further pieces that were also not **in** Norweb, so the eventual display ran to 19, arranged roughly in sequence according to metallic colouring, subject matter or any other feature.

- 1a. W.2327            Obv: ROBERT ELLIS 1668; 3 men standing round a globe  
                          Rev: AT RATCLIF CROSS; HIS/HALF/PENY
- 1 b. W.1106         Obv: THE LABOR IN VAYNE IN; women washing negro  
                          Rev: FLEMISHE CHVRCH YARD; G/II

- 2a. W.0026 Obv: IOSEPH COLLET IN; soapbox  
Rev: ALDERSGATE STREET: C/IM
- 2b. W.1263 Obv: IOHN WEDDELL AT THE; malt shovel  
Rev: IN GREAT GARDEN; I/KW
- 3a. W.2471 Obv: Ye ANGEL BACK SIDE; angel  
Rev: OF ST CLEMENTS 57; TS
- 3b. W.0904 Obv: PETTER BENNT AT Ye; angel  
Rev: IN EAST SMITH FIELD; B/PE
- 4a. W,0392 Obv: THE CROS SHOVELS; two crossed shovels  
Rev: IN BOW STREET 1653; S/HB
- 4b. W.0511 Obv: AT THE GLOBE TAVERN; globe Rev:  
IN CHANCERIE LANE; L/TE
- 5a. W.1107 Obv: AT THE GOATE IN; A goat  
Rev: FLIMISH CHVRCHYARD; H/DT
- 5b. W.1351 Obv: NEXT TO THE CHEKKER; sugar loaf  
Rev: TAVERNE IN HI STREET; H/GA
- 6a. W.2527 Obv: RICHARD ATHY 1668; fleur-de-lis  
Rev: IN St/IAMES/MARKET/PLACE  
HIS/HALFE/PENY
- 6b. W.1314 Obv: GEORGE BROWNE AT Ye THRE; three  
geese  
Rev: IN HART STREET COVEN GARDEN;  
HIS/HALFE/PENY
- 7a. W.2621 Obv: THOMAS LACY 1669; St.George & dragon  
Rev: IN ST KATHERINES; HIS/HALF/PENY
- 7b. W.3224 Obv: THOMAS TAYLOR IN LITTLE; star Rev:  
TOWER STREET HIS HALFE PENY; vertical arrow, TT  
flanking

- 8a. W.0595 Obv: HABERDASHER SMALL WARES IN  
CHEPSIDE; merchant's mark Rev: AT Ye  
MAREMADE TWIXT MILK STRE etc; mermaid
- 8b. W.3032 Obv: IOHN BATWELL AT LION; lion rampant  
Rev: TAVERN AT TEMPLE BAR; B/ID
- 9a. W.2865 Obv: THE QVEENE HEAD TAVERN  
Rev: IN WEST SMITHFIELD; M/IT
- .9b. W.1625 Obv: WILLIAM; WATTS; 1650  
Rev: KING STREET WESTMINSTER;  
cordwainers' arms
- 10a. W.0440a Obv: THE SHIPE TAVERN AT; ship  
Rev: IN BVG ROW 1649; C/IM

The provenances of some of the pieces were known:

1a Billingsgate; 1b St Katherine's Dock; 2a Queenhithe; 3h Billingsgate; 4b Billingsgate; 6b St Saviour's Dock, Southwark; 8a South Bank, near St Saviour's Dock; 10 Kew Bridge.

First described were two of the very light-coloured brass pieces so often found in the Thames mud, including the delightfully non-PC "Labour in Vain", W.1106, illustrated by the futile attempt of two women to change the colour of the negro standing in the central washtub. The accompanying piece, W.2327, likewise depicted three figures; it is described in Williamson as 'three men standing around a globe', but David's personal view was that they were meant to be man, wife and child. One of the figures was certainly quite short, and this was just one of three pieces where Williamson's description was called into question.

Moving gradually from light to dark throughout the talk, next was Joseph Collet's soap box, W.26; not something you stand on, more like a bag you keep soap in, so 'box' seemed rather a misnomer. The accompanying malt shovel of John Weddell, W.1263, was standard enough, but it provided an example of the occasional practice of depicting the wife's forename initial in rather smaller lettering than the husband's two. David also wondered whether there was any significance in the usual Ramage mullet being upturned, i.e. balancing on one of its five points rather than standing on two of them; might it, or might it not, come from another maker? There then followed the two stylistically contrasting angels of Thomas Stanton, W.2471, and Peter Bennt, W.904; the latter, if not both, non-Ramage products. The Stanton piece was decidedly the more conventionally artistic of the two, but David drew attention to the rose ornament/mintmark (opinion varies as to which it is) that replaced the usual Ramage mullet. There is a short period at the very end of 1666 and the first part of 1667 where a similar rose mark sometimes appears (e.g. on some of the Taunton Constables), but the date on this piece is 57, i.e. 1657, a whole ten years earlier. A different maker again, or are we reading too much into it? The location, 'Backside of St. Clements', drew a laugh from the audience, and reminded us that many of the premises on 17th century tokens were situated, not in prominent locations, but up obscure alleys.

Moving now towards more coppery-coloured material, the next two slides showed four pieces where the name and address of the premises had precluded the identification of the landlord; due to the lack of space available on pieces of such small diameter, the proprietors of the Cross Shovels, S/HB, W.392, Globe Inn, L/TE, W.0511, and Goat Inn, H/TD, W.1107, had to be content to be known by their initials. No good

knowing who you are if the customer doesn't know where to find you! H/GA of the Sugar Loaf, W.1351, went one further: 'Next to Chekker Tavern'. No doubt, if you were a local, you were meant to know without being told that the latter was in High Street, St Katherine's. Just hope there weren't too many St Katherines around.

The solitary octagonal piece, W.2527, of a rather thin and tinny disposition, depicted a fleur-de-lis; David, with his interest in the crude lead of the 16th-18th centuries, has recently been looking out for themes that are common to both lead and main series tokens. Accompanying • Richard Athy's piece, W.2527, was George Browne's piece, W.1314, from the 'Three Somethings', the identity of which you are meant to guess from the picture. Williamson ventures 'three geese or pies, which latter sounds rather ridiculous, until you conjecture that it might be short for 'magpies.

Thomas Lacy's piece, W.2621, was an excellently detailed rendering of a George and Dragon for a piece so small. Standard enough in its execution, its companion, Thomas Taylor's W.3224, was clearly not; thicker, as **well** of a different artistic style, it clearly came from a different source. The sun on one side presumably indicated the name of his premises and the arrow on the other his trade; which may or not have been a bowyer or fletcher. The 1660s would probably have been rather late for such occupations, and the arrow does appear on trade arms elsewhere, e.g. the apothecaries.

Even chunkier was another anonymous piece, WR's for the Mermaid Tavern, W.595, with a pleasant merchant's mark on one side. More common in the 16th and 16th centuries, such marks were in decline by the mid-17th century but still in use by a minority; Williamson lists 75 of them, out of about 12,700 pieces. Looking at the other side, David is

still trying to work out how a mermaid can balance herself on her tail like that for long enough to wave at the audience.

Thomas Batwell's piece, W.3032, was another thin, tinny one like Richard Athy's above but, more important, it was one which proved Williamson's rendering of 'Batten' wrong. Michael Dickinson had kindly confirmed that the Museum of London piece, used by Williamson, has the fourth letter of the surname damaged; and, also, that it was from the same die. The specimen shown was undamaged, and thus clarified the name.

After an attractive but quite common depiction of the Queen's Head, obviously modelled on Elizabeth I, W.2865; and William Watts' depiction of the Cordwainers' Arms, W.1625; came the final piece, and the only one not in Williamson - a 1649 piece of the Shipe Tavern in Bug Row, one of the earliest in the series, found not in central London, but at Kew Bridge. Ferry pickup points are great places to drop tokens, and hence great favourites with the mudlarks. For Shipe, read Ship; for Bug, read Budge; one of the delights of this series is the quaintness of its spelling.

## **London Numismatic Club Meeting 2 June 2009**

This evening was the ever-popular Members' Own — it is quite amazing, and intriguing, what members can produce and talk about in short presentations.

**David Powell** illustrated the two British calendar medals of 1829 and told an interesting story about one of them.

One was of the well-known type successively produced by Turner (174245), Powell (1746-81), Davies (1782-1801), Kempson (1796-1826) and Ingram (1826-34), plus a number of others on a more temporary basis; there is a contiguous series, with all 93 dates thought to exist. These are

usually made of copper or brass, occasionally also of white metal in the Kempson period, and are typically around 39-40mm in diameter. The second type was one issued by Halliday, although both he and Ingram issued anonymously in some years, including 1829. Halliday's pieces also measure 39mm across and occur in the three above-mentioned metals, David's illustrated specimen being a near-uncirculated white-metal example.

British calendar medals of this period give prodigious amounts of information about the days of the week, the ecclesiastical calendar, the legal calendar and the lunar phases, particularly the new and full moons); hence their size. David showed the Halliday piece first, drawing attention specifically to the full moon on March 20, and Easter Day on 19 April, before moving on to the Ingram piece.

The latter, only fairly recently acquired, was in brass. Data on the Kempson and later pieces is generally more accurate than it was back in the days of Powell and Davies, but inaccuracies do still occasionally occur; and suddenly, on this one, David noted, standing out boldly at the very bottom of the obverse, "EASTER DAY 26 APR". Knowing that Easter never occurs on 26 April, this set him thinking; was this a mere blunder, or was there more behind it? All the other ecclesiastical festivals, which moved at a fixed distance to Easter, were correct, as if Easter fell on 19 April, and read as per the Halliday piece.

Most of the world's calendars, the Jewish, the Muslim, the Indian and the Chinese amongst others, work on a lunar basis; so also does the Christian ecclesiastical calendar which determines Easter. All these calendars recognise that 235 lunar months equate very nearly to 19 years, and operate on that basis; a month is the distance between two new moons, or full moons, and there are twelve 12-months years and seven

13-month years in every 19-year cycle.

In the Christian calendar the position within this cycle is described by something called the Golden Number [GN], which you obtain by dividing the AD date by 19, taking the remainder and adding 1. During the 18th to 22nd centuries, New Style, the Golden Number, which produces the latest Easters, is GN 6; after that it will go to the front of the queue and produce the earliest. David knew instinctively when he saw that 26 April date that 1829 was going to be GN 6, and that it was going to throw up some similar anomalies to those of which he was already aware as occurring in 1981 and 2076.

There are two approaches to astronomically dependent calendars. The first is to take the purist view and insist that everything be right to the nanosecond, which in ancient culture involved vast numbers of holy men standing around on hillsides waiting for the first sliver of new moon to appear, and then send messengers around at the double to make everybody aware that the new month/year had began. It could sometimes be a close call as to whether a moon made it in time or whether you had to wait a day; the said holy men might disagree, and in any case the calculation or observation could be longitude dependent. As you can imagine, this would not fit very well with today's fast-moving technological and commercial lifestyle, for which reason most cultures have now devised themselves a simplified calculation according to an appropriate set of rules.

In the Christian ecclesiastical calendar the idea is that Easter traditionally falls on the first Sunday after the first full moon on or after the spring equinox. In purist astronomical terms, the following facts are relevant:

The spring equinox usually falls on 20 or 21 March, more rarely on 19 or 22 March, and exceptionally on 23 March. This can vary according to where on Earth you are.

- The Earth is currently closest to the Sun *in* early January and farthest in early July, these dates advancing about one day per 57 years. The length of a lunar month is minimum (29.26 days) with the earth at perihelion in January and maximum (29.80 days) with the earth at aphelion in July. The mean value of 29.53 days is therefore obtained somewhere around Easter. The simplification applied by the ecclesiastical authorities to overcome the difficulties posed by such variables and make prediction in the interests of practicality is:

- The spring equinox will be considered to fall on 21 March regardless.

- For each Golden Number, the full moon will be considered to fall on the same day throughout each century, according to a table of lunar bases, which roughly approximates to the actual.

- The range of days on which the first full moon of Spring can fall will be considered to be 29 days, namely 21 March to 18 April. The trouble with ignoring that odd 0.53 of a day is that there will be an occasional year when the first full moon on or after 21 March does not fit into that last-mentioned range, and the month defined by it needs to stretch into 19 April. If 19 April is further a Sunday, Easter Day according to the purist rules would be 26 April. Which is what happened in 1829:

Full moon = 20 Mar 13:59 (Friday)

Equinox = 20 Mar 20:42 (Friday)

Full moon = 19 Apr 06:21 (Sunday)

So, Mr Ingram, or the informant on whom he relied for his data, was astronomically correct! In Birmingham, with its legacy of the Lunar Society, a learned body which met monthly on the Monday nearest to full moon, and had included such numismatic worthies as Matthew Boulton, could it be that one of them was of a scientific disposition, and could not bring himself to put a date on the medal which he felt was mathematically wrong?

**Philip Mernick** spoke on the subject of the numismatic collection of the Thomas Coram Foundation for Children, located in Brunswick Square, not far from where the Club currently meets. Thomas Coram (c.1668/1751) was a retired shipbuilder and merchant who was appalled by the numbers of children abandoned to the streets. He campaigned throughout the 1720s and 1730s for the establishment of what became the Foundling Hospital against opposition that believed it would encourage immorality. However, his connections with Society and, in particular, Robert Walpole, paid off and in 1739 the Foundling Hospital received a Royal Charter. A 56-acre site was purchased on Lamb's Conduit Fields from the Earl of Salisbury and building work began in 1742. It was opened in stages between 1745 and 1753 but admitted children, initially to temporary accommodation, from 1742.

Mothers who couldn't support their infants could apply for them to be taken in by the Foundling Hospital but there was no automatic acceptance: they could be rejected or put on a waiting list. The accepted children were given new names and treated well by the standards of the day.

Mothers, whose circumstances had changed could, in theory, claim their children back, although it rarely happened. To facilitate this mothers would usually leave some sort of artefact with the child, which could later

be used as confirmation of identity. These were carefully recorded in ledgers (now in the London Metropolitan Archives). These mementos could be paper, or cloth but were often metallic. The Coram Foundation Museum has a collection of more than 360 of these love tokens'. The majority are low denomination English silver coins, what we would nowadays consider Maundy, but confirming their general use in circulation and ranging from Charles II to George III. All are pierced and many have engraved inscriptions. The collection also includes tokens and foreign coins; again all pierced, and presumably hung around the child's neck before it was handed over to its new guardians. One of the strangest coins to see there is a pierced sestertius of the Roman Emperor Claudius (AD 41-54). Presumably the unhappy mother leaving her child found the coin as a stray from Roman London.

Examples of the different types of coin were shown. Philip had assisted with their cataloguing in 2008 and was given permission to use the Foundations images. Visitors to the museum can view two showcases of items and the balance is in a reserve collection.

[The Foundling Museum was London's first Art Gallery, and features works by Hogarth, Gainsborough and Reynolds, along with Handel memorabilia, all within a magnificent house. The Foundling Museum, 40 Brunswick Square, London WC I. Open by prior arrangement only, with admission charge £2. Tel: 020 7841 3600]

**Alan Tyler** spoke on Annam, today the central main part of Viet Nam, which, together with neighbouring Laos to the west and Cambodia to the south-west, loosely covered the former Chinese province of An Nam, meaning 'Dominion of the South'. Annam came under Chinese rule during the Han Dynasty in the second century BC, and absorbed its culture and written characters. It became independent in 968, and then

survived as one or more locally ruled states until the end of the 18th century when, with French aid, Gia Long from the southern area became Emperor of Annam and all Indo-China. During the 19th century the whole area was gradually brought into the French protectorate of Indo-China controlled from the small French colony of Cochin China around Saigon in the south.

From 1885 the French issued coins that circulated throughout Indo-China in centimes and piastres, but the gradually powerless puppet Emperor of Annam continued to issue Chinese style Cash right up to 1945.

Annamese Cash were called Dong. These copper coins looked similar to the Chinese cash, were round with a central hole, and bore the same characters left and right of the hole reading 'Legal Currency'. The other characters at the top and bottom gave the name of the Emperor of Annam instead of that of the Emperor of China, but they obviously circulated in both countries – like the old British and Irish coins, which worked in the same slot machines.

I first found these Dong in Hong Kong curio shops as they were bundled up in strings with Chinese Cash, which were valued by weight or numbers, and I was confused by the characters not fitting any of the Chinese emperors until I learn about Annam. They are, of course, scarcer, having been minted for a far smaller population, but they are still not really valuable.

It is a useful tip that if your Cash do not bear the name of a Chinese emperor they are probably from Annam hut, just to confuse you further, Japan issued similar coins called Mon until 1973, as did Korea, called Mun, until 1891!

**Robert Hatch** spoke on some recently acquired coins from Zimbabwe

and a \$10 note circa 1996. The note is actually dated Harare 1994 and shows the Chiremba Balancing Rocks. The small collection of coins consists of \$1; 50 cents with reverse rayed sun; two 10 cents, reverse tree; and two 1 cent, reverse = value. Sadly he did not have the 20 cents, reverse bridge, or the 5 cents, reverse rabbit. The \$1 shows the national emblem, the ancient stone Zimbabwe bird, reverse monument. There is also a brass 2-dollars coin from 1997 with reverse pangolin and denomination. Pangolin 'the scaly ant-eater, an edentate mammal of Asia and Africa (Malay peng-goling, roller, from its habit of rolling up). For good measure he had a 50-Thebe coin of Botswana 1984, obverse eagle with African Fish Eagle, and the reverse the national arms. The supporters look like zebras and a least one large ivory tusk. 100 Thebe = 1 Pula. Also on the reverse is the word IPELEGENG any offers for its meaning?

The Rhodesian area of the Republic of Zimbabwe contains extensive evidence of the habitat of Palaeolithic Man and later civilisations, notably the world-famous ruins of Zimbabwe, a gold-trading centre that flourished about the 14th and 15th centuries AD. The Portuguese were, in the 16th century, the first Europeans to attempt to develop south-central Africa, but it remained for Cecil Rhodes and the British South Africa Co., to open up the hinterlands.

Round about April this year inflation in Zimbabwe hit 500 billion percent. At the start of last year a loaf of bread cost Z\$25 million, but that leapt to Z\$125,000 billion by the time a coalition between President Robert Mugabe and opposition rival Morgan Tsvangirai was signed. Why not send a short letter of sympathy to the luckless Finance Minister Tendai Biti? He has already suffered assault and imprisonment for opposing the 85-year-old President.

The second part of the talk concerned a 1931 part description of a Kashgar bazaar by a Russian traveller George N. Roerich. 'The next shop was a true monetary museum. The owner kept in stock various coins and bank notes from a dozen different countries. Indian rupees, old Russian roubles, different Chinese taels, and banknotes issued by the various regional governments of the time of the Russian Civil War – all were represented on the shelves and in the iron coffers of the shop. After the Russian Revolution and the depreciation of the rouble, local traders had bought at low prices a tremendous amount of Imperial Russian gold roubles and bank notes of different issues, with the hope that they might sometime regain their original value. They are all millionaires so far as the number of banknotes are concerned, and curiously enough they count these mythical millions in their business transactions.'

**Notes:**

Tael tâl. N. Chinese liang or ounce, about 1 and a third oz. avoirdupois (38g.): a money of account (not normally a coin) in China, orig. a tael weight of pure silver. – a tael bar a gold bullion measure used in the Far East (1, 5, or 10 tael weight) (Port. Malay, tael, weight).

Rouble, ruble, the Russian monetary unit, 100 kopecks (Russian rubl', perhaps rubit; to cut: or Persian rupiya, a rupee.)

Kopeck, copek ko-pek, ko'pek, a Russian coin, the hundredth part of a ruble (Russian Kopeika).

Rupee roo-pe, monetary unit and nickel (originally silver) coin of India, Pakistan (sic) and Bhutan (equal to 100 paisas), Nepal (100 oice), and Sri Lanka (sik), Mauritius, the Seychelles and the Maldive Islands (100 cents).

## **London Numismatic Club Meeting, 7 July 2009**

Ian Franklin was the speaker this evening, making a welcome return to the Club and, even more so as he had originally agreed to give his talk to the Club's February meeting earlier in the year but atrocious weather conditions with heavy snow that brought London to a standstill, and the meeting was cancelled as it was impossible for Ian to get to us, let alone get home. He kindly agreed to fill the July date, and gave his illustrated talk on 'The Buildings of Ancient Rome on Roman Coins'.

Ian began by saying he would be concentrating his talk on buildings shown on coins of the Roman Imperial series, and continued:

I started collecting Roman Coins some 40 years ago, and my first 'Proper' textbook was David Sears's Roman Coins and Their Values. I soon began dreaming of owning some of the coins illustrated in the book and amongst them were some showing buildings that existed in the ancient city of Rome. As time went by, I was lucky to add some of those building types to my collection. Today I am still looking for many important types (those that I can afford to buy!), which is why my illustrations are often taken from auction catalogues and other publications, but that hasn't stopped me studying these coins from 'afar' in order to try and understand them better.

I bought Philip Hill's The Monuments of Ancient Rome as Coin Types when it was published in 1989, and subsequently have read many other books, articles and papers, but the trouble with studying a series of coins like this, is that the more you find out, you then begin to realise how much more there is to know!

There are many other questions about this series of coins that are

difficult if not impossible to answer fully. For instance, why certain buildings were shown on coins and others were not. How accurately were the buildings shown? Who decided what building was featured on the coins - why not the Pantheon for instance, and why? Even fundamental questions such as the identity of the building shown are often open to question.

I will present the coins I am going to use to illustrate the talk in chronological order, under different headings according to the type of building shown; then by specific buildings where coins of different dates are used.

The first category of buildings is the **temples**. Many of those shown seem to have appeared on the coinage to commemorate building / rebuilding work, dedication / rededication ceremonies. However few give any hints as to the buildings represented - which is where the fun begins!

The Temple of Concord shown on a sestertius of Tiberius is an example of a temple that is safely identified — though there is no legend on the coin to confirm the identification. Restored by Tiberius, the temple appears as having six columns at the front, with wings at each side. The cult statue is visible in the middle. Pliny describes the statues and some shown on the coin can be identified from his description.

The Temple of Augustus shown on a sestertius of Caligula was set up by Livia, wife of Augustus, possibly behind the Basilica Julia and seems to have been destroyed by fire and rebuilt by Tiberius, but dedicated by Caligula, hence this issue. This coin shows the temple as Ionic, hexastyle, with Augustus (?) driving chariot on the roof. In AD 158, Antoninus Pius started to strike coins showing the temple. It now

seems to be Corinthian octastyle, so this may be evidence that the temple has been rebuilt. Details on the coins (sestertii and denarii) vary, but all show the cult images of Augustus and Livia inside.

The Temple of Janus on a dupondius of Nero was a small temple somewhere in the Forum. Closing the doors symbolised the world was at peace and Nero struck coins to publicise that it had happened during his reign. The coin appears to represent a long narrow structure, with the front including a door, and one side, made flat, i.e. with no perspective.

The Temple of Jupiter Capitolinus as shown on a sestertius of Vespasian had a particularly early foundation, and was destroyed in AD 69. Its third incarnation appears here as a Corinthian hexastyle temple with the cult statue of Jupiter shown centrally, with Juno and Minerva -The Capitoline Triad — which identifies the building.

The Temple of Vesta on an aureus of Vespasian shows the Ionic temple (originally based on the design of a primitive Latin hut) as rebuilt by Nero after the fire of AD 64. The temple contained no cult statue, only the sacred flame which is not shown on the coins. An as of Julia Domna from AD 214 shows a sacrificial scene taking place in front of the newly reconstructed (?) temple.

The so-called Temple of Honos on a sestertius of Trajan is named as such by Philip Hill. The coin is one of Trajan's tenth anniversary' 'Building Types' of AD 105 — 107; Hill identifies the cult statue as Honos by comparison with other coins. However, Marvin Tameanko puts forward an interesting theory in his recent book saying this may represent the temple at the far end of Trajan's Forum, perhaps originally dedicated to his wife Plotina, but rededicated to Trajan and Plotina by Hadrian, who did not strike coins showing it in its new guise.

The Temple of Jupiter Victor on a sestertius of Trajan is, according to Philip Hill, that once found on the north-east corner of the Palatine Hill. It is shown as Corinthian octastyle with colonnades. A thorough discussion of this coin and how by comparison with others a possible identity can be established, can be found in Hill. However, in Price and Trell, it is described as a 'Temple with large figured acroteria, between colonnades', and in *Urbs Roma*, Donald R. Dudley calls it the Temple of Venus Felix.

The Temple of Hadrian (the Hadrianum) on a sestertius of Antoninus Pius was dedicated in AD 145 and completed in 151. This Corinthian octastyle temple has cult images of Hadrian and his wife Sabina in the centre of the columns, and palm trees to left and right of the building. This must be a reference to the recapture of Jerusalem. 'Pietas' as an exergue legend refers to Antoninus' epithet 'Pius', earned for his fight with the Senate to have Hadrian deified.

The Temple of Faustina (later Antoninus and Faustina) on a denarius of Antoninus Pius is shown as Corinthian hexastyle and was probably completed in AD 150. This later type shows trelliswork at the front, and statues on bases in front of the end columns, as well as Victories on the acroteria and a quadriga at the roof apex. Additions and changes during the building seem to be reflected in the coins.

A temple or shrine of the Egyptian Mercury (Hermes-Anubis) is shown on a sestertius of Marcus Aurelius. This odd-looking tetrastyle building with telamones (Hathor-headed columns) appears on sestertii of AD 173. The pediment contains representations of a tortoise, ram, cock, caduceus and purse - all emblems of and sacred to Mercury, with the cult Image between the central columns, seemingly related to the 'Miracle of

the Rain' as seen represented on the Column of Marcus, this could also represent a restoration of a shrine, perhaps on the Palatine?

The Temple of Venus and Rome was designed by Hadrian as two temples back to back. Begun in AD 121, they were completed by Antoninus Pius in 140/1. An antoninianus of Philip I from AD 247/8 shows the temple of Roma as hexastyle (or octastyle on some sestertii) to make room for the cult image. The number of columns could be changed using artistic licence, so accuracy of the image can be questioned here and elsewhere. The obvious lack of detail/realism here is a feature of later Imperial coinage when dealing with buildings. After a fire in 307, Maxentius issued huge numbers of coins showing the temple in various guises and from various mints, though all seem cohesive in their representation, and stress his Romanitas and role as Restorer of the City. These generally show a hexastyle temple with a cult statue, now holding a globe, four columned when a group is depicted within the temple. The specimen shown adds Romulus and Remus and the She-Wolf in the pediment for extra effect.

The Temple of Juno Martialis on sestertii and antoniniani of Trebonianus Gallus show a two- or four-columned circular temple with cult image inside, possibly built in the Campus Martialis. Otherwise it may be dedicated to a military form of Juno, perhaps in some way associated with the plague then prevalent in the empire?

The Temple of the family of Maxentius on a follis of the deified Galerius shows a hexastyle Corinthian domed temple. Is it a variant of the column-less building shown on other coins supposed by some to represent the Mausoleum of Romulus on the Appian Way, or does it represent the so-called "Temple of Romulus" that stands in the Forum?

Turning briefly to altars, the majority shown on coins, such as the Altar of Salus on an as of Domitian, show the walls of an outer enclosure which define the sacred area around the altar itself, with an entrance door facing the viewer, as is the case in the surviving Augustan Altar of Peace (the Ara Pacis) in Rome.

Under the heading 'Civic Buildings' comes the Praetorian camp shown on an aureus of Claudius. Claudius honoured the Praetorians for making him emperor, by issuing denarii and aurei with the legend Imper Recept in AD 41, the year of his accession. Some of the walls of the camp built for the Praetorians in AD 23 can still be seen today.

The silver argenti struck by the Tetrarchs in the early 4th century AD, show them sacrificing in front of a walled enclosure with towers This often said to show the Praetorian Camp, although the image of a fortified city makes as much, if not more sense, when seen in context with later issues showing fortified gates as a general statement about the security and good management of the empire.

**The Port of Ostia** is shown on sestertii of Nero and Trajan. Nero shows the harbour, filled with ships while the outer border seems to show the harbour wall, and accompanying warehouses and buildings, including the lighthouse.

By AD 100 the port of Ostia was too small, so Trajan began enlarging it. A coin of 103 shows the new hexagonal harbour basin. On this sestertius what appeared to be part of the harbour wall on the coin of Nero, can clearly be seen to be a colonnaded walkway.

The **Macellum Magnum** or Great Market of Nero appears on dupondii of his reign. Struck AD 63-65 in Rome and Lyon, both mints strike a uniform image of a large domed building. A flight of stairs leads

up to an arched doorway in the centre of the first storey. A nude male statue, probably of a god, stands in the doorway and this may represent a shrine in the building. The legend MAC[ELLUM] AVG[USTI] identifies the building. How realistic is the representation of the building here? The site is uncertain so the coin evidence is all that survives.

The **Colosseum** however, survives to this day, and coins such as the famous sestertius of Titus from AD 80 (the year of its dedication) can be compared to the building to check the accuracy of the representation. As with later coins, such as the aureus of Severus Alexander, and the medallion of Gordian III, the building has been faithfully shown, within the restrictions placed on the engravers by the size of the coin.

The sestertius of Trajan showing the **Trajan's Bridge** over the River Ister, or perhaps the Pons Sublicius, is a much-discussed coin. If the bridge shown is the Danube Bridge, it has been compressed to the point of anonymity by the engraver. Dio Cassius in *The Roman History* says: 'Trajan constructed over the Ister a stone bridge... It has twenty piers of squared stone one hundred and fifty feet in height above the foundations and sixty in width, and these, standing at a distance of one hundred and seventy feet from one another, are connected by arches...!'

The bridge described by Dio is depicted on Trajan's Column. Here only four of the 20 piers are depicted, plus the structures on each shore. The piers are connected by wooden arches. These arches, and two triangular wooden structures atop each pier, support a flat roadway with rails on both sides. This looks nothing like the bridge shown on Trajan's sestertius.

The Pons Sublicius was the oldest and most famous of the bridges across the Tiber built, according to tradition, by Ancus Martius. Its name was derived from *sublica*, a pile, and it was constructed of wood without

metal of any sort whatsoever. The bridge was always repaired and was standing as late as the fifth century AD. So why would Trajan have shown this bridge, unless in his role as Pontifex Maximus, or due to a restoration? Whatever the truth, a very similar bridge appears on coins of Septimius Severus in 208 Price and Trelle call this the Aelian Bridge in their book, but give no reasons why.

The **Circus Maximus**, shown on a sestertius of Caracalla, was of great age, and was not only home to chariot races but was also used for public executions and gladiatorial combat. The circus was enlarged in 213 and a sestertius - almost the same as an earlier type of Trajan - was struck. The view is looking length-ways, but the spina is shown unrealistically as if across the scene for artistic reasons, to show it and associated monuments more clearly.

The site of the gate to the **Forum of Trajan**, shown on one of his sestertii has recently been excavated. Marvin Tameanko sees this as a triumphal arch, probably commemorating Trajan's Dacian victories, and it first appears on sestertii of 115 (part of Trajan's 20th anniversary series). The Forum was supposed to have been completed two years later. There is little doubting the detail and accuracy of the building shown here. Six Corinthian columns, flanked by two thinner columns, support an entablature surmounted by a six-horse chariot, with foot soldiers, a trophy and a victory either side. Between the central columns is an arched doorway, flanked by pedimented niches with statues.

This then leads us neatly to **Triumphal Arches** and the Arch of Claudius on aureii and denarii. Hill maintains the arch shown represents an idea for an arch later incorporated into the Aqua Virgo to celebrate Claudius' victories in Britain. If so, its remains are still to be seen in a courtyard near the Trevi Fountain. However, the image on the coins is so

sketchily drawn as to be of no real use in reconstructing the monument. The entablature has had to be extended for DE BRITANN to fit.

The Arch of Septimius Severus shown on denarii of his reign reveal that the surviving arch was topped by a six or eight-horse chariot, in which stood Severus and Victory, escorted by his sons Geta and Caracalla. Coins also show four additional equestrian figures at the corners. None of these statues have ever been found.

Under the heading of **Columns**, come two monuments. One great survivor, and one now lost, apart from its much restored base. Trajan's Column appears on denarii and dupondii of Trajan and was completed in AD 113. The freestanding column, 98 ft high, is most famous for its spiral bas-relief, indicated on some coins, which commemorates Trajan's victory in the Dacian Wars. After Trajan's death in AD 117, the Roman Senate voted to have Trajan's ashes buried in the Column's square base. According to coins depicting the Column, it was topped with a statue of Trajan himself that disappeared in the Middle Ages.

The Antonine Column shown on a sestertius of Marcus Aurelius was set up by the co-emperors Marcus Aurelius and Lucius Verus. The column itself was approximately 50 ft high and constructed of red granite, with no decorating reliefs. It was surmounted by a statue of Antoninus, as is represented on coins issued after his death. The base was restored in 1700s and can be seen today in the Vatican Museum.

My last group of buildings – and by far the most controversial – are the **Funerary Pyres**. What are the enigmatic buildings shown on the reverse of coins of commemorating the CONSECRATIO of members of the Antonine imperial family and later Emperors? What was their function if any? And are they the buildings whose foundations have been discovered on the Campus Martius over the years?

Archaeological excavations from 1703 on the Campus Martius, revealed remains of unusual structures of Antonine date. The ruins of the so-called Ustrinum Antonini' were discovered near the Column of Antoninus Pius, and then in 1908, a second structure, commonly described as the 'Ustrinum of Marcus Aurelius' or more recently the Ara Diva Faustina Minor, was excavated nearby. There is no evidence for the names or function of either building, though because of their position near the Column, they may represent the two different structures shown on the coins of Faustina I and Antoninus Pius in the consecratio series.

What function could such buildings have? Herodian, (AD 165-255), said that in the apotheosis of an emperor, 'a square structure was erected, constructed exclusively of large logs, in the form of a chamber. The whole structure was filled inside with firewood and adorned on the outside with coverlets interwoven with gold, ivory statues, and colourful paintings.' Herodian also reported that the structure consisted of four chambers, one on top of the other and reducing in size as they rose. The body was placed in the second highest chamber, covered with gifts, spices, and incense, and then cremated.

Another theory proposes that the funeral pyre was actually a masonry building used as an ustrinum or crematorium. The Campus Martius was already the site for the memorial columns of Antoninus Pius and Marcus Aurelius, so it is logical that the crematorium where the body would be burnt would be located there.

Martin Price and Bluma Trell, in *Coins and Their Cities*, mention 'tower-altars', and illustrate them. These monuments were very large altars or shrines that look like elaborate temples. They say that these shrines are indirectly related to the 'stepped funeral pyre' buildings shown on the reverses of Roman coins, but they don't offer examples or

comparisons. The idea that these large structures were massive commemorative altars seems to be the most popular at the moment, though we numismatists still seem happy to cling to the old term of pyre

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### **London Numismatic Club Meeting, 1 September 2009**

This evening Peter Clayton, a Past President of the Club, spoke on "The Arras Hoard of Roman Gold: Why, When and Whom?" Peter said that he had long been interested in the Arras (or Beaurains Treasure, to give it its proper name), certainly for its remarkable gold medallions and coins, but more about who had buried it, who was he, why was it buried, and also the other items in the hoard, the jewellery and the great silver candlestick. He showed members fine colour slides of some of the numismatic pieces as well as the jewellery (some now in the British Museum). The major reference work on the hoard had been published in 1977: *Le trésor de Beaurains (dit d'Arras)*, by Pierre Bastien and Catherine Metzger. Peter had published a long article on the hoard in two parts in *Coin News* for September 2008, pp. 32-5, and the following October issue, pp. 32-5. This evening's talk was going to look more at the possible background to the hoard.

The Arras (Beaurains) treasure was found by men working in a brickfield at An-as, a suburb of Beaurains, Pas de Calais, on Wednesday 21 September 1922, when Belgian workmen struck a large pot at about 4½ feet below the surface. The pick of one of them broke the pot and within it was a vase of silver. The finders estimated that there were some

40 gold medallions, 200-300 gold and silver coins, some cameos, jewellery and other pieces of silver plate, including a large candlestick bent into three sections. Since the Mayor of Arras, Monsieur Paradis, could not be found to report the find, it was decided to place it in a bucket overnight in a nearby shed, which was not even locked, or under guard. The following day, as might be expected, a large part of the hoard was found to be missing. Legal action resulted in the workmen returning some of the stolen pieces, but they did, apparently, retain a number of them, especially the large gold multiples, which they sold over the nearby border in Belgium. From Belgium the various stolen pieces spread to Holland, Italy, England, France and America.

Those items left in the bucket, and those recovered from the workmen, were divided up on 2 April 1927 between the town of Arras (which bought the finders' share) and the owner of the land, Mme Jeanne Wartel. The town's portion consisted of the great ten-aureus piece of Constantius Chlorus - the 'Arras medallion'; a medallion each of Diocletian and Maximian, and 16 gold aureii. Mme Wartel's portion consisted of the four other medallions of Constantius Chlorus, two of Diocletian and one of Constantine the Great; also, five coins mounted in gold; 47 gold aurei; the jewels and pieces of silver and other minor objects. The Parisian numismatic expert, Etienne Bourgey, bought this share from Mme Wartel. The town's share was bought for 35,000 francs, a considerable sum at that date. To estimate the overall value in the market today is almost impossible.

Part of the conditions of the division and subsequent sale of the medallions was that Mme Wartel undertook to present the town of Arras with electrotype copies of the six medallions that fell to her portion (but she actually received seven). She, in return, was granted the exclusive

right for two years to reproduce electrotypes of the 'Arras' medallion and the two others held by the town. She in turn handed over her rights to Etienne Bourgey of 7 rue Drouot, Paris.

Since that tragic dispersal of the find 87 years ago, many of the pieces have completely disappeared, although some of the aurei continue to surface from time to time in auction. In their publication, Bastien and Metzger stress the difficulties they encountered in sorting the wheat from the chaff, how they gradually built up their list by examining in detail the original documents at Arras in the municipal archives; private collections and archives; the Ratto sale catalogue of April 1923; the plates published by Etienne Bourgey in *Les Medallions d'or du Trésor d'Arras*, together with the set of electrotypes he made of nine of the medallions for sale; various sale catalogues over the years and museum holdings. Two articles by Sir Arthur Evans published in *The Numismatic Chronicle* in 1930 are of supreme importance as he owned a number of the aurei; also, in 1933, Agnes Baldwin Brett added further pieces to those listed by Evans. Some idea of the problems facing Bastien and Metzger, and how the pieces have disappeared, can be seen in their illustrations, taken from rubbings, of the medallions numbers 225 and 312 which subsequently surfaced in the Virgil Brand sales in Zurich of 1 July 1982, and 9 June 1983, respectively. The Maximianus 4-aurei (no. 312) with reverse standing Hercules, appeared in auction again in April 2006, when it fetched 200,000 Swiss francs.

The hoard is, without any doubt, the most important collection of historical Roman coins and medallions ever found, probably 345 coins and 25 medallions, but it is not the largest hoard of Roman gold coins found. The spread of the mints represented amongst the later coins is

quite large, from London to Alexandria. What is also evident is the principle statistical emphasis on the issues from the mint of Trier, and also from Rome. The next point that immediately arises from the examination of the coins and medallions from Trier and Rome is that most of them were issued on the occasion of Imperial *donativa*, an issue made by the emperor, or in his name by local high-ranking officers, to mark important occasions such as accessions, military successes, etc. It is evident from the content of the hoard that the original owner was present and a recipient at a number of these occasions. Numerous die links and reverse type links may be noted between each of the *donativa* issues and the coins represented in the hoard. The evidence indicate that 'our man' hoarded the pieces immediately upon receiving them until he made the last great deposition of the lot, together with some of the family jewels and silver, never to return to retrieve them. An alternative suggestion, lent weight by the lower quality overall of the family jewellery, is that the deposit was the result of a burglary, and the thief/thieves never returned to retrieve their haul.

How should such a hoard of such important historical material be examined? Bastien and Metzger followed the usual proper academic and numismatic principle by mints, geographically arranged essentially from east to west, and then subdivided it chronologically. Another approach is chronological by emperor and alphabetically by type (as per Cohen's eight volumes). A third way is simply chronologically by date and then by emperor or Caesar, bearing in mind that we are here dealing with the period of the Tetrarchy, and thus there are overlaps in some areas of the personalities in power. To discuss all the aurei amongst a probable total of 389 pieces is not really the major focus of the hoard. The third option allows the examination of the major pieces, the gold multiples, and their

historical context and to note a selection of the relevant aurei at the same time. Working in this way it is possible to trace, indeed tabulate, the outline career of the officer-owner of the hoard.

The officer-owner, for he must certainly have been an officer who ultimately reached high rank about 303, was obviously a career army officer. His receipt of imperial *donativa* indicates that he served, probably continuously, from about AD 285 until at least 310. The indications are that the hoard was deposited in 315 at the earliest. He was present at the *donativa* of mid-285 - the occupation of Italy by Diocletian - receiving at least the 5-aurei multiple with the obverse laureate head of Diocletian right, and reverse a figure of Jupiter, his eagle at his feet, standing within a hexastyle temple; a piece from the mint of Rome (B&M 127). He seems to have been posted to the north-west frontier of the Empire thereafter and was present at the *donativa* early in 294 that celebrated the First Tetrarchy, and the First Consulate of the Caesars. Principal amongst the pieces he received was a 10-aurei piece from Rome (B&M 60), with obverse the confronted busts of Constantius and Galerius in consular robes, one holding a globe, the other an eagle-tipped sceptre. The reverse has the two princes standing facing each and making an oblation over a lighted altar that stands between them. A similar weight 10-aurei piece, but struck at Trier, shows the two Augusti and the two Caesars in their 'pairs' (B&M 197): obverse with confronted busts of Diocletian and Galerius (his Caesar), the reverse with Maximian and Constantius (his Caesar).

There are constant allusions amongst the representations of the Augusti and the reverse types of the Tetrarchy to the identification of Diocletian with Jupiter and Maximian with Hercules. This is extremely evident especially in the reverse types of the aurei from the hoard.

The next major *donativa* at which 'our man' was present was the festivities celebrating the re-conquest of Britain in 296 by Constantius Chlorus Caesar. This was early in 297 in Trier, and he received the equivalent of 59 aurei, including eight gold multiples (a 10-aureus piece, seven 5-aurei pieces and 14 aurei). The most famous of these pieces is the 'Arras medallion', a 110-aureus piece now in the Arras Museum; uniquely in France it is the only coin designated as a National Monument (B&M 218). The obverse shows a powerful military bust of Constantius, and the reverse the famous scene of the relief of London. Constantius, on horseback, approaches the gate of a turreted and walled town, to be greeted with open arms by a kneeling female figure, identified beneath her feet by the letters LON (Londinium). An armed war-galley is seen beneath the horse's hoofs, making its way upstream on the Thames. In the exergue appears PTR for the mint of Trier. The reverse legend: REDDITOR LVCIS AETERNEA, salutes Constantius as 'The Restorer of Eternal Light', recovering Britannia into the fold of the Roman Empire after the usurpations of Carausius and Allectus between 287 and 296. Allectus had murdered Carausius in 283, and Constantius then defeated Allectus at Liss near Petersfield, Hampshire, and hurried north to save Londinium from being sacked by the defeated rebels.

The seven 5-aurei medallions received at these British victory celebrations are interesting in their interlocking use of dies. Four share the same reverse die showing a kneeling Britannia who holds a spear and a square Celtic shield in her left hand, being raised up by Constantius standing left holding a spear, and himself being crowned with a wreath by a winged Victory behind him. The legend is PIETAS AVGG, with the mintmark PTR for Trier. The obverses of these four pieces represent, respectively: Diocletian laureate (B&M 219); Constantius Caesar laureate

(B&M 220); Constantius Caesar wearing Hercules' Nemean lion skin as a headdress (B&M 221), and Galerius Caesar laureate (B&M 222). Presumably there must also have been at least one more piece sharing this reverse type having Maximian on the obverse to complete 'the set'. Of these four medallions, two are in the British Museum and two are in private collections.

The other three 5-aurei pieces also share a reverse type - a helmeted figure of Mars advancing right. One of these shares an obverse die with the previous series with Constantius in the lion skin head-dress (B&M 223); this piece was in the art market in December 2002, when it fetched 224,000 Swiss francs. The other two are from the same die with a laureate bust of Galerius Caesar right (B&M 224, 225). The second example of this pair (225) only surfaced in the market again in 1982, in the Zurich Virgil Brand sale (Bastien and Metzger had to make do with a poor rubbing to illustrate their 1977 publication). The piece fetched 275,000 Swiss Francs (then, £68,000). By analogy, and with the Roman penchant for orderliness, there probably were at least two other 5-aurei medallions with this reverse type, each showing the busts of Diocletian and Maximian respectively as the two Augusti.

Almost certainly 'our man', the high-ranking officer, served in the British campaign as amongst the hoard were two aurei of Carausius from the London mint (both now in the American Numismatic Society). One shows the laureate bust of Carausius right with a Salus reverse and the legend SALVS AVGGG (B&M 194); the other has a laureate bust of Maximian left with a standing Mars reverse and the legend COMES AVGGG (B&M 193). Each reverse legend associates Carausius with his 'brother' emperors, Diocletian and Maximian, hence the trebling of the 'G' on the reverse for 'Augusti'. Perhaps 'our man' brought these two

gold coins back as souvenirs. Also, the huge silver candlestick is the kind<sup>37</sup> of item that could easily have been an Imperial gift – what better occasion than the celebrations in early 297 for Constantius Caesar himself to present it to a loyal officer?

At the decennialia of the Caesars our officer seems to have received 39 aurei, but no medallions. There were two celebrations in 303, one early in the year for the eighth Consulate of Diocletian and the seventh of Maximian. A 5-aurei piece (B&M 284) has a bust of Diocletian laureate left, clad in splendid robes and holding an eagle-tipped sceptre and globe. The reverse, with legend FELICITAS TEMPORVM, has the togate figures of the two emperors. each holding a patera on his outstretched right hand over a lighted altar. This multiple appeared in auction in May 2004, when it fetched 440,000 Swiss francs. Of the 21 multiples in the hoard, only four have a bust of Diocletian as their obverse type. No doubt there was a reverse die-linked piece with Maximian featured as the obverse type to complete the 'set'.

The main celebration was later in 303, on 20 November, when the *vicennialia* (20th anniversary) of the Augusti, Diocletian and Maximian, was celebrated. Our officer seems to have received at least two 10-aurei pieces, one 5- and one 4-aurei piece and some 86 aurei, possibly representing in all as much as 138 aurei. The two 10-aurei pieces each celebrated the Augusti in both their obverse and reverse types, but also referred to the two Caesars in their reverse legends. Diocletian, as the senior partner, is shown laureate right in military dress with cuirass and paludamentum, holding a globe of the world in his right hand. The reverse shows Diocletian's heavenly partner, a powerful figure of Jupiter seated left, his lower limbs draped, a tall sceptre held in his left hand and his eagle perching on a thunderbolt held in his extended right hand (13&M

309). The 'pair' medallion (B&M 310) has a laureate bust of Maximian left wearing rich Consular robes and with a globe and sceptre. His heavenly counterpart, the hero Hercules, is shown standing naked on the reverse, facing right, with his vertical club and the skin of the Nemean Lion draped over his extended left arm. The 5-aurei piece (B&M 311) reflects the same types at just under half the weight of the larger 10-aureus piece.

The 4-aurei-piece (B&M 312) resurfaced at the Virgil Brand No. 3 sale at Sotheby's in Zurich in April 2006. With its first appearance since 1923 it was possible to correct the records concerning this piece. It was always thought to be a 5-aurei piece of 25.5grs, and was published as such, illustrated from a poor rubbing, in Bastien and Metzger (B&M 312). However, when it appeared in auction in April 2006 (fetching 200,000 Swiss francs), it was recognised as a 4-aurei piece of 20gr. - one of the rarest denominations in the hoard. There were only three others of this weight (B&M 394, 396 and 397; 394 was auctioned in December 2002 for 240,000 Swiss francs), and it is the only example of the First Tetrarchy. It carries a laureate military bust of Maximian, and the type appropriate for him on the reverse of Hercules standing facing, head turned right, the Nemean lion skin draped over his left arm and his right hand resting on his upright club. Once again, the aurei associated with this group of medallions are repetitions in their reverse types referring to the appropriate heavenly counterparts of the two Augusti.

The next big event was the celebration of the Fifth Consulship of the Caesars early in 305. Two medallions refer to this, the first is a large piece, said to be of seven and a half aurei (B&M 393). There is some doubt about this multiple and it may be an 8-aureus piece, the weight being incorrectly recorded (as happened with the 5- now 4-aurei piece of

Maximian). Apparently still in a private collection, it has not been available for study. The obverse has a bust of Constantius left in Consular robes with the eagle-tipped sceptre of office. The reverse has a busy scene of the two consuls sacrificing over a lighted altar, with two attendants behind each of them, a flautist in the middle distance and the whole event taking place before an imposing pedimented temple facade. The second piece, the 4-aureus (B&M 394), has a similar obverse of Constantius and a variant on the sacrificial scene before the temple as its reverse type.

At the creation of the Second Tetrarchy, 1 May 305, our officer received 33 aurei, made up of an 8-aureus piece, two 4-aureus pieces and 17 aurei. The 8-aurei piece (B&M 395) has a bust of Constantius right as Augustus in Consular robes and the reverse shows the two Augusti (now Constantius and Galerius since Diocletian and Maximian had abdicated) in two pairs standing either side of a lighted altar over which they sacrifice before a large pedimented temple. The two 4-aurei medallions (B&M 396,397) shown Constantius, still in Consular robes, facing left and has a similar reverse scene, but here with only the two Augusti with attendants, flautist and temple, all very close in the die layout to the seven-and-a half (or 8-) aureus piece for him as Caesar in early 305 at the Fifth Consulship (B&M 393). The 4-aurei piece (B&M 397) was sold at Christie's, London, in October 1984 for £28,000. Both new Augusti also share new reverse types of standing emperor with captives at his feet; seated Concordia, and standing Salus, as well as perpetuating the old allusions to Jupiter and Hercules on their aurei. The aureus reverse of Constantine as Caesar (October — November 306) under Maxentius shows him standing as the young prince.

The Third Tetrarchy and Constantine's later promotion to Augustus early in 307 are only signalled by aurei in the hoard, there are apparently

no medallions. The *quinquennalia* of Constantine on 25 July 310 saw 'our man' receiving further *donativa*, but now the gold was in the new denomination of solidi (struck at 72 to the Roman pound whereas under Diocletian the theoretical weight had been 50 to the Roman pound). 'Our man' received three gold multiple pieces: one of 9-solidi, one of 2-solidi, and one of one-and-a-half solidi (the latter in the Ashmolean Museum, Oxford, the whereabouts of the others is unknown). In addition he received at least three gold solidi and 13 silver quinarii (half-solidi). The 9-solidi has a cuirassed and draped bust of Constantine right and his military standing figure holding spear and globe on the reverse; the legend is PRINCIPI IVVENTVTIS (B&M 446). Both the smaller value multiples show the same reverse type but have different obverses; the 2-solidi has a helmeted and armed bust left with shield and spear over the right shoulder (B&M 447), the other, the one-and-a-half piece, has a radiate bust facing right (B&M 448). One of the solidi has Victory inscribing a shield as a reverse type and the other two reflect the reverse type of the 9-solidi piece (Constantine standing). All the silver quinarii share the same reverse of a turreted camp gate and legend VIRTVS MILITVM.

The last years of the hoard represent the issues of 313 that probably celebrate Constantine's victory over Maxentius on 28 October 312 at the battle of the Milvian Bridge – they are seven solidi, all with military allusions in their types. The latest coins present are two solidi of Constantine of 315 with military standing figure of the emperor, captives at his feet, and the legend VICTOR OMNIVM GENTIVM (B&M 471, 472).

the two Carausius aurei, can be seen from the issuers of the later coins to have served under emperors from Diocletian to Licinius I (that is, at least from 285 until 315).

We can easily see that 'our man' in Trier either did not hoard all that he received at the *donativa* (which would be quite reasonable), or that, as Bastien and Metzger suggest, quite a lot did go missing on the night of 21 September 1922.

Silver plate also formed part of the Imperial gift. The huge candlestick found bent into three in the pot is 32 inches (80.5cm) high and is actually incomplete since a small piece is missing from the top. The triple feet are dolphins balancing on their noses and their joined tails make the base support for the square column shaft. The candlestick weighs 1,494 grs (3 V2 lbs) and is a substantial and ornate enough piece to easily have been an Imperial gift. It is now in the British Museum. The remainder of the silver plate from the Treasure has disappeared without trace, no doubt into a melting pot, at the time of the discovery.

The jewellery in the hoard is not very spectacular, that is to say, it cannot be claimed that any of the pieces merit recognition as possible Imperial gifts. There were remaining, four thin gold chain necklaces (three with semi-precious stones set in them); a gold necklace with gold coin medallions of which eight aurei set in gold survive; five gold pendants and two earrings; two gold rings; a gold belt buckle, and a cameo with a facing Medusa head. A number of these items are in the British Museum.

The gold coin necklace is interesting. Eight out of probably ten gold mounted pieces survive: there are aurei of Hadrian (2), Faustina 11; Commodus; Caracalla; Julia Domna; Elagabalus, and Postumus (the latter quite rare). All the pieces are substantially earlier than the hoard in date,

but the style of the necklace is known from the Late Roman Empire. The pendants are fairly typical, all plain stones set in gold except for two. One of these is a red sardonyx with a peacock strutting left with its tail feathers folded and a butterfly above. The other is a rather splendid amethyst with a (presumed) mythical scene of a nude warrior 'flying' right and wielding a sword to fend off a winged female sphinx grasping him with her front paws.

One of the two Arras rings is set with a blue nielo intaglio with a standing figure of the young Theseus holding his father's sword, the point in the legend where he has just retrieved it from under a rock. The impression of the jewellery, overall, is that it is a family collection. The second ring, known as the 'wedding ring', is of gold set with a clear sea green stone. It is a rather crude piece but it has engraved on each side, on the flattened surface of the hoop, two names: Valerianus and Paterna. The rest of the jewellery is of no particular consequence.

There are two basic questions left that need answering: first, when and why was it buried; second, who was our 'officer' who buried it? The answer to the first question is that the hoard was certainly not deposited before AD 315, the date of the latest coin present, but it was probably hidden fairly soon after that date. As to why it was buried, in a silver vase within a larger pottery one, we cannot say. Presumably it was some kind of emergency as the bent candlestick shows, or was it the result of a burglary and not retrieved by the burglar? There does not appear to be any local emergency, military or revolt, that might have been the cause. We shall never know why 'our officer' suddenly decided (if so it was) to cache so much of his *donativa* received over years of service, the family jewellery, the silver plate and what was probably the Imperial gift of the great silver candlestick.

The second, last and most important question, is, who was he? We know from the hoard's content that he was a regular career army officer who had served from at least AD 285 until 303. There are two clues to his identity from the hoard itself, first the 'wedding ring' is engraved with two names, Valerianus and Paterna, one on each side of the hoop. For checking names in the Late Roman Empire one turns to the magisterial work, *Prosopography of the Late Roman Empire*, Vol. 1, AD 260-395, by Professor H.M. Jones, but there are no names listed that fit conveniently with the date or the high rank involved.

Another lead to 'our man's' identity comes from one of the gold multiples itself, the unique, and largest, medallion of Constantine I. Keen eyes spotted something not previously noticed. There are tiny graffiti letters scratched in cursive script on to the surface of the reverse in the field of the medallion to the right of the standing figure (there are also some indecipherable scratches in the field of the obverse). They read: VITALIANI PP(?0)... ('Belonging to Vitalianus pp'). The letters after the name, PO, are usually taken to be an abbreviation of *Praefactus*

*Praetorio* — Praetorian Prefect. Or, the PP could be an abbreviation of *Praepositus* — Regimental Commander. No Praetorian Prefect is known for this name at this period, but the records are by no means complete. It would appear that 'our man's' name was Vitalianus, and he may well have been in command of a regiment under Constantius at the re-conquest of Britain. This name does not accord with the name on the 'wedding ring', so we are left with two alternatives for the owner, of whom perhaps the name of Vitalianus scratched on the Constantine gold 9-solidi piece carries most weight.

So, we possibly have a name for 'our man', our career army officer. It is just possible that not only may other medallions surface in 44

the art market from private collections, as the Virgil Brand two examples did, but they may be able to add more to 'our man's' service record, even possibly more about his name and rank.

### **London Numismatic Club Meeting, 6 October 2009**

The Club welcomed **Megan Gooch** from the Department of Coins and Medals in the British Museum to speak on 'An Introduction to the Viking Coinage of York'. This formed part of her ongoing PhD research on the Viking Kingdom of York. Megan said:

The Vikings, as often perceived by cartoons, Hollywood films, and popular imagination, were unpleasant people. We imagine them as blonde and bearded muscle-men with more brawn than brains. We see them in long ships and heavily armed, ready to inflict gruesome mutilation and death upon their enemies. What I will show is that some of these perceptions are wrong. Yes, the Vikings lived in a more dangerous age of near-constant warfare, but they were no more vicious than their neighbours in Wessex or Mercia, and they weren't mere brainless warriors, but sophisticated political players. By looking at the coins the Vikings made between c. 895 and 954 in York, we can see how the Viking kings used coins as a political tool.

The evidence of coins is especially important for the Vikings, as the textual evidence is so sparse. What we do know from historical sources tends to be unfavourable towards the Vikings, as these sources were written by people at the sharp end of the Vikings' swords and their campaigns to raid Mercia and Wessex. Sources such as the Anglo-Saxon Chronicle give an outsider's view of these kings from the north, and tend to only mention them when their own kingdom was directly involved in

conflict with the Vikings.

The first Viking coins of York were produced c. 895 - c. 905 under the names of two kings, Siefred and Cnut, who are unknown to history except from these coins. When coinage is first issued in a kingdom, there is usually a fairly high level of imitation of existing coin types. Yet these early York coins neither copied the earlier Northumbrian coins, the stycas, in form or decoration, nor were an unthinking copy of the coins of their Mercian or West Saxon neighbours in the design. These coins are easily recognisable as late ninth- and early tenth-century British coins, with the flat penny format, and the inscription around a small cross used often in the design. However, it is the differences in design that are most fascinating about these coins. Compared to contemporary coins of Alfred, they experiment with the central cross motif by adding crossbars to make patriarchal crosses and crosslets, they use a stepped cross, and you even have to read the inscription on some coins of Cnut as the sign of the cross. They also included some unique liturgical inscriptions, adding to the Christian message of their coins. Although these coins were not slavish imitations of existing coins, there were elements influenced by coins of other kingdoms. The round thin penny followed the Anglo-Saxon and Carolingian tradition, the use of liturgy followed the idea, but not the text, of certain Frankish issues, and the stepped cross is similar to a Byzantine design. For first-time coin-producing kings, these Vikings certainly knew what they wanted to achieve: a coin which could be widely accepted, and one that showed the (probably fake) Christian credentials of these kings.



Siefred, cross  
crosslets (N.494;  
S.979)

Cnut, to be read  
in the sign of the  
cross (N.495;  
S.989-90)

Siefred, stepped  
cross (N.490;  
S.977)

Liturgy: 'The Lord  
God Almighty is  
King' (N.509;  
S.1002)

It is very hard to ascertain from the historical and the numismatic record who followed Cnut and Siefred as king in York. Coins were produced bearing no king's name; instead they proclaimed themselves as the money of St Peter. This Christian inscription on an anonymous coinage has led many to speculate whether there were any Vikings ruling in York

between c. 905 and c. 919 at all, as this imagery and design could very easily be the brainchild of the Archbishop of York. However, in my mind, this overt Christianity on the coins is just an extension of the earlier coins with their overt cruciform decoration. The importance of placing a ruler's name on the coinage may well have been eclipsed by problems of multiple or weak kings who bowed to the Archbishop's suggestions.

Following this enigmatic issue of coins, the mark of an individual Viking is seen once more in the varied coins of Ragnald, from c. 919 to c. 921. For a king with such a short reign, he managed to issue three different coin types with striking imagery. The Christian symbolism appears again, but it is more subtle and ambiguous. The hand type has been suggested to be an image of the glove of Thor, yet contemporary coins of Edward the Elder feature a Hand of Providence appearing from the clouds, which is a more convincing inspiration for the design.



Ragnald, hand  
(N.531; S.1010)



Edward the  
Elder, Hand of  
Providence  
(N.661; S.1081)



Edward the Elder, Ragnald, portrait  
portrait  
(N.651; S.1084)



(N.530, S.1009)

The obverse of these Saxon coins features a portrait of the king, and Ragnald too issued a portrait type, albeit with a much cruder portrait than his Saxon contemporary. Other designs are more ambiguous and hint at subjects from Norse religion such as the hammer of Thor, and also the warlike reputation of the Vikings with the bow and arrow. These themes can also be seen in the Sword coinages of the 920s, with a warlike sword on the obverse and a range of crosses and hammers on both sides.



Ragnald. bow and  
arrow (N.532;  
S.1011)

Anonymous, Sword  
(N.533; S.-)

Anonymous, Sword  
St Peter (N.555;  
S.1014)

Sihtric, Sword  
(N.535; S.1013)

In 927, Viking York was conquered by the Saxon king Athelstan and remained under Saxon control for twelve years. During this time, the weight standards of the coins were adjusted and the designs changed. York coins looked like a product of the Saxons, comparable to coins from London or elsewhere. Most impressive among these coins is a type by Athelstan where he proclaims himself King of All England - Rex To[tiae] B[ritaniae]. This bold statement demonstrates both Athelstan's power as king throughout all the old English Kingdoms, and a message to York that it was now a Saxon, not an independent, domain.

This state of affairs, however, didn't last long beyond Athelstan's death, as the Vikings took this opportunity to take York once more. But the coins of this post-Athelstan period are quite different to the exuberant designs of the earlier tenth century. They seem to maintain the high die-cutting standards set by the Saxons and largely stick to the cross and two-line format. There are some notable exceptions, including the famous Raven type of Anlaf Guthfrithsson. This bird design was traditionally taken to represent one of the Norse god Odin's raven familiars. Yet the raven is an important symbol of the northern saint Oswald, connected with the story of his death. Furthermore, this bird could represent another Christian bird such as the eagle, associated with St John. In summary, this 'raven' cannot be conclusively said to be a solely Viking symbol, and maybe this ambiguity was deliberate; a tactic to show their Viking followers their Norse credentials, and their Christian followers and enemies, of their adherence to the correct religion.



Athelstan, <i>Rex</i> To <i>Brit</i> (N.673; S.1094 var)	Anlaf Guthfrithsson, raven (N.537; S.1019)	Sihtric II, triquetra (N.545; S.1026)	Anlaf Sihtricsson, standard or banner (N.540; S.1020)
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Imagery that is uniquely Viking on coins, such as the triquetra and standard, also appears on coins of Anlaf Sihtricsson, Sihtric II and Ragnald II throughout the 940s. The standard especially has been seen as representations of the Vikings' love of warfare, but the triquetra with its Scandinavian-style design could represent both Viking art styles and the Holy Trinity. The important fact about the coins of this period is that the coins of these three kings are strikingly similar, and indeed were made by the same moneyers. The historical evidence gives an unclear sequence of succession, which the coins do little to clarify, but it is clear that there was a quick succession of kings with possibly two or more kings reigning at the same time, (whether in collaboration or competition is unknown).

To add to this confusion, York was re-taken several times by the Saxons during the 940s and during which time the Saxon kings Edmund and Eadred issued coins from York as well. It seems that whoever was ruling York found it exceedingly important to announce their authority by minting coins as soon as they came to power.

In the late 940's, Eric Bloodaxe entered onto this scene. He was a Norwegian prince not related to the Sihtricssons and Guthfrithssons who

dominated the throne of York at the time. For a while he seems to have played well within York politics and ruled for a few years, issuing coins which looked very plain and Saxon. But after being expelled from York and invited back again, his coins have a defiant look to them, bearing as they do, a sword reminiscent of the sword issues of the 920s, when York was unfettered by Saxon interference and still a free and powerful kingdom. Unfortunately, his statement of Viking pride didn't help him: he was expelled from York and murdered whilst on his way across the Pennines on the desolate Stainmoor.

Having given this exceedingly brief overview of the main coin types of Viking York, the key message is really that the images on these coins were no accident; the Viking kings and their advisors chose them with great care to show various messages. These messages ranged from religious (the hyper-Christian imagery on early York coins and ambiguous Christian-Norse imagery on later coins) to the political (the imitation of Saxon types in the very first issues and in issues after the Saxon conquest of 927, and the defiant reminiscence of Eric's last coinage). From these images we have a window into a previously dark corner of Viking history, which illuminates some of the religious, cultural and political happenings of the period c. 895 - 954. What is clear is that

the Vikings were not merely warriors but skilled politicians who realised the value of their coins as a tool of economy and also as a tool of propaganda.

David Powell, who has done sterling work for the Club during the course of the year as an incredible standby, presented his scheduled talk on 'The Evolution of the English Coinage 100 BC to the Civil War'. This was actually the first half of a talk on 'The Evolution of the English Coinage', which he also occasionally delivers to non-numismatic audiences, describing the evolution of the English coinage over the centuries starting from its inception c.100 BC. He said how, as a young collector in the early 1960s, he initially built up his knowledge through reading Peter Seaby's *Story of the English Coinage (1952)*; a very readable high-level overview, but which ensured a good basic structure on which to build, and one which readily lent itself as the basis of a good introductory talk. [Ed. Subsequently enlarged and partly rewritten as *The Story of British Coinage, 1985.*]

David explained before starting that the talk's title, 'The Evolution of the English Coinage', as opposed to British Coinage, was specifically chosen. He pointed out that there was but one solitary Welsh piece, of

Hywel Dda; that the Irish coinage was spasmodic, and that the Scottish coinage from 1124, whilst both continuous and interesting, was a separate story in itself. He therefore did not propose to discuss them, other than for the purpose of making comparison.

The first pieces shown were Kentish potins, whose Gallic precursors had evolved over a couple of hundred years or more from an originally Greek design on the coins of Marseilles with Apollo's head on one side and a butting bull on the other; artistically degenerate to the extent that to the unknowing they look little more than a collection of miscellaneous lines. This was a good example of the way in which coin

design can deteriorate over the years when endlessly reproduced without understanding, Several more British Celtic coins shown also required the viewer to be more than a little imaginative in interpretation; including one simply known as 'Second Geometric', because no-one has yet worked out exactly what it depicts. He then moved on to Celtic coins which exhibit Roman influence, and spoke of the way in which different tribes' design was influenced by the extent to which they adapted to, or allied with, the incoming invaders.

David showed some of the standard Roman coins which circulated in this country before finally setting up the intermittently-used branch mint in London in 294; he included a couple of denarii of Hadrian, naturally of interest because of his famous Wall. These were followed by typical pieces of the British Secessionist Empire of Carausius and Allectus, 287-296, and by some coins of the Londinium mint from the early 4th century. It was noted that, by comparison, how much more attractive the portraiture of the western Roman mints were than those of their eastern counterparts.

Next shown was a selection of barbarous radiates, and David explained the uncertainty of the different views as to whether or not these represented the English coinage of the otherwise barren period after the Romans left Britain in 410. This was followed by samples of two of the series which sprang up as England emerged from this Dark Age, c.690 and in the years which followed; namely, the Saxon sceat and the Northumbrian styca. The early Anglo-Saxon period was necessarily sparsely represented, but at the end of the styca period there were still various competing kingdoms in existence as the silver penny evolved as the stable numismatic diet of the country.

David's example of an early penny with simplistic design was two-

thirds of a penny (literally!) of Burgred of Mercia, 852-874; in pleasant condition nevertheless, and which he was still very pleased to own. He saw the early Anglo-Saxon designs as rather anarchic, but interesting; any further examples shown, he said, would have to be reproductions. He described Offa's attempt to introduce a multiple value piece for the first time, and the way in which runes were used as an alternative alphabet either by some moneyers as personal preference (7th-9th centuries) and thereafter as shorthand (until the 12th century) for letters like *thorn* and *wen* which, if rendered as TH and W respectively, took up too much space on a tiny coin.

Several coins of the kings of the late Saxon series and early Norman kings post-973 were illustrated; that being the first of several dates, at intervals of 150-200 years, which he would identify as landmarks in the English series. Various aspects of a coinage were discussed in which value was reckoned by weight of metal; such as the Trial of the Pyx, and the way in which the design changed in consequence at intervals, initially of six years, but later only at two or three, until the late 1130s; how the public lost out each time an old issue was compulsorily exchanged for new; the existence of large numbers of mints in the medieval set-up, and the movement of dies and moneyers between them. This naturally led on to a discussion of the status of the moneyer and the diversity of his origins as revealed by the known list of names. Surprisingly, many Anglo-Saxons remained in post for several decades after the Conquest and the incoming Normans did not dominate

the post until well into the reign of Henry 1 (1100-1135).

With mention of the latter reign came a discussion of coin abuse, its various methods and countermeasures; culminating with the Christmas party at Winchester in 1124 and then followed shortly afterwards by the

anarchy of Stephen's reign, which by about 1138 brought a degenerating series to a close. The number of surviving pieces was such that a rare type could become a common one if a hoard of a few thousand were found, and how some types (e.g. Tealby, Watford) had actually become known by the findspots of major hoards because such a large percentage of known pieces came from them.

This led on to an illustrated discussion of major series such as Tealby, Short Cross, Long Cross and finally the great recoinage of Edward I. Centralisation was causing the number of mints to fall, from 87 in the century pre-Conquest to a dozen in the Edwardian recoinage, and even less beyond. A number of examples illustrated such features as the deterioration of the Short Cross artwork over time and the vagaries of hammered coin production. Some clear examples of names and mints culminated with a piece of Robert de Hadelie, c.1286, the only moneyer to have had his surname on a hammered coin, for this was the time that surnames were coming in, just as moneyers' names were going out.

Also illustrated was the practice of cutting coins into halves and quarters for use as farthings and halfpence; the cross, naturally being very convenient for the purpose. This led into the introduction of multiple and fractional values, initially as unsuccessful experiments (e.g. the florin of 1257 and the groat of 1278) and later in 1351 as fully-fledged coinages which had by then gained the acceptance of the general public. About the same time came the more widespread introduction of privy marks; initially personal ones, such as those of the bishops of Durham, but later

others which were more likely indicative of the date. On an Edward III groat of the 1350s, the precise chronology could be arrived at by change of lettering style, and another of Henry VI illustrated the use of symbols, in this case the rosette-mascle combination of 1427-30. The latter piece

was of Calais, a reminder that it once hosted an English mint.

For contrast, and to give a sense of the wider context, a penny each of Scotland and Ireland were shown; the first of Alexander II, illustrating the imaginative practice of indicating the mint by the total number of points on the four stars in the quarters, and the second, an Edwardian penny of Waterford mint showed the use of a triangular rather than a circular frame for the king's features. Further comments on the enigmatic use of pellets in the quarters of David II's Scottish pieces, contemporary with Edward III's lettering changes and probably for the same purpose, and also of the French practice from 1389-1540 of indicating the mint by a dot under a letter of the inscription.

The 15th century seems superficially to be one of relatively little change, at least in terms of design, but David showed pieces which illustrated different features, crowns and the like; concluding the century with a sovereign penny of Henry VII, showing the then unconventional design (on silver) of the monarch sitting, facing, on his throne. Two of the pieces exhibited evidence of blatant clipping, and it was noted how religious inscriptions were deliberately placed round the edges of coins at that time to deter the superstitious from the practice. Also, when the value of coin was bullion-linked, certain values could reduce in size over time to the point of impracticality. One comment, which he had read in his childhood c.1961-2 and never forgotten, was to the effect that 'there was rampant inflation during the period 1066 to 1412, as a result of which money fell to 55% of its original value and the penny, in particular,

from 22 grains to 12.' He thought we might settle for that now....

With the 16th century came the introduction of profile portraiture, initially on the Henry V11 testoon in 1504, and then on a second issue groat of Henry VIII c.1526-43, to be followed by a late Holbein portrait

halfgroat from the end of the same reign. The latter was the first piece shown to feature a numeral after the king's name, and it was noted how some numismatic landmarks occurred earlier in Scotland than England, on account of that country's closer political affiliations with the Continent; e.g. modern portraiture in 1484 as opposed to 1504, and dating in 1539 as opposed to 1548.

With the great coinage reform of 1551 came another wave of multiple values based on the crown (i.e. 5s, 2/6, 1/-, 6d, 3d. 1<sup>1</sup>/<sub>2</sub>d and even <sup>3</sup>/<sub>4</sub>d), and these sat alongside the other, based on the groat (4d, 2d, Id, 1<sup>1</sup>/<sub>2</sub>d, <sup>1</sup>/<sub>4</sub>d) for several reigns thereafter. He showed no early gold for obvious reasons, but used the introduction to the 1551 coinage to say that gold of various values had been coined throughout the previous years and continued to be throughout the hammered period. David showed a number of pieces from the first decades of the new period. First was an Edward VI shilling, with its full-facing bust of the young monarch, followed by a pre-marriage Mary groat and a post-marriage shilling dated 1556. The former is one of the foremost examples in the English coinage of a piece being badly designed to the extent that one part, in this case the whole of the central portrait, wears away whilst the rest remains disproportionately good; this, apparently, being the result of the designer's failure to balance his high spots correctly. The other notable case is the early loss of the date on Edward VII florins.

Only twice in English numismatic history have the engravers had to depict two monarchs simultaneously on the coinage, and the 1556 shilling illustrated the first of these; interestingly, on the two occasions, different options were chosen, Philip and Mary choosing to face each other, whilst at the end of the next century William and Mary decided to go side by side.

Several examples of Elizabethan coinage were shown, including a 1568 three pence, which was one of David's earliest hammered acquisitions and was for many years his oldest dated piece. Dating was inexplicably confined only to certain denominations, and to the sixpence only after 1582. Regular mintmarks were in use by this time, usually for Pyx-trial periods of only a year or two, and dating was accomplished using these; the smallest piece being a portcullis penny, with barely room to depict anything, on which a tiny hand indicated the date c.1590-2. Also shown was a 1562 milled sixpence by Eloye Mestrelle, whose unhappy story', culminated with him being hung for forgery at Norwich in

1578.

David commented briefly on the union of the monarchy in 1603 and the extent to which it affected, or did not affect, the English and Scottish coinages. One symbolic piece shown was a halfgroat of c.1605/6, depicting a rose on one side and a thistle on the other, and as this did not contain a portrait of the king it was followed with a conventional James I sixpence of 1624. Shown alongside these were one or two very thin farthings of the unpopular types made by several of James' and Charles' favourites to whom they granted exclusive patents from 1613 onwards.

A selection of Charles I's pieces included an early halfgroat and a late shilling; however, the most notable was one of the halfcrowns featuring the monarch on horseback, a design that was not to be repeated until our present monarch's accession in 1953. Also thrown in for good measure, because of its fine portraiture, was a copper 'war or peace' recruitment medal of 1643; not because it related directly to the series, but in order to show the potential of what (i) machine production, and (ii) the use of the copper could achieve for the coinage, as yet unrealised.

The last piece illustrated from Charles I's reign was an enigmatic pewtery piece, possibly a token but possibly a siege piece, of English penny size. It was discovered in a small group of mixed English and Scottish small silver a few miles outside Carlisle about half a mile south of Hadrian's Wall. Showing the date (1)646 below a KAR monogram and a 'T', presumably a value, above, it is arguably uniface; possibly it is overstruck on low-grade billon of Scottish origin.



The talk concluded with a couple of Commonwealth silver pieces, a shilling and a twopence, indicating the two renderings used on the large and small value pieces respectively. Both are remarkably simple compared with the regnal pieces before and after; the former devoid of any Latin in the inscription, and the latter of any inscription at all. The landmark created by the Restoration in 1660 and the permanent introduction of milling in 1662, seemed a reasonable point to break the story. Although the great 17th century copper token coinage had begun some years before that date, David proposed to deal with that first at a future date in the second half of his talk.

## London Numismatic Club Meeting, 1 December 2009

The Club was very pleased to welcome once again a very old friend, David Sellwood, a past President of the Royal Numismatic Society and also of the British Association of Numismatic Societies. David had spoken to the Club on a variety of numismatic topics over a number of years, and this time he took as his subject 'Tales of the Roman Empresses'.

David began by explaining, indeed apologising, that he had had considerable problems with acquiring his illustrations, and was not able to make his normal illustrated presentation. He had been reduced to providing a sheet of xeroxed illustrations of the empresses showing their obverse portrait coin types. He said that he did not want to give a numismatic list of the ladies, nor did he want to merely reiterate what appeared in so many of the books. His preferred approach was a *pot-pourri* of anecdotes, snippets from contemporary accounts and the whole melded with the faces of the ladies on their coins.

David presented a range of 32 empresses (actually 31 since he had slipped in a portrait obverse of Antinous, Hadrian's favourite). He explained that their relationship had been a particular aspect of the recent highly successful major exhibition on Hadrian in the British Museum, and, of course, there were splendid coin portraits of his wife Sabina who travelled the empire with him.

The gamut of the Roman empresses ranged across the centuries of the Roman Empire and impinged slightly with the last ladies into the later Roman, i.e. Byzantine Empire. Cleopatra VII of Egypt, not strictly speaking an empress, the first of whose 'Conquests' was Julius Caesar, is depicted on a bronze coin of Paphos in Cyprus as the goddess Aphrodite

holding in her arms, as Eros, her son by Caesar, who was named Caesarion. He was also Ptolemy XV, but was not allowed to live after the death of his mother – a living son of Caesar was too much of a political problem for Octavian. Cleopatra appears in her full splendour as an oriental queen on a double-headed tetradrachm issued in Antioch, Syria, that had Antony accompanying her on the obverse – he didn't look a bit like Richard Burton, nor she Elizabeth Taylor! The point was that, in this superb portrait piece, she was seen as the Senate saw her – an enemy of the State alongside Antony, and they might both be aiming at founding an opposing eastern empire. Indeed, Pascal had remarked in one of his *Thoughts (Pensées)* that 'had Cleopatra's nose been but half an inch longer, it could have altered the whole face of history!'

The ladies of the house of Augustus were interesting as several of their portraits appeared sometimes in the guise of a goddess with, for example, the legend SALVS and not their name, although often their features were easily recognisable. Agrippina Senior and also Junior were named and easily recognisable, and many portrait busts and bronzes of both ladies had survived. Of particular note was the reverse of a sestertius of Caligula that showed his three sisters, Agrippina, Drusilla and Julia standing facing representing the Three Graces. The Roman author Suetonius in his book, *The Twelve Caesars* (there is an excellent edition in Penguin Books), had scandalous tales to tell of their brother's relationships with them. After such experiences it is no surprise to find that Agrippina became the wife of Claudius and carried on an incestuous relationship with Nero, her own son by an earlier marriage. Poppaea, wife of Nero, the last of the Julian line, sadly met her death in pregnancy from a kick administered by her 'loving' husband. She had been responsible for Nero's divorce in AD 62 of his first wife Octavia, the daughter of

Claudius by his second wife Messalina, a flagrant adultress. Octavia was murdered shortly after her divorce.

The first wife of Vespasian, Domitilla, on a silver denarius, was the mother of the last of the Twelve Caesars, Titus and Domitian, and her daughter Domitilla the Younger also appeared on a sestertius. Domitian divorced his first wife Domitia to marry Julia, his niece, but after she had died in pregnancy he resumed his relationship with Domitia. When she found out that she was on a list of notables marked out by Domitian for execution she forestalled him and conspired with others to have Domitian strangled. She survived to an advanced age, dying in AD 150.

The female relatives of Trajan, Plotina, his wife; Marciana, his sister, and Matidia his niece (who married Hadrian) were all seen in striking, if not somewhat severe, portraits. Plotina conspired with Marciana to imply that Trajan, on his death bed, had nominated Hadrian as his successor. Hadrian rewarded Matidia (Marciana's daughter) by more or less abandoning her daughter Sabina, whom he had married in AD 100, to carry on an affair with his favourite, the Bithyian Antinous who drowned in the Nile in AD 130. Sabina died in AD 137.

An interesting series of ladies appeared in the second century with the family and relatives of Septimius Severus, the African emperor from Lepcis Magna in Libya, who married a Syrian priestess, Julia Domna. He had married her, it was said, because a prophecy in her childhood had foretold that she would marry an emperor. The variety of her portraits on coins is quite amazing; on some her hairstyle is almost akin to a helmet it is so tight. One touching reverse shows her frontal facing flanked by the profile busts of her two sons, Caracalla and Geta. The former was to murder the latter, it is said, as he sought refuge from his murderous brother in his mother's lap.

Julia Domna was the sister of Julia Maesa, an interfering and scheming woman, who became the grandmother of the mad emperor Elagabalus (218-222). Her daughter was Julia Soaemias, the mother of Elagabalus. The ladies associated with Elagabalus provide quite a portrait gallery, and are very confusing in sorting out their relationships and portraits. There was Julia Paula, the first wife of Elagabalus, whom he married in 219, and divorced the same year to marry, in 220, as his second wife Aquilia Severa (a Vestal Virgin !), whom he divorced in 221. Annia Faustina, his third wife, he subsequently divorced and returned to Aquilia Severa. Elagabalus and his mother, Julia Soaemias, were both murdered in the Praetorian Camp on 6 March 222, and their bodies dragged through the streets of Rome and thrown into the Tiber.

Galeria Valeria, the daughter of the reforming emperor Diocletian (AD 284-305) and second wife of Galerius who succeeded him, has a very strong portrait profile on her coins. Under Constantine I, the first Christian emperor, both his mother Helena, his first wife Fausta appear on coins.. The body of St Helena, as she became, lies in the church of her name in Venice, having been stolen from Constantinople during the Fourth Crusade in 1204. Fausta, Constantine's first wife, made advances to Crispus, Constantine's eldest son by a lady named Minervina, and when she was rejected pretended that Crispus had been the instigator. This so enraged Constantine that he had Crispus executed — when the truth of the matter became known Constantine had Fausta smothered in a steam bath. Constantine's second wife, Theodora, also appears on small bronze commemorative coins struck after her death.

It is only with the Byzantine empresses that the style changes to represent the ladies full face (save for Julia Domna with her two sons mentioned). These empresses are shown in full and resplendent glory as

eastern diademed empresses with a full panoply of crowns and jewellery.

The study of the Roman empresses on coins presents us with so many different approaches, from their changing hairstyles, their marriages and involvement in the Empire to various degrees, and the often salacious tales told about them, usually by later commentators who have their own agendas in relation to the emperors who put their portraits on the coins.

## **CLUB AUCTION REPORTS**

**by Anthony Gilbert**

### **115th Club Auction 5 May 2009**

The auction was held at the Club's regular venue, The Warburg Institute, WC1, at 6.30pm. Twenty-five members were present to bid on the 70 lots of offer (61 plus 11 late entries, less two withdrawn on the night).

The auction compiler, David Powell, had put a contingency plan in place for running the auction just in case he was not able to be present in time following a family funeral in the north of England. However, David's original arrangements held firm as he was able to return in time and Dr Marcus Phillips took the gavel for the initial 38 lots up to the Interval, and David Powell took over for the remaining lots.

Eight Club members had submitted lots, with three of those members submitting lots to be sold on behalf of Club funds. Fifty-eight lots found buyers, leaving 12 lots on the table. There was the expected mixture of lots covering various collecting themes – ancient, hammered, milled, European coins, tokens, banknotes, and books.

The top price of the night was £28 for lot 46, a donated lot comprising WWI and post-WWI emergency money, and that winning bid was against no reserve ! The second highest price was £27 fetched for

lot 41, a Sussex hop token (Henderson 477), against a modest reserve of £9. One member submitted four Roman coins, lots 35-38, and each lot with a reserve of just £1. The total sale of these four coins reached £22 (before Club commission). Amongst the late entries, lot 62, a silver groat of Charles II of 1680, went for £21 against a reserve of £5, and lot 65, a copper quarter-farthing of Victoria 1852, for £17 against a reserve of £5. Of especial interest was the final lot, 72, which comprised 17 consecutive LNC Newsletters, and that reached its reserve of £18.

The total sales were £372, with Club funds benefiting to the tune of £75, which included commission plus the proceeds from the sale of the donated lots. We have to thank those Club members who gave generously. Overall, it was a good evening, and the bidding provided good fun for those present.

The next Club auction is scheduled for May 2010, and when you read this in January, it will only be a few months away, so, perhaps, dear Member, you could begin sorting out some lots in preparation. Thank you.

## **OBITUARIES**

### **Mrs STELLA GREENALL (1926-2008)**

Stella Margaret Greenall, nee Draycott, born in Sheffield, died on 18 June 2008 aged 81, although intellectually she had not aged. The half-page obituary in *The Guardian* of 25 June, of this 'education activist and government adviser', told many of her numismatic friends more than they knew, but also less. The assertion that Philip Greenall had died in 1979

saddened those who remember this devoted couple in Hampstead up until Philip's death in 1991 (see *NCirc* September 1991). They had married in 1963.

Stella progressed Philip's useful work on dividing seventeenth-century tokens between London and Middlesex to publication in *BNJ* 61 (1991), and she also publicised it with a map in the London Topographical Society *Newsletter* of November 1993. Consequently it was a pleasure that Stella was able to come to Harrow in February 2008 to celebrate publication of *Norweb Tokens Part VII*, which she so admired that she bought a second copy. Previously she had published three valuable analyses of seventeenth-century tokens by place and date.

Their tokens were auctioned by Baldwin's on 30 October 1997, but Stella presented their collection of 870 Venetian coins and 23 medals to the British Museum, a gift which was celebrated with the exhibition *Venice Preserv'd* (9 Nov 1993 – 13 Feb 1994), and on 20 January with a conference on 'The Image of Venice' made memorable by the playing of Venetian music. Stella remained ever curious, greeting a neat explanation with her characteristic 'Oh, yes!' I am sad that I never identified for her the Yorkshire Petition mentioned on an 1820 medal, and have still to follow up her suggested investigation of Wenceslaus Hollar's engravings. Never again shall I meet her in Piccadilly, her third acquaintance between Royal Academy and the Underground. Goodbye, Stella.

*Robert Thompson*

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**PHILIP RUEFF: A Personal Memoir by Anthony Portner**

The Club mourns the untimely death of its longstanding member, a former Deputy President, Librarian, and Assistant Secretary,

Philip was born of Swiss parents who emigrated to England before the War. His father was a bank manager, his mother, a charming woman, tragically died at a relatively early age.

Philip went to Wallop School that existed in Weybridge until a few years ago where he knew the son of our next-door neighbour Jan Valdinger. From there he went as a boarder to Bryantston, where he knew a cousin of mine, Jonathan Oppenheimer.

I first got to know Philip when we went up to St John's College, Oxford, as freshers to study law in 1963, and we at once established a close friendship, which lasted many years.

In the first two years we lived in the college. Philip had drawn the short straw of having to reside in the un-modernised part of John's in Canterbury Quad. He always liked a good joke and was always keen to recite the story of the American mother who, when told that the facilities were across the Quad from her son's rooms, asked the President how the students managed to have a bath in winter, only to get the response, 'But madam, they are only up here for eight weeks at a time.'

A very interesting DVD produced for the 450th anniversary of the founding of the college in 2005 includes a discussion by two former professors at the college confirming that in their time the Quad possessed no sanitary facilities, and chamber pots were de rigueur.

As Philip's room was under the Laudian Library he was keen to see the reported ghost of Archbishop Laud coming down the stairs with his head in his hand, and was disappointed that he never materialised.

Philip possessed an extremely friendly and generous nature. On one occasion he permitted the stepbrother of his brother-in-law, who alleged he had nowhere to stay, to sleep overnight in his room, contrary to college regulations. Unfortunately his 'crime' was discovered next day by the head porter Dick May - a former prison warder so it was alleged -who gated him. Notwithstanding, I myself have fond memories of Dick May who passed away a few years ago and whose portrait hangs in the lodge.

In our third year we both resided in digs in St John Street, which was run by our two scouts Fred and George, both extremely amiable characters - their status in regard to the letting was never made clear. Here we all soon discovered that the gas meter had a defect, so, if you put in your sixpence it came out at the other end but you still got your sixpence worth of gas.

Philip enjoyed an eclectic existence in College politics and, I believe, contrived to simultaneously be a member of St John's Conservative, Labour and Liberal Clubs.

Philip was a very keen and conscientious student. While John's now regularly tops the Norrington Table, for what it's worth, in our time the situation was very different - to offset this students enjoyed the benefits of residing in the second richest Oxford college, and in summer could study in the magnificent grounds of the garden.

The downside in Philip's case was that our tutor Edwin Slade, though a charming man, was totally uninterested in imparting any legal knowledge, preferring to talk about, *inter cilia*, that terrible man in a raincoat (Harold Wilson). Philip would undoubtedly have been better off studying law in another college. Notwithstanding this Philip reveled in the stories that were told about Slade, some of which are as follows:

1. Slade got a First in Greats, as did Mabbot a future President of the College. Mabbot got the Classics professorship, whilst Slade was told to go away and study law instead. Rumour had it that he and Mabbot also competed for the same lady. Mabbot married her, and Slade remained a bachelor all his life.

2. Slade prided himself for his contribution to the War effort, which had been to ban the drinking of port during the War which had, as he said, contributed to the College's superb holding of port after the War.

3. Slade conducted public law lectures for the university with the intention of closing the lectures as soon as possible. Instructions were given to Dick May to throw out anyone from John's who dared to attend.

4. Slade was very keen to keep the College closed from an early hour, as students would have to climb in, thus encouraging their initiative.

After we left college in 1966 we travelled to Israel, meeting up in Rome from where we flew to Tel Aviv. Philip spent most of the time with cousins on a kibbutz in the south. I always remember him telling me that he woke up one night to see a rat strolling across the floor. In Jerusalem we visited friends of mine and I have a charming photo of Philip in the Lieblein's flat. This was the first of many holidays we undertook together.

Although Philip wanted to become a barrister he first did a further degree at New York University. Here he met a charming lady called Ann Richmond who came back with him to England. Ultimately Philip decided that he was not yet ready for marriage and broke off the relationship.

In his legal career as a barrister Philip first worked in Ashe Lincoln's chambers. Later he changed chambers to 2 Kings Bench Walk and for many years was Head of Chambers. He very kindly arranged for

committee meetings of the London Numismatic Club to be held in his chambers. He ended his career as a Recorder, due recompense for all the hard work he had put in throughout his career.

In 1974 Philip, myself and my former wife Yaffa, holidayed together in Crete. The villa we rented was set in a stupendous position on the beach at Mallia, to the east of Herakleion. Unfortunately the beds collapsed on the first night and on the second night the sanitation also failed. As the owner of the villa was a Greek general Philip quipped that he must have been head of the Greek army's sanitation corps.

We were moved to another villa near Aghios Nikolaos that was built into the hillside. As a result every night the local wildlife decided to pay us a visit. I can well remember Philip rushing into the various bedrooms and disposing of the same. On the 24th October we walked into Aghios Nikolaos and celebrated Yaffa's birthday, and Philip's in anticipation, together.

I remember Philip had a sunhat that kept on falling off. On one occasion it fell into the excavations at Knossos which resulted in Philip diving in after it notwithstanding the signs in Greek and English prohibiting entry to the excavations.

Philip was an excellent walker and we had many enjoyable walking tours when we stayed on separate occasions in Switzerland at Binn, Melchtal, Interlaken, and Davos. At Melchtal we once did a tour and got totally lost in the mist. We met a shepherd and as the German speaker I asked him the way. He chose to reply in Schwitzerdutsch. It might as well have been Chinese and we could still have been up there today. At the last moment he took pity on us and waved in one direction. As a result we ended up on the wrong side of the mountain at Engelberg. The Swiss

obviously have a soft spot for English walkers as our hotel sent a car round to pick us up. In Melchtal we were joined for part of the time by Philip's girlfriend Angela, a very attractive lady of part English and part Chinese ancestry. Philip later got engaged to her but I understand she broke it off.

On another occasion I drove with Yaffa and my two elder boys Ze'ev and Ilan to Interlaken where we met Philip, having booked into a rambling Victorian hotel, the Regina. I remember vividly the sound of mice running above the ceiling of our room.

One day we drove up to Mürren with the intention of walking up to the revolving restaurant at the Schilthorn, which featured in a James Bond film. Yaffa could not go as she was pregnant but the children were keen. We should have known better when the Swiss tourist office advised us against it because of snow conditions under the restaurant. Nevertheless we gamely set off. Half way up we met some Germans coming down and, as so often happens, we exchanged a few words. They had bought return tickets for the cable car but had decided to walk down and kindly gave us their tickets for the descent.

I recollect a charming photo of Ilan, my younger son, sitting on a rock eating an apple halfway up the walk. Unfortunately there was indeed a mass of snow on the path at the top leading to the restaurant. My elder son who had waterproof boots did not have a problem, unlike my younger son whose boots were not waterproof. Both Philip and I were exhausted by the long walk - I more than Philip who, nevertheless, did all in his power to assist Ilan. As we struggled through the snow the diners in the restaurant looked down upon us. Suddenly a Swiss policeman came thundering down through the snow and lifted Ilan onto his shoulders. Fie carried him from the snow onto a rock and disappeared. We were still

stuck. Then an American came thundering through the snow picked Ian up and carried him to the restaurant. His words on my thanking him are still vivid today: 'Gee, I have been bumming through Europe for the last four weeks and this is my first opportunity to do a good deed.'

On another occasion on the Davos holiday Philip and I walked up to the Aletsch glacier. Philip, by far the better walker, then continued to a boulder over the glacier. I well remember his words when he came down: 'You know there was some lunatic sitting on that boulder dangling his legs into the abyss.' I think this sums up Philip as an intrepid but not reckless walker.

In 1983 Philip married Sandra, and I was best man at his wedding. In that year I separated from my wife and Philip showed his strength of character by standing by me unlike some other so-called friends.

Finally, a note about Philip's numismatic interests. Collecting ancient coins was something we shared from before our Oxford days. At the time we both collected Roman coins. Later Philip specialised in ancient coins bearing the name of Philip. He also accumulated an interesting collection of legal commemorative medallions. Whilst we might occasionally differ on the quality of the coins which he chose to collect there is no doubt that he was devoted to numismatics as a hobby right up to the end. Indeed, I understand that he went and visited David Miller in St Albans just a few weeks before his untimely death. We both became members of the Club and fellows of the Royal Numismatic Society in the late 1970s.

Philip leaves a widow, Sandra, to whom the members of the London Numismatic Club extend their heartfelt sympathy at her loss.

Philip Edmund Bruno Marcus Rueff, born Gerrards Cross, Buckinghamshire, 29th October 1944, died London, 22nd September 2009. A notice of Phillip's death appeared in *The Jewish Chronicle*, 25 September 2009, p. 51.

## **BOOK REVIEWS**

**Australian Historical Medals 1788-1988**, Leslie J. Carlisle. Ligare Book Printers, Sydney, 2008. Hardback, xx + 681pp. Plus Supplementary Price Guide, 20pp, limp bound in plastic wallet. £125.

The reason for 1988 is that it was Australia's bicentenary year. In 1983 the author published the first comprehensive work of *Australian Commemorative Medals and Medalets fr<sup>o</sup>m 1788*. This new publication brings together all the information previously listed in the 1983 catalogue, together with corrections and additional medals that have been discovered over the following 25 years.

The scene is set in the Introduction: Leslie Carlisle's previous work had alerted museums, institutions and collectors to just how much material there was in existence. Manufacturers also became co-operative and helpful when interest in Australia's medallic heritage followed the publication of the first work. We learn of the author's visits to examine the records and archives of the medal makers who are still in business. We are also informed of earlier attempts to begin a record of medallic pieces. The earliest record was by Dr Walter Roth in the *Queensland Newspaper*, followed by Alfred Chitty in *The Victorian Historical Magazine* in 1912, with later authors following in the 1940s.

Leslie Carlisle has spent some 40 years researching this subject and

has attempted (successfully) to bring up to date the original report by the Australian Numismatic Society dated 28 July 1915, when proof sheets of 'A Catalogue of Medals of Australian Origin other than War Medals' were produced – "When published this will be a standard work of this special branch of numismatics and already several hundred medals are catalogued, which number will probably be increased 'ere publication which will be delayed for some months to enable several societies and collectors to assist, after inspecting the proof sheets.'

A section on 18 Australian medallists and diesinkers makes interesting reading. Amongst the mini-biographies we read that Thomas Stokes originally hailed from Edgbaston, Birmingham; W.J. Amos was apprenticed to J.S. & A.B. Wyon, and Arthur James Parkes was originally a diesinker at the Royal Mint in London. There are some useful notes on using the catalogue, which lists 3026 medals over 610 pages. All of the illustrations are monochrome and each medal has both obverse and reverse designs illustrated. The numbering system adopted for the catalogue begins with the year of manufacture as the prefix, followed by the medal's number in that particular year; thus medal no. 80, issued in 1970, is number 1970/80. Fittingly, no. 1788/1, the first medal in the catalogue, is of the *Charlotte*, the first fleet ship at Botany Bay in 1788; it is also reproduced as the book's dust jacket. Also included are 57 pages of undated medals, and after the main catalogue are lists of some commercial sets and cased sets.

The subject matter of the medals covers a wide range: education, industry, commerce, sport, clubs, military, government, civic, heritage, social, royal, transport, agricultural, religious, cultural, and local -- and have I missed out any sphere of human activity? Possibly, but what we have here is a publication that shows us, through its pages, the developing

history of a country from colony to Commonwealth. Major acknowledgements include the Power House Museum, Sydney, for its support over 40 years. An Index completes the work.

When picking up and viewing this weighty tome, the writer can only agree with Bill Mira who, in his Foreword, states: 'This publication will become the major reference source for information related to commemorative medals of Australia.'

*Anthony Gilbert*

**Royal Commemorative Medals 1837-1977. Vol. 7: King George the Sixth 1936-1952.** Andrew Whittlestone and Michael Ewing. Galata Press Ltd, Llanfyllin, Powys, 2009. 80pp. Paperback, £25,

Much of what has been written about Messrs Whittlestone and Ewing's previous volumes in this series by the present reviewer applies here too (see *LNC Newsletter*, vol. V111, no. 12, January 2009, pp. 92-4). This is the sixth volume to be published in a planned series of eight. Volumes 1, 2, 3, 4 and 6 have already been published, which now just leaves volumes 5 and 8 outstanding. We are informed that these last two volumes are in preparation.

The catalogue is perfectly set off by the portrayal of a 1937 George VI Coronation medal on the cover. Fittingly, I quote from p. 21: 'The obverse, by Donald Gilbert, is probably the finest depiction of the Royal couple to appear on a privately issued Coronation medal, combining as it does excellent likenesses with an elegant and restrained modernism. The reverse, by Walter Gilbert, is comparatively underwhelming.'

In common with the previous volumes, the Preface introduces us to the outline of the series. Laurence Brown's three-volume set, *British Historical Medals 1760-1960*, which basically drew on B.A. Seaby Ltd's

monthly *Coin & Medal Bulletin* listings, excluded the cheaper white metal pieces that were intended to be worn. Prize medals and school attendance medals have also been excluded. The statement on p. 3: 'We have also generally excluded badges, buttons and the more ephemeral medal-like commemoratives such as those made of card or paper' contradicts the inclusion of catalogue nos. 7750-7782, a section headed 'Non-Medallie Coronation Souvenirs', which includes lapel buttons, brooches, tie pins and badges, although some of these items do share a common design with some of the medallie pieces.

In the Introduction we learn that because George VI chose to hold his Coronation on the date which had already been set by his elder brother, Edward VIII (who had abdicated the throne), in order to save public expenditure, there were no medals issued for George's Accession. There are notes on using the catalogue, acknowledgements and a short bibliography. The catalogue begins at no. 7000 and ends at no. 7968. As with previously published volumes in this series, the pages have double column entries, and all of the illustrations are in black and white. Several indexes follow the catalogue: Medals of Uncertain Attribution; Obverse Legends (useful); Makers; Designers; Die Cutters; Publishers, etc, and a General Index.

The authors acknowledge that there will be errors, but if readers have any information that can assist in making improvements to the cataloguing, especially information on the manufacturers of unsigned pieces, then this will be welcome. Also, to repeat what this writer has said in the previous issue of this *Newsletter* (p. 94), let us hope that the authors can complete this series, which would make a wonderful set of volumes and truly complement Laurence Brown's three-volume set.

*Anthony Gilbert*

**Biographical Dictionary of British & Irish Numismatics. Encyclopaedia of British Numismatics Volume IV.** Harrington E. Manville. Spink & Son Ltd, 2009. xii + 358pp. Hardback, £60.

Reviewing just one volume as part of a set presents its own difficulties, especially as a volume five, or part two of this volume, is planned – a dictionary of places and things. Thus any review needs to be taken in the context of the author's overall plan, to publish an encyclopaedia of British and Irish numismatics and, so far, the author has accomplished his task admirably. Because there is so much cross-referencing to the author's previous volumes, this book makes more sense if you have access to those previous volumes in the series. However, there is still plenty of information here which enables the tome to stand on its own.

The reviewer overheard someone at a numismatic society meeting point out that a 'Mr X' was not listed here. The answer is that you have to be deceased to gain entry. In the Introduction the author explains his reasoning behind the omission of living numismatists – impracticality because new works are likely to be published, and also resentment may be engendered if other living numismatists have been omitted. Thus only the deceased have been included because of their finite contributions.

In the Prologue we are informed that although the serious study of numismatics began in the 17th century, its foundation was laid c. 1586 with the establishment of the Elizabethan Society of Antiquaries. Amongst its luminary founders were William Camden and Sir Henry Spelman.

The listings in the biographical section are arranged alphabetically, from Sir Robert Abdy to Philip Ziegler. Herein the reader will find the great, the good and the not so good. We are told that the entries for this

section (more than 1660) are drawn from many sources, including information published in the author's previous volumes, thus the value of the multi-volume set will lie in the potential for cross-referencing by the reader. Notes contained within the individual biographies are profuse and highly informative. If one decides to dip into this book, then the reader will find himself moving from cross-reference to cross-reference — the writer found this a delight! The whole gamut of historical personalities are to be found here — authors, compilers, curators, designers, engravers, chasers, medallists, manufacturers, etc, and not forgetting the rogues, counterfeiters and thieves.

It is interesting to read the biographies of some of our famous numismatic families — there are six members of the Roettiers are listed, and the talented Wyon dynasty commands no less than 14 entries. They were very active as chasers, designers, engravers and medallists spanning two centuries.

There are two Appendices included. The first gives us a listing of Keepers of the Department of Coins & Medals in the British Museum from 1860 to the present. The second denotes the Deputy Masters of the Royal Mint since it was re-organised in 1870. An Index closes the volume.

A pleasure for dipping into, and for bibliophiles such as this reviewer for sourcing oddments of information, but the colossal and ever-expanding universe of digital information on tap is unfortunately beginning to make the production of such useful reference works harder to justify, let alone to sell. To balance this statement, sourcing the Internet has its downside, notably factual inaccuracies, lack of consistency and acknowledgements, donor hubris, spurious reporting and lack of checking facts, whilst not to mention also unacceptable deliberate information

national bias! However, a published tome such as this has its uses as a collection of facts on a particular theme with a consistency of approach.

This volume was set to be launched at the International Numismatic Congress, which was held in late summer of 2009 at Glasgow. To use a modern jocular expression – 'if to buy?' Yes, if like the writer you want to complete the set, albeit with one more (hoped for) volume to come. Otherwise, this tome should only appeal to serious researchers and those interested in the rich field of the personalities who have graced these Islands' numismatic history. *Anthony Gilbert*

**The Designers and Engravers of British Official Medals.** Ronnie Cole-Mackintosh. The Orders and Medals Research Society, 2009. ix + 155pp, frontis, 32 b/w illus. Hardback, £20.

Should this be noticed in the LNC *Newsletter* you ask? Yes, is the positive answer. We must remember that campaign medals are an aspect of numismatics in a wider than coin sense, and in the designers of them the two come together. Ronnie Cole-Mackintosh, a military man of 32 years service, spent many years researching into the book's subject, which had not been previously addressed and collated. Sadly, he died in 2008 only two weeks after completing the final manuscript of the book.

Collated here in alphabetical sequence, after an Introduction, is an extremely interesting, indeed enlightening, list of designer and engravers. Often 'coin people' know some of the names of the designers of some of their coins, notably people such as the Wyons, or De Saulles, etc, but do not know that they also designed official medals. That is the great usefulness of this book – it brings both sides together where often some of the people would be hardly known or not even thought of. In fact, the

listing opens new windows into the background of not only the medals but also of so many coin designers whom one would not associate with medals. Added to which, the author has most assiduously tracked down portraits or photos of many of those listed — you can see the man behind the design, and many interesting and intriguing facts are given about their designs, the background to them, and their own lives. Each entry carries further references and an Index completes the book. In all, a most useful book to have to hand for reference, and an intriguing one to dip into.

*Peter A. Clayton*

### **MATTHEW BOULTON — A Review Celebration**

This year, the bicentenary of the death of Matthew Boulton on 7 August 1809, was marked by exhibitions, talks and new publications. Your reviewer has visited two of the exhibitions, attended a number of talks and read the three books, listed below. The justification for all three books is that Boulton's life was a long one and involved many enterprises which advanced the technology of the Industrial Revolution. Each book consists of essays by a number of authors and though there is some overlap, each has detail not covered elsewhere and thanks to the extensive archives more publications will doubtless become available.

*Matthew Boulton: Selling What All The World Desires.* Edited by Shena Mason. Birmingham City Council in association with Yale University Press. Part 1: 128pp, including the pre-introduction. Part 2: Exhibition Catalogue, 143 pp., illustrated in colour. Hardback, £40.

*Matthew Boulton and the Art of Making Money*. Edited by Richard Clay and Sue Tungate. Brewin Books, Studley, Warwicks. Card Covers: 89 pp, including many colour illustrations. Card covers, £9.95.

*Matthew Boulton A Revolutionary Player*. Edited by Malcolm Dick, Preface by Jenny Uglow. Brewin Books, Studley, Warwicks. 259 pp, 20 colour pls, b/w illus. Card covers, £14.95.

The first book above was issued in conjunction with the free exhibition mounted in the Gas Hall of the Birmingham Museum and Art Gallery. The first part consists of a number of essays and the second is a catalogue of the exhibition that ran from 20 May to 27 September 2009. The introduction, by Rita McLean, highlights three of Boulton's enterprises: his partnership with James Watt building steam powered engines; the Manufactory inherited from his father, which made 'Toys' and his Mint improvements. 'Toys' in 18-century Birmingham meant items such as shoe buckles, small snuffboxes, sword hilts, buttons, etc. Boulton's membership of the Lunar Society, discussed later, brought him contacts who, like him, became Fellows of the Royal Society in London. James Boswell is the source of the subtitle, writing that Boulton said, 'I sell here, Sir, what all the world desires to have – Power!'

The 13 chapters that follow cover more details than can be mentioned in one review, but their titles and a quote or two will, I hope, be of interest. The Lunar Society by Jenny Uglow, describes 'The Fathers of the Industrial Revolution', whose most productive time was the 1770s and 1780s. Shena Mason writes about the Boulton family history and Soho I-louse. Images of the latter and the impressive Manufactory are reviewed by Val Loggie. Nicholas Goodison, in Chapter 4, explains the

importance of neoclassical design for the products of the Boulton & Fothergill Company's wares. He also covers, in Chapter 7, their Ormolu production and skills that became of use in coinage production.

In Chapter 5, Kenneth Quickenden describes the silver and Sheffield plate business, which led to Boulton pressing for an Assay Office for Birmingham, as, covered by Sally Baggot in Chapter 6. It was established in 1773 and has outlasted all the other Boulton enterprises, being described as 'the busiest in the world in the 21st century'.

Jim Andrew tells us in Chapter 8 about the Boulton & Watt steam powered engine business and the invention of the 'double acting cylinder' development, which led to the early use of steam power in manufacturing and in minting. Watt's copying machine is described and was ahead of its time, and was still in use in business systems in the 20th century.

Another of Boulton's strengths was his advertising and encouragement of visitors to Soho. Described by Peter Jones, it was the 'networking' of the day. A hypothetical tour of the Soho works, by George Demidowicz, in Chapter 12 gives a good impression of what it was like, though now only the house survives.

Most numismatists will know something about the coins, medals and tokens produced at the Soho Mint. In Chapter 10 Sue Tungate, who is also co-editor of the second book reviewed here, covers the improvements of mint machinery, its organisation and advances, such as the use of vacuum pumps, automatic supply of blanks, striking in collars, replacement of manual power by steam driven machinery, etc., showing that many of the essentials of modern coining were developed at Soho.

David Symons gives further details of equipment upgrading in Chapter 11 where many of the coins medals and tokens are illustrated. The over-striking of Spanish silver dollars is mentioned in which the

power of the steam driven machinery could obliterate the original design and replace it with another in one blow, and this was used to produce Bank of England five-shilling pieces in 1804. Finally, Fiona Tait gives an overview in Chapter 13 of the extensive Boulton archive collection and its organisation. There is much information yet to be researched thanks to Boulton's wide interests and comprehensive survival of correspondence, etc.

The second part of this Matthew Boulton Bicentenary book contains a catalogue of the free Exhibition, which ran from 30 May to 27 September 2009. It is lavishly illustrated with colour photographs of exhibits, which include paintings, maps, plans and models. There are about 200 plates covering the 404 numbered exhibits. All the chapters mentioned in Part 1 are covered in detail, and two visits were made to take it all in. Hopefully, parts at least of the exhibition will be shown elsewhere since it deserves a wide showing.

The second book, whose review follows, supplies much more detail about part of Boulton's life and work. *Matthew Boulton and The Art of Making Money*, edited by Richard Clay and Sue Tugate, consists of an introduction and four chapters in an illustrated essay style. The introduction by Sue Tugate explains that the book was written in connection with the bicentennial exhibition put on by The Barber Institute of Fine Art in Birmingham, and was a collaborative effort by a number of people, some of whom have already been mentioned. A summary of Boulton's wide connections, his breadth of enterprise and personal involvement included improvements to minting technology. Development of a workable 'collar' and an automatic layer-in' were important improvements. The way he organised his coining machinery is said 'to be the earliest example of modern production lines'.

The first chapter, by David Symons, describes the state of coinage in the late 18th century; the inadequate supply of small change, excessive wear, and an influx of forgeries which occurred when an expanding industrial workforce was left with no alternative but to use whatever came their way. The existing laws did not help to discourage counterfeiters of copper coin. Boulton records a desire to produce more and better coins, which were harder to forge. As an employer with a large workforce it would benefit him and them. There is interesting detail on the introduction of tokens, minting techniques and on the countermarking of Spanish silver 'dollars.' Peter Jones in Chapter 2 covers orders for the Soho Mint from the Monneron Brothers in Revolutionary France. Steam power was used to the technological limit for the heavy copper pieces and also for medals. Due to various difficulties both parties suffered losses in the venture. It had, however, shown that Soho could mass-produce large quantities of coins in a short time.

Richard Clay, co-editor, writes, in Chapter 3, about the influence of designers and engravers on the items exported from Birmingham, especially from Soho, which raised its reputation. In particular products from the Soho Mint, especially redeemable tokens, brought sound copper to the workforce. The high standard of engraving was not restricted to allegorical subjects, but included for the first time images of workers, their machines and the factories. The impact of this and of the 1797 regal copper and its designer is discussed.

Chapter 4 by Sue Tungate, is the catalogue of a selection of 'star' objects selected from 170 displayed at The Barber Institute of Fine Arts (University of Birmingham). This display began on 7 May 2009 and will close on 16 May 2010. The catalogue has 26 headed entries, each with colour illustrations. These tell the story of the Soho Mint and the theme of

the exhibition using medals, coins, dies, a collar, Boulton's medallic scale, and tokens, including some Soho 'firsts'. This book has much information which complements the first one and concludes with a useful three-page bibliography.

The third book, also published by Brewin Books, is edited by Malcolm Dick and consists of essays by many authors, some of whom have also contributed to the two other books in this revue. There is a brief Preface by Jenny Uglow explaining the contribution of Boulton and others to the history of the West Midlands in the 18th and 19th centuries. The first of 14 chapters is written by the editor, who describes a revival of interest in the life and work of Boulton. Contributions are on the 'Revolutionary Players' website, and the book's subtitle is borrowed from this, and is also used for Chapter 1. Boulton's story has received less notice than some of his contemporaries such as James Watt, Erasmus Darwin, Joseph Priestly and Josiah Wedgwood, despite the fact that Boulton was a central figure in Britain's enlightenment and Industrial Revolution. The chapter covers his activities and 96 surviving notebooks now enable his understated achievements to be judged.

Peter Jones explains in Chapter 2 why, the West Midlands became important despite being 'off the beaten track.' Shena Mason describes in Chapter 3 the social changes where the line between 'old and new money' became blurred, leading to the 'gentrification' of merchants and businessmen.

David Brown describes Boulton's land acquisitions in Chapter 4, when he turned many small land holdings into a unified estate around Soho House. This included a small water-powered rolling mill on leased land that was later transformed into the famous Soho Manufactory. Soho House was also extended into a 'Gentleman's Residence'.

Val Loggie reviews some contemporary portraits of Boulton in Chapter 5 (there are four colour plates of some of them). Social change is emphasised; no longer are portraits just for the aristocracy, they are increasingly for wealthy merchants and other 'Gentlemen'.

In Chapter 6 Fiona Tait extracts some of Boulton ideas from the 96 surviving notebooks; in one of them he states. 'Trades in which I have totally given up & no interest' ....., then lists the 'Toy' Trade categories also ormolu, vases and ornaments. Steam engines and coinage had taken over. Olga Baird details the long friendship between Boulton and Count Woronzow, the Russian Ambassador in Chapter 7. This contact was an example of Boulton's wide contacts, many of which resulted in orders during his lifetime and subsequently for his son Mathew Robinson Boulton. In the following Chapters 8 and 9, Jim Andrew and George Demidowicz give much detail of improvements in the development of steam power and the advances in the mint machinery; little of this is mentioned elsewhere. Likewise, in Chapters 10 and 11, Nicholas Goodison and Kenneth Quickenden respectively cover the Pottery venture and the Silver and Plated wares. As in his other businesses, Boulton made notes and developed these and his own ideas.

Chapter 12 by David Symons gives interesting details of Boulton's relationship with the Royal Mint over more than 20 years. The state of the coinage

is covered, also the various contracts for regal copper coins. 4 Chapter 13, by Sue Tungate, comments on the technology, art and design of the coins, medals and tokens struck at the Soho Mint, including some little known pieces.

The final chapter, by Sally Baggot, fills in the detail of the Birmingham Assay Office, the only one of Boulton's enterprises still in

business. It is an appropriate place to end the story of a remarkable man and a remarkable archive bringing to life aspects of the 18th and early 19th centuries.

*John Roberts-Lewis*