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NEWSLETTER

THE JOURNAL OF THE LONDON NUMISMATIC CLUB

HONORARY EDITOR

Peter A. Clayton

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EDITORIAL

Yet another successful and steady year has passed in the Club's history, but our membership remains low in numbers and at meetings. It is now about a third of the numbers in the heady days of the 1960s when (outside of the Royal and British societies membership) the Club vied with the Yorkshire Society as to who had the most members above 100. Nowadays it seems that all focussed societies or clubs attract smaller numbers — too much TV and computer games, or what ? What of the future of the hobby — where are the younger keen collectors of the youth many of us remember? Rarely does one find a junior member when visiting other societies to carry the numismatic flag forward — even with the carrot of full financial grants to attend the BANS Annual Congress or the Numismatic Weekends.

We have a good venue at the Warburg Institute, and a continuing and very interesting lecture programme due to our Speaker Finder on the Committee, David Berry. Talks have ranged over the Mediterranean islands of Sicily and Malta, coins in Shakespeare, English coins and jettons, British India, and all rounded off with memories of earlier heady numismatic times by Laurence Brown, our Founding Member. Many of the speakers come from our own members and, apart from our obvious Members' Own evening, we can even field 'first reserves' when disaster strikes as has been particularly evident during this year.

The Editor's usual plea to receive accounts of their talks from speakers, preferably by email, has been well met this year. Often it is difficult to transform an illustrated lecture closely linked with illustrations into a readable account for those who were not present. Virtually all our members now live outside London and travel home after a meeting, our attendance figures are very low as a ratio to our overall membership.

Once again there is a welcome mixture of book reviews. We do, however, whilst asking for reviews, point out that it may not always be possible to include them all if there are long accounts of talks included. There is a technical and cost element involved in the present format of the Newsletter, i.e. central stapling and the way it is put together. To go above 90 pages, plus the added 12 advertisement pages, is costly and becomes impossible to staple and very unwieldy.

Peter A. Clayton, Honorary Editor

London Numismatic Club Meeting, 2 February 2010

At this Meeting the Club heard Gerry Buddle speak on 'A Rose in the Ear – Coins in Shakespeare'.

Gerry said that some of the most fascinating things about coins are the direct link they give us with history and the fact that they represent a universal reference point – everyone is familiar with money. Consequently they often turn up in literature, both as simple cash and as part of a joke or a pun. Our greatest national playwright, William Shakespeare, is no exception to this and his plays abound with numismatic references.

Before getting into detail, perhaps it is worth setting things in context. Today, with Shakespeare being inflicted on generations of school-children for GCSEs it is easy to forget that he was very much a popular playwright in his day and the Elizabethan man-in-the-street would have gone to a play in the same spirit as we might go to a Saturday night film. He might have noticed the quality of the poetry but his main aim was *entertainment*, and he would have understood the puns and illusions much better than we do today.

The majority of Shakespeare's plays were written over the period 1589-1611, so he would have been pitching his work at audiences born in the second half of the 16th century but probably familiar with events from the previous half century. In the case of coins, these tended to stay in circulation a long time so we might expect Shakespeare's coin references to go back a bit further – maybe to the mid-15th century and that, more or less, is what we find. Shakespeare's audiences were clearly familiar with coins such as nobles which had ceased to be minted in the 1460s (although, of course, rose-nobles or ryals were still current) and

there is at least one reference to 'mill-sixpences' which are Mestrelle's coins dating from the 1560s.

Many of the mentions are simply passing references, in the same way as today we might refer to a reward of £5000, or an item costing \$20. Shakespeare uses a number of terms, for example :

- *Give her an hundred marks, I'll to the queen* (Henry VIII, 5,1, 178)
- *Those....give 20, 40, 50, 100 ducats apiece for his picture*(Hamlet 2, ii, 362)
- *Till he disbursed.... 10000 dollars to our general use* (Macbeth 1, ii, 64)

All these seem to have been readily used terms for money in general. The mark is well-established, being 2/3rds of a pound and frequently used in the Middle Ages as money of account. The ducat I assume to be the Venetian zecchino. This had been introduced towards the end of the 13th century and was widely accepted throughout Europe as good gold. The dollar is more of a problem. As it turns up in Macbeth, it is tempting to think that Shakespeare was referring to the beautiful Crookston or Sword dollars issued in Scotland in the 1560s and 1570s. Unfortunately references to dollars occur outside the 'Scottish play', so I must conclude that he means any large silver coin worth about 5/-. The thaler first appears in the Tyrol in the 1480s but takes its name from Joachimsthal where many were struck. Many other states were striking these coins by the mid-16th century, but it is interesting that the corruption to dollar had already occurred by the time Shakespeare was writing.

For trifling sums Shakespeare is fond of referring to small foreign copper or base coins which would have been seen as inferior to the fine silver coinage in circulation by the time he was writing. The two he most commonly uses are denier — and these would have been any small

continental base silver piece - and doit which was a small copper coin circulating in the Spanish Netherlands. Given the relations between England and Spain at this time, this gives an even better reason for Shakespeare's contempt ! So,

Coriolanus : - *Friends now fast sworn*shall within this hour on a *dissention of a dolt break out to bitter enmity* (Coriolanus, 4 ,v, 17) Gloucester :

- *My dukedom to a beggarly denier* (Richard III, 1, ii, 251) There were also games involving coins. In particular, Shakespeare mentions span-counter and shove-groat. I think the former must have been like the game that used to be played with cigarette cards where two of you flicked the cards against a wall and if one overlapped the other you took both. So, in Henry VI, Part 2 we get Jack Cade reminiscing about:

- *Henry V, in whose time boys went to span-counter for French crown...* Then, as now, things were obviously better in the old days !

Shovel- or shove-groat was like shove-halfpenny. One mention is in Henry IV, Part 2 during a set-to in the Boar's Head, Eastcheap, between Pistol and Falstaff where Falstaff shouts:

- *Quoit [cast] him down like a shove-groat shilling.*

In this case, a 'Shove-groat shilling' refers to the broad, flat Fine shilling of Edward VI. This was clearly the chosen coin for shove-groat as it gets another mention in the Merry Wives of Windsor, where Slender claims that Pistol has picked his pocket of:

....seven groats in mill-sixpences and 2 Edward shovel-hoards that cost me 2/2 apiece....

This quote is interesting because it shows that some coins in circulation commanded a premium over their face value. In the case of the milled-sixpences it was only a penny (probably because they were seen more as

curios). The Edward shillings commanded a massive 1s 2d extra which originally puzzled me. However, a recent article by Gary Oddie in the *Bulletin of the Token Corresponding Society* shows shillings for shove —groat with a numbered silver collar added. So it seems likely that this extra silver and the cost of adding it may explain the premium.

Perhaps at this point it may be useful to look at some typical prices for everyday items in Tudor England.

1d Cost of a loaf, or a place in the pit of a theatre

4d A dozen eggs

6d A quart of claret or a medical handbook

7d A day's pay for an unskilled labourer

is 3d Cost of keeping a patient in Bedlam for a week

5s Cost of making two coats and two pairs of breeches

7s Hire of a horse for six days

£3 Yearly wage for a maidservant

£10 The top fee for a barrister, or the value of two coaches plus two coach-horses

£9,535 Queen Elizabeth's annual expenditure on her wardrobe. Shakespeare also gives us some indications as to the cost of some services:

Countess : - *Will your answer serve fit to all questions ?*

Clown : - *As fit as 10 groats is for the hand of an attorney, as your french crown is for your taffety punk.....(All's Well that Ends Well, 2, I, 19)*

Ten groats would have been a gold half-noble — lawyers have always had a healthy fee system! The French crown would have been current for about 4s 6d but this is as likely to be a reference to the 'French disease' which was always an occupational hazard for the delightfully-named taffety punks (flashy prostitutes). This is not the only reference to ladies

of easy virtue in Shakespeare, who obviously knew a good pun when he saw one hence, in Measure for Measure, we have a conversation between Lucio and a second gentleman about one Mrs Overdone (a bawd): Lucio: *I have purchased as many diseases under her roof as come to....* Second Gent: *- to 3000 dolours a year*

Lucio: *- Aye, and a french crown more.*

Another view of Tudor prices is given when Peto finds a bill in Falstaff's pocket which reveals, amongst other things, that he has spent an obolus (halfpenny) on bread and 5s 8d on two gallons of sack (sherry) !

It is perhaps worth noting at this point that Shakespeare had little truck with what we would now call a 'continuity assistant'. So, for the example from Henry IV quoted above he blithely talks of 'shove-groat shillings' in a play set nearly 150 years before they were introduced – but then he was never concerned with historical accuracy, only with telling a good story and, hopefully, keeping his Tudor masters happy. This numismatic inaccuracy is commonplace. Another good example, combined with an indication of the universal acceptance of foreign gold comes in Henry IV Part 2,

Bullcalf (to Bardolph) – *Here's 4 Harry 10 shillings in French crowns for you.*

Once again we get a Henry VIII half-sovereign mentioned as money of account more than 150 years before it was struck.

Counterfeiting and bad money were also a problem in Tudor England. The common term for a counterfeit was a slip, hence in Romeo and Juliet, 2, iv,

Mercutio: *- You gave us the counterfeit fairly last night*

Romeo: *- What counterfeit ?*

Mercutio: *- The slip, sir, the slip !*

Regarding bad money, we are familiar with the concept of clipping rendering a coin unacceptable but a reading of Hamlet, 2, ii, suggests that the authorities may have been even more stringent:

Hamlet (to the players): - *Pray God your voice, like a piece of uncurrent gold he not cracked within the ring ...*

It has also been suggested to me that this may refer to damaged coins not ringing clearly when they are dropped.

In modern Britain, where we are used to seeing only British coins circulating we may not always be familiar with foreign coins. In the 16th century foreign gold and silver would have circulated to some extent in England on the basis of its weight — hence the existence of English coin weights for foreign coins. Shakespeare was also aware of foreign coins and sometimes mentions them in his plays presumably to add a little 'colour and authenticity'. I'm not sure he always connects the right denomination with the right country — but he was a playwright not a numismatist and as long as it sounded 'foreign' that was probably all right. In my first example though, he does get it right as the play is set partly in France:

Soldier (of Captain Dumain): - *.I need not ask you if gold will corrupt him to revolt ?*

Parolles: - *Sir, for a carducue he will sell the fee-simple of his salvation*
.....(All's Well that Ends Well, 4 iii, 259) The carducue in this case is the Quart d'ecu or French quarter ecu —current for just over a shilling. In Othello we hear Desdemona:

- *Where should I lose the handkerchief.....I had rather lose my purse full of crusadoes.*

The crusado was Portuguese gold and thus was not quite appropriate for

Desdemona as the play's action is set in Venice and Cyprus — but, well, foreign is foreign! There is an ancient example in Julius Caesar where Antony announces:

- Here is the will and under Caesar's seal

To every Roman citizen he gives

To every several man 75 drachmas

To my mind this should really be denarii, but the term drachm was used in the provinces, so perhaps we can forgive him this one.

Shakespeare was a keen observer of Tudor life and even treats us to a couple of paranumismatic references. In those days when Roman numerals were the norm and the Arabic numbers had only been in use for a short time, most money calculations would have still been done on a counting-table or exchequer, using jettons or counters (which was the English term). As an enthusiastic collector of these I am pleased to find that Shakespeare acknowledged their importance too, as in *A Winter's Tale*, the clown is obviously not too hot at mental arithmetic:

.....every tod (28 lbs) yields pound and odd shilling ; fifteen hundred shorn what comes the wool to ?I cannot do 't without counters.

While all the above points are fascinating in their own right, for me Shakespeare's numismatic references are at their most satisfying when he uses them to make puns and word plays or as part of a joke.

To start this section is a little exchange between Costard (a clown) and two others in *Love's Labour Lost* where Costard (who isn't very bright) gets confused over the long words 'remuneration' and 'guerdon' —the old word for a reward.

Armado: - *There is remuneration.....*(gives him 3s 4d)

Costard: *Remuneration! O, that's the Latin word for three-farthings ...why it's a fairer name than French crown, I'll never buy and*

sell out OF this word.

And later,

Berowne: - *There's thy guerdon, go ! (gives him a shilling)*

Costard: - *0 sweet gardon, better than remuneration, 'Ievenpence farthing better — most sweet gardon !*

Shakespeare also makes many plays on the angel which would have been a very familiar gold coin. These range from a simple simile in Richard II: - *God for his Richard hath in Heavenly pay a glorious angel !*

To a more complicated metaphor in the Merchant of Venice. In this, Portia's suitors are choosing boxes in one of which is her consent. The Duke of Morocco opens the golden box and says:

- *They have in England a coin that bears the figure of an angel stamp'd in gold... ...hut here's an angel in a golden bed.*

Unluckily for hitn, 'All that glisters is not gold' and he doesn't get the girl.

In one case we even get two coin puns for the price of one as, in Much Ado about Nothing, Benedick describes his perfect woman as:

- *...fair, or I'll not look on her, mild, or not come near me, noble, or not I for an angel.*

The use of two coins in the same reference appears again as an exchange in Richard H. Richard has been imprisoned, shortly to be murdered, and greets one of his jailers (a minor peer) with the following:

Jailer: *Hail, Royal Prince !*

Richard: *Hail, noble peer. The cheapest of us is ten groats too dear.*

This is a neat wordplay. Royal in this context refers to the ryal, then current for 10s, while the noble was 6s 8d — or 20 groats. By saying the jailer is 10 groats too dear, Richard is dismissing him as half-a-noble!

I don't know when the name for the gold 10s changed from royal

to royal, but clearly Shakespeare's theatregoers recognised it as the former as it turns up in several plays. In Henry' IV, Part 1, Falstaff is berating Prince Hal for meanness:

*there's neither honesty, manhood nor good fellowship in thee, nor
cam'st thou of the blood royal if thou darest not stand for 10 shillings.* The

title of my talk is taken from King John. In this play, a character engagingly known as Philip the Bastard is complaining of his poverty and makes the speech:

*My arms such eel-skins stuffed, my face so thin that in mine ear I durst
not stick a rose lest men should say "Look where three farthings
goes!"*

I originally thought this was just a numismatic simile, likening Philip's thinness to the tiny 3s 4d, the smallest denomination to bear a portrait with a rose behind the head. However, I am indebted to Chris Comber for the information that wearing a rose behind the ear was the height of Tudor fashion for young men, so the simile is even neater.

The rose behind the bust on the three-farthings was intended to distinguish it from the penny which was very similar. This similarity was a temptation to the less scrupulous members of Tudor society. Shakespeare's contemporaries Beaumont and Fletcher refer to a character in their play Scornful Lady who:

*...had a bastard, his own toward issue, whipped and then cropped for
washing out the roses in three-farthings to make them pence".*

The same Philip the Bastard seems to have been a generally embittered character, much given to numismatic similes, as another speech in King John shows:

King John: *What doth move you to claim your brother's land'?*

Philip: *Because he hath a half-face like my father. With half that face*

would he have all my land : A half-faced groat, £500 a year !

In this case he is referring to the profile groats of Henry VII. The term 'half-faced' is used in the Tudor context to mean meagre, stingy or even worthless.

We *are* now nearing the end of this brief stroll through currency in Tudor life which I hope has given a few insights into how the man in the street viewed the money that passed through his hands. Before leaving it though, there is one more significant numismatic event which will bear a mention. In 1613, due to the shortage of small change, Lord Harrington purchased a licence from James I to coin copper farthings. These represent England's first experiment with a token coinage — i.e. one where the metal value was less than the face value. This franchise passed to various noblemen over the next 20 years and made most of them a healthy profit although the coins were anything but popular with the public who felt they were being fobbed off with worthless items.

Shakespeare makes no mention of these token farthings because he had ceased writing by the time they appeared — his latest play is dated to 1611. However, Ben Jonson gives us a couple of references, in one case using it in the same context as Shakespeare used it:

- *I will not bate a Harrington of the sum* (The Devil is an Ass, 3,1, written 1616)

- *Buy a token's worth of great pins* (Bartholomew Fair, 1614)

And that really concludes my Shakespearean Numismatic Miscellany. In conclusion, I should acknowledge my inspiration for the talk though. As a schoolboy collector some 45 years ago one of the first books on coins I had was the *Teach Yourself Guide to Numismatics* by C. C. Chamberlain - an excellent little book which not only acted as a sort of coin dictionary but also illustrated its points with contemporary quotes of the type I have

given today. Sadly it is long out of print but its linkage of coins with their historical context fired my initial enthusiasm for coins which continues to this day.

London Numismatic Club Meeting, 2 March 2010

The 62nd Annual General Meeting. The meeting began at the earlier time of 6pm instead of 6.30pm in order to maximise the time available for the ensuing Cheese and \Vine Party. The President, John Roberts-Lewis, delivered his address in which he outlined the past year's programme of meetings and thanked the speakers. He also thanked the Committee for their support and their work on behalf of the Club.

The Treasurer, Paul Edis, was unable to be present and his Report was given by Tony Gilbert. Income from subscriptions was slightly down, whilst commission and donations from auctions fluctuates widely. A late invoice from the Warburg Institute explained the apparent large increase in hire fees for the Club's meeting room. Other expenditure was in line with the previous year. Excess of expenditure over income was £307. The balance sheet showed a healthy balance of £6,331 deposited at the bank and building society. The accounts were proposed and passed and the Honorary Auditor, Tony Holmes, was thanked for his work.

Since the death of Philip Rueff, there has been. a vacancy for the post of Assistant Secretary. Gerry Buddle had agreed to be put forward as a candidate, and it was announced that he would be available from May when he retires from work. The existing Committee members were all prepared to stand for office for the ensuing year, and were elected 'en bloc'.

The Club's new Committee is:

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

Anthony Holmes was re-elected as Honorary Auditor.

There followed the Club's customary Cheese and Wine Party for members and guests held in the Common Room of the Warburg Institute. The President had been able to secure an extra half hour extension to the evening, which thus finished at 8.30pm., giving the 16 members present (sadly no guests had been able to accept their invitations this year) nearly two hours in which to socialise and enjoy the ample food and drink brought in by members of the Committee. This annual event can be considered excellent value for the £5 charged for the occasion. Perhaps more members would consider attending the AGM, which does provide ample opportunity after the business of the meeting (approximately 45 minutes) to meet and chat with fellow members. *Anthony Gilbert*

London Numismatic Club Meeting, 6 April 2010

Tony Holmes presented his talk on 'The Knights of Malta'.

When the First Crusade took Jerusalem in 1099, it found there a 'hospital' run by a Brother Gerard, who soon founded an Order of Hospitallers to serve it. This led to their protecting pilgrims, so they developed a military side - the Knights Hospitalers.

In 1291 the crusaders were finally ejected from the Holy Land, and after some wandering, settled on the island of Rhodes. Here they began to strike coins, mainly silver gigliati based on the Neapolitan type, which

circulated widely in the Mediterranean – a coin of Juan Fernandez de Heredia, 1376-83, illustrated this period.

In 1523 the Ottoman Sultan, Suleiman the Magnificent, forced the Order out of Rhodes, and they were again homeless. Eventually, in 1530, the emperor Charles V offered them the barren rocky island of Malta –but they had to take with it the untenable outpost of Tripoli, surrounded by Muslims. This was overcome in 1551, the garrison fighting to the last – there were no survivors.

Suleiman decided to take Malta also and in 1565 despatched an army of some 45,000 men against the 5000 defenders. Grand Master John de la Valette (1557-68) resisted with the utmost courage and determination. He and Suleiman were the same age (70), but the Grand Master was foremost in the fighting and eventually, with the onset of winter, the invaders withdrew – there were only 600 of the defenders left.

A 5-gran copper coin carries the arms of John de la Valette, a lion and a falcon. The reverse has two clasped hands with the inscription *non aēs sed fides* ('not copper but Faith'). It is dated 1566, the year after the Great Siege when the ruined island could easily have been taken, but an explosion at the powder store in Istanbul (for which the Knights were blamed) delayed the intended invasion. Suleiman died and his successor, Selim the Sot, preferred to capture Cyprus as it produced better wine. The Knights took the opportunity to build a new fortified capital, named Valletta after their Grand Master, who for two years was its only inhabitant because he was buried under the floor of the partly built cathedral.

Grand Master Jean de la Lussière (1572-81) founded the Great Hospital to treat any patient free of charge, including slaves and Muslims. Henry Teonge, a British naval chaplain, visited it in 1674 and was most

impressed by the height of the wards (31 feet to minimise the summer heat), and the cleanliness and white bed linen. The patients were served on silver plates as this was believed to avoid infection. They used salt water as an antiseptic, and for anaesthetics they used opium, alcohol and, when necessary, a knockout blow on the head. Every knight, including the Grand Master, had to serve the sick at least once a week.

Grand Master Alof de Wignacourt (1601-22) built a nine-mile aqueduct to relieve the shortage of water in Valletta, paying 70% of the cost himself; it was said no Grand Master deserved better of the Maltese. His copper grano bears the legend UT COMMODIUS (for convenience — of trade).

Anthony de Paule (1623-36) is the numismatists' friend — seeing how worn the copper coinage was, he ordered 2000 new coins. A 10-grani piece with his arms (three stars and a peacock on a sheaf of corn) is probably one of these. The coins were struck on the Sicilian standard of 20 copper grani = 1 silver taro; 12 silver tari = 1 scudo (but this was not made as a coin until 1723); 1 gold zecchino = 4 scudi 3 tari (not terribly convenient!).

Grand Master John Paul Lascaris-Castellar (1636-57) used the double-headed eagle as his arms, claiming descent from the Byzantine emperors. Being in financial difficulties he issued copper coins valued at 4 and 2 taris, which should have been in silver. He promised to redeem them, but he never did. They were countermarked as many as seven times to overcome fraud, but coins with a number of countermarks are very misshapen.

The Knights' fleet became so feared that pirates returned to port as soon as they heard of a Maltese galley at sea. The Knights, who were aristocrats, were sent to row galleys in conditions often worse than their

peasants would have experienced at home. Beside fighting Ottoman ships, the fleet carried earthquake relief to Sicily in 1693 and to South Italy in 1783.

Raimond Perrellos-Roccaful (1697-1720) had to alter the exchange rate of the silver coinage as it was worth more than face value as bullion and was being melted — hence the scarcity of most Maltese silver. The rising price of silver compelled a second adjustment in 1738 with a reduction of the silver content.

In 1722 a freed Turkish slave arranged for an invasion by the Ottomans, to be supported by a rising of the slaves who were more numerous than the free population. The Grand Master, Manoel de Vilhena (1722-36) learned of this and managed to secure the slaves and stop the invasion. A one-grand coin shows a winged hand holding a sword -- his arms — and a pointed Maltese cross with the legend *sub hoc signo militamus* (we Fight under this standard) — a reference to Constantine I's vision before the Battle of the Milvian Bridge in Rome in 312 when he defeated Maxentius. Vilhena made 200,000 gold zecchini, but being under-valued they were mostly melted.

A silver 30-tari of Emmanuel Pinto (1741-73) has a closed crown over his arms (5 crescents). This shows that, unlike his predecessors who used an open crown, he regarded himself as virtually on a par with kings, rather than dukes. The reverse features St John the Baptist, patron of the Order, with his flag and lamb — on copper issues his head appears on a dish. Patrick Brydone met Pinto: 'a clear-headed sensible little old man; although considerably upwards of 90, he retains all the faculties of his mind to perfection. He has no minister but manages everything himself and has immediate information of the most minute occurrences. He walks

up and down stairs and even to church without assistance.'

There is no bronze coinage of the next Grand Master Francesco Ximenez de Texada (1773-5), but a silver 2-scudi shows him in wig and armour. Brave but arrogant, he forbade the shooting of game, the main entertainment of the clergy, and put a tax on bread, resulting in a revolt.

Emmanuel de Mohan (1775-97) tried hard to reform the government, calling the first General Chapter for 155 years, giving a law code and providing schools for the public. His arms are 9 mascules (diamond shapes) and are familiar from his coins.

The French Revolution caused the confiscation of all the Order's property in France, its chief supporter, while Paul I of Russia took over the Polish Priory, converting it to a Russian Orthodox one. In 1798 Napoleon invaded Malta and seized the treasures of the Order without opposition. The treasures were loaded on to his flagship, *l'Orient*, and she caught fire and blew up in Aboukir Bay on 1 August 1798 when Nelson attacked the French fleet and destroyed it at the Battle of the Nile.

The Maltese themselves evicted the French garrison; Britain tried to give the island to the King of Naples, but the Maltese would not have that and after an attempt to return the island to the Order, in 1813, it was accepted into the British Empire. The harbour and breakwater were extended as a base for the fleet and much done to modernise the island's facilities under the British Governor Admiral Sir Alexander Ball (whose ship, the *Alexander*, had been mainly instrumental for the destruction of *l'Orient* at the Battle of the Nile).

The copper coins of the Knights remained in use until 1827, alongside British coins, and their silver was in circulation until 1886. The need for more small change — prices being lower than in Britain — was met by the minting of a copper one-third farthing, but the Proclamation

authorising it (6 November 1827) calls it a 'grain' as it equalled the Knights' grano in value. This denomination, which was not legal tender in Britain, was issued in 1827, 1835, 1844, 1866/68/76/78, 1881/84/85, and in 1902 and 1913.

Malta was heavily besieged during the 1939-45 war, and the King, George VI, made the unprecedented award of the George Cross to the island in recognition of its brave resistance (it is exhibited in the War Museum in Valletta). Although granted full independence in 1964, Malta continued to use British currency until the UK went decimal in 1971 - it was only in the following year that Malta went decimal. The traditional economy was demonstrated as coins of 2, 3 and 5 thousandths of £1 were made ('mils').

On 13 December 1974 Malta became a Republic, but as the Queen's head did not appear on the coinage, no fresh issue was needed. The second decimal set appeared in 1986 with a primitive boat on the obverse, followed by a third set in 1991 featuring a mural crown over a shield. On 1 January 2008 Malta joined the Common Market and made its own euro coins, current throughout the euro zone - you could even find them in Dublin! As usual with euro issues there are three types: a prehistoric altar appears on the 1, 2 and 5 cents; the crowned Maltese arms, with the George Cross on the shield, for the 10, 20, and 50 cents; and the 8-pointed Maltese Cross on the 1 and 2 euros.

London Numismatic Club Meeting 8 June 2010

This evening was the ever-popular Members' Own - it is quite amazing, and intriguing, what members can produce and talk about in short presentations. **John Roberts-Lewis** spoke on Early Greek Gold. Traditionally, according to

the fifth century BC Greek historian Herodotus, the first people to coin gold in the ancient world were either the Lydians or the Ionian Greeks. It is unlikely that evidence for an exact date will have existed, but the latter part of the 7th century BC is usually quoted. It is necessary to combine information from archaeology, geology and metallurgy, especially refining.

One source of gold is found in alluvial deposits left by rivers in Lydia in Asia Minor. Even today some gold can be recovered in the River Pactolus and a slide of it in spate was shown. The river derives from the Palaeozoic Massif of Mount Timolus whose metamorphic quartz veins contain electrum, a natural amalgam of gold and silver. Geological weathering produced a younger conglomerate, which in turn was eroded into the alluvium left by local rivers.

An early excavation was carried out at Sardis (in modern Turkey) by a team from Princeton University in 1910. In 1968-69 a combined team from Harvard and Cornell Universities uncovered Roman remains over earlier Lydian remains at Sardis on the banks of the Pactolus. A clay floor contained circular depressions (cupels) with ashy deposits and evidence of melted gold fragments. The pottery shards were of coarse cooking pots, many showing an orange colour typical of high temperature heating.

There were remains of hearths of mud-brick furnaces used to heat the ore, and traces of lead oxide contained in the mud bricks, an essential for the refining (parting) process. The primary electrum contained from 5% to 40% silver and copper up to 2%. The ore and lead could be removed by cupellation using a continuous air blast to reach temperatures of 1100 degrees Centigrade, when the lead and other base metals were oxidised to litharge. The electrum was then mixed with sodium chloride

(common salt) and heated to a temperature below gold melting point. The acidic vapour forms silver chloride and this when smelted with lead releases pure silver.

Slides were shown of the results of these various processes and also of globules of gold in a thick purplish glaze of vitrified ceramic on shards. There were also remains of thin foils of hammered gold, which were used to increase the surface area for gold deposition.

Reference: Andrew Ramage and Paul Craddock. *King Croesus' Gold. Excavations at Sardis and the History of Gold Refining*. British Museum Press, 2000.

Harold Mernick gave a short PowerPoint talk titled 'From Silver Sixpence to Olympic Gold'. He described a curious item he had bought at a recent antique fair and detailed various lines of research he had followed in order to understand the reason for the creation of the object.

The 'object' was a simple small wooden picture frame containing a blue card. Inserted into a slot in the card was an uncirculated silver sixpence dated 1905. Written on the card was the legend '*Burghley House Stamford 1905 — To commemorate the birth of David George Brownlow Cecil, Lord Burghley, 9th February 1905. Presented to Ethel Bloodworth.*'

Harold explained that an internet search identified a single 'hit' stating that the birth of Lord Burghley had been celebrated by the issuing of a card holding a sixpenny coin. The card was presented to children at Bourne Abbey Primary School. The first Lord Burghley, Secretary to Queen Elizabeth I, had attended a school in Bourne that was located only a short distance from the present primary school.

Having identified the place associated with the memento of the birth of Lord Burghley as Bourne, Lincolnshire, a search was made of the

1901 census records to attempt to locate 'Ethel Bloodworth' in Bourne. Surprisingly three possible candidates were identified all named Ethel Mary (or May) Bloodworth. Presumably Ethel Mary was a traditional name given to girls of the Bloodworth family.

The question of why the sixpence was mounted in a picture frame, instead of being spent by Ethel, was sadly answered by a search of the death records. One of the Ethel Mary Bloodworths died in January 1906 aged eight years. Harold conjectured that Ethel's parents saved the sixpence for Ethel to spend at Christmas time. Shortly before the holiday period Ethel contracted a fatal illness and died shortly afterwards. Her parents had the unspent sixpence framed as a memento.

The other person named on the card was, of course, Lord Burghley. A search of Wikipedia indicated that Lord Burghley was a successful International athlete. Later on in his career he was a highly important Sports Administrator. The highlight of his athletic career was the winning of an Olympic gold medal in 1928 — thus the title 'From Silver Sixpence to Olympic Gold'. A character based on Lord Burghley was featured in the film 'Chariots of Fire'.

David Powell presented a talk on 'Dating the Roman Ladies: Faustina and Lucilla'. He described how the central Roman mint operated a number of *officinae* (workshops), often six, with each usually striking a different design. There was sometimes more than one emperor in power, and when this was the case the officinae were shared out between them. If, however, the emperors were married, the empresses usually got an officina as well.

When it comes to dating, the Roman ladies suffer from not having the COS and PP numbers by which their male counterparts can be dated. However, because they only ever have one officina, and hence only one

reverse type active at once, there is less scope for ambiguity. It is therefore an interesting challenge to try and follow characteristics, such as hairstyle and inscription formats, through in chronological order and thereby make up for the lack of more overt dating.

Certain books make an admirable attempt to plot the issues for each year and each officina, and are consequently most interesting to consult; significant examples being:

P.V.Hill's *Undated Coins of Rome, AD 98-148* (1970), and the same author's *Coinage of Septimius Severus and his Family of the Mint of Rome, AD 193-217* (1977).

R.A.G. Carson's *Coins of the Roman Empire in the British Museum*, Vol. VI (1962), covering AD 222-238.

They **do** not cover the whole range of dates, however, and in the gap years between one is largely left to one's own devices. Inscriptions are covered in detail in the ten volumes of *Roman Imperial Coinage* (*RIC*, the standard work), but with the exception of a few mentions in Anne Robertson's catalogue of *Roman Imperial Coins in the Hunterian Collection* (Vol. III, 1977), catalogues largely omit comment on the changing hairstyles and let illustrations suffice.

Few of the empresses were sufficiently long-lasting or diverse in their scope of issues to offer much scope for dating within their reigns, but David chose two who were, and whose date ranges were largely or wholly outside those of the publications above, namely Faustina Junior (wife of Marcus Aurelius) and Lucilla (wife of Lucius Verus), as the subject of his talk.

The issues of Faustina Junior are abundant in their variety. She struck for 29 years, AD 147-176, with potentially some Consecratio issues after that. The earlier inscriptions were quite long, those beginning

FAVSTINAE (dative) being the earliest; but after AD 154 there is no change, with FAVSTINA AVGVSTA being invariable. Here it is that the hairstyles come to our rescue. The FAVSTINAE issue kicks off the sequence with a style which involves the hair being very tightly bound with a rather flat bun high up at about 10 o'clock. This evolves into a variant in which, the bun is still quite high and flat, although not quite as much so, and a number of near horizontal braids can be discerned.

Once the short FAVSTINA AVGVSTA inscriptions appear in 154, the bun becomes more prominent; initially at 9 o'clock, it tends to slip gradually towards 8 o'clock, with the head as a whole generally tending to become smaller, until her father's (Antoninus Pius) demise, and her husband's succession as senior emperor, in 161. There is a certain style of lettering around 161 which can be discerned but not easily described, and the heads at this date are the smallest of any in the reign.

During the remainder of her issues (161-176) Faustina's hairstyles evolve through several phases, producing a variety of styles which I have nicknamed as follows. Those with a more knowledgeable and artistic appreciation of the subject may wish to venture some rather more technical terms.

Ray of waves. Development of last. The bun rises to 8.30 but not to level; four or five ridges converge at the back of the head.

Tiara. Sinusoidal strand superimposed on the front curl creates the impression of a tiara or crown. Waves at 45 degrees as before but with increasing amplitude; chignon likewise shows increasing character, with evidence of braiding or knotting, and remains a trifle low.

Sinusoidal. Development of last. The 'tiara' front strand subsides as other superimposed ringlets increase, and give a more general

effect of several parallel sine-curve braids.

W-braid. Development of last. Very briefly, the superimposed ringlets resolve themselves into jagged W-shaped lines, rather than neat curves. The braids tend to be more distinct than on the sinusoidal variety.

Pineapple. New interim style, in which Faustina's final theme of a diagonal frontal braid appears in conjunction with a vertical central component for the first time. For a brief while both frontal and central components appear fragmented ^giving a pineapple or fir-cone effect. The chignon tends to be a trifle low and large, and remains so for the rest of Faustina's reign.

Fishbone. The front and central portions of the hair both resolve themselves into a series of strong parallel braids, the two sets being at something like right-angles to each other. The central braids are almost vertical, the frontal ones not far off horizontal.

Ruffled fishbone. Variety of the above in which the central section verticals are of much finer hair, rather roughly combed, thereby destroying the symmetry of the two halves.

Faustina predeceased her husband by four years (she died in AD 175), and Consecratio issues were struck for her. A few of these depict her with veiled (fishbone) head, and are sufficiently scarce that one could not imagine it used for the whole period; others of these posthumous issues have the ordinary fishbone head, and are presumably earlier.

Lucilla's earliest pieces have a style which I describe as curved diagonal braids: a series of strong braids, slightly curve out towards the crown, running^g at 45 degrees without any frontal section. Two variations of head size exist, one smaller than any other in the entire reign, the other

quite large. Thereafter Lucilla's pieces parallel Faustina's, and the five types above from 'ray of waves' through to 'pineapple' may all be found. From this similarity, it may be presumed that any clues gained from the reverses in dating one empress may also be of use in dating the other.

In later years, Lucilla seems to have a strong preference for the ruffled fishbone, and Faustina for the ordinary. Lucilla has but two inscriptions: LVCILLA AVGVSTA during her husband's lifetime and for a short while thereafter, followed later by LVCILLAE. AVG ANTONINI AVG F. Her issues will have commenced at the time of her marriage in 164, and I will conjecture that the longer inscription came in c.170-171.

Faustina Junior is known to have had 13 children between 146 and 170, and their approximate dates of birth and death (usually in childhood and often in infancy) are known; therefore, any reverses which celebrate these births, or depict groups of several children, are candidates for matching against this known information. There are two sets of twins amongst them (the first, two boys, in 149; the second, also two boys, including the future Commodus, in 161), so pairs of children the same size offer another clue. Lucilla had three children who, whilst they have not left their mark on history, must presumably all have been born in the few years between her marriage in 164 and her husband's death in 169.

Lettering style is another feature which could conceivably offer some potential for differentiation but, apart from the greater use of barred 'A's during certain times in the 170s, compared with earlier years, I am not convinced that there is much scope there.

Finally, clues could potentially exist if these hairstyles were reproduced on the coins of Roman Alexandria, which are dated; however, in practice, the latter series is of relatively little use. The known periods

of striking are relatively short compared with the main series (Years 11-22 = 148-160 for Faustina Junior, and years 4-10 = 164-171 for Lucilla); in addition to which, the pieces are neither as finely struck nor as common as their counterparts in the main coinage.

Robert Hatch recounted how, earlier in the year, he and Jean had visited Alnwick Castle, Northumberland (now more widely known for its appearance in the Harry Potter films). There, in the castle shop, was a glass-fronted machine for converting a perfectly good one pence piece at 50p a go into a 'souvenir' inscribed 'ALNWICK GARDEN growing excitement'. Apparently the numismatic legality, as described, was: 'The Coinage Offences Act, 1936, prohibited [amongst other things] the defacing of any current coin'. However, that Act was repealed in its entirety by the Forgery and Counterfeiting Act of 1981, thus removing the prohibition on coin defacement. Robert recalled a similar 'souvenir' being available at the top of the Empire State Building in New York in 1987 when, for a dollar, a Lincoln cent was suitably inscribed.

During the Spring Break in May a brief visit to Dunbar on the Lothian coast failed to locate the site of the battle of Dunbar where Oliver Cromwell beat the Scottish General David Lesley on 3 September 1650, but a visit was made to 126 High Street, the birthplace of John Muir. He went with his family to the USA in 1849, arriving in California in 1868. There he established himself as the 'father of conservation', successfully campaigning to save the giant redwoods. On sale for £4 was a Californian quarter dollar featuring John Muir with Half Dome in Yosemite and with a condor flying overhead. It was first issued on 31 January 2005, with approximately 500 million being minted. The £4 charge included the signature on the information card of the coin designer Garrett Burke.

As a postscript to Robert's 2009 piece on inflation in Zimbabwe he had noted, in Room 69a in the British Museum, side by side, a 1983 Zimbabwe two dollar bill and a 2008 100 trillion dollar note. During the past ten years disastrous economic policies, have left Zimbabwe unable to feed itself, and the economy collapsed because of hyperinflation. The worst rate of inflation has been estimated at 89, 700 000 000 000 000 000 000 (yes, that's 20 noughts!) percent, which meant that this trillion dollar note could not even pay for a loaf of bread. Hyperinflation in Zimbabwe got so out of control that in 2009 the government abandoned its national currency; instead, American dollars and South African rands were used. On display was a bundle of 50 billion dollar notes used to give change worth 50 American cents on a minibus in the capital Harare.

Zimbabwe is the Shona language word for a great stone house, in honour of the Great Zimbabwe fortress built in the 1 100s AD. (See Peter S. Garlake, *Great Zimbabwe*, 1973.)

Alan Tyler spoke on the 'Coinage of the Kingdom of Egypt'. Egypt had formed part of the Ottoman Empire from the early 16th century and had used Turkish coins. These were based on a currency of 40 paras to one kurus or piastre, and 100 piastres to one Turkish pound by the 19th century.

In 1805 Muhamed Ali (1769-1849) established an Egyptian dynasty in 1805 that ruled Egypt until the Revolution in 1952 when King Farouk was sent into exile. Although nominally the Sultan Selim III of Turkey's Viceroy, Muhamed Ali declared himself *Wali* or Khedive and incorporated the Arabic word *Misr*, meaning Egypt, on the otherwise exact copies of Turkish coins that were issued for local use in Egypt. This continued until the outbreak of the First World War when Turkey entered the war as Germany's ally, and Britain then declared Egypt to be a British

Protectorate and deposed the pro-German Egyptian Khedive. The British introduced a new coinage in 1916 of ten milliemmes to one piastre, and 100 piastres continuing to equal one now Egyptian pound. The two currencies circulated together.

Turkish coins bore the ruling Sultan's tougra or monogram on the obverse with the Arabic number of the year of his reign under it. On the reverse of the para coins was their value above the Sultan's accession year according to the Muslim calendar. For instance, a 10-paras of Sultan Muhammad V who succeeded in the Muslim year 1327 had this date on the reverse under the 10 for the value and an Arabic 3 under the tougra on the obverse, dating the coin to AH (Anno Hegira, 'the year of the Flight' of Mohamed from Mecca to Medina) 1330, or AD 1911. From two piastres upwards coins were in silver and identified by their size and weight, and went up to 20 piastres with the pound in gold.

Egyptian coins were distinguished from Turkish ones only by the additional word *Misr*, and both circulated freely at equal value until the War. The new British Protectorate currency followed the same sizes and weights for the two piastres upwards as silver coins, but all had the date and value shown in Western numbers and in Arabic, including the new 1, 2, 5 and 10 millieme coins which were of cupro-nickel with a central hole.

When Egypt was granted independence in 1922 under King Fuad, a descendant of Muhamed Ali, a new coinage issue featured him facing right in 1924 and then facing left in 1929. The British had introduced a half-millieme equal to two old paras, which was continued, and an unusual 8-sided 21/2 millieme was added in 1933. This coin was dropped in King Farouk's new 1938 coinage and now the five and ten milliemmes

were issued both as round cupro-nickel and bronze scallop-edged coins, whilst the two piastres was altered to a six-sided coin in 1944.

King Fuad had issued gold 50-piastre pieces, but all gold was presumably withdrawn from circulation in the 1930s as elsewhere, but otherwise all coinage from the mid-19th century remained in circulation. Turkish, Egyptian copies, British Protectorate, King Fuad and King Farouk coins in all their confusion were still circulating during and after the Second World War, and were all in my charge as a Midshipman there. However, the largest coin I could afford to save was the 10-piastres which at over two shillings (now 10p) represented more than 40% of my daily pay.

The first coins of the new Republic featured the Sphinx at Giza on the obverse instead of King Farouk and were issued **in** 1954. Gradually all the old coins still circulating from issues over one hundred years old were withdrawn, having served the Kingdom of Egypt well.

London Numismatic Club Meeting, 6 July 2010

Anthony Portner presented his talk on 'Byzantine Mints in Sicily'. It was a talk that had been dogged by ill luck when Anthony had endeavoured to give it previously, first his own ill health, and on another occasion technical complication with the Warburg's equipment, so it was a delight that Anthony could at last lay it before the Club.

With the fall of the Western Roman Empire Sicily was occupied by the Ostrogoths whose rule in general was beneficial. Justinian I, the Great, wished to reconquer those western provinces no longer controlled by the Byzantines. In AD 535 the Byzantine general Belisarius occupied Sicily, and it was to remain a Byzantine possession for many hundreds of

years. However, from the early ninth century onwards Arab attacks on Sicily grew in number and intensity: Palermo had fallen by AD 831 during the reign of Theophilius (829-842). By the end of the reign of Michael I (842-866) Syracuse and Taormina were the only major Sicilian cities still controlled by imperial forces. In 878 during the reign of Basil I (867-886) the Arabs took Syracuse by assault after a siege of nine months. This left the Byzantines with only one important point in Sicily, the town of Taormina on the eastern coast of the island. In 902 during the reign of Leo VI (886-912) this also was captured by the Arabs. The Byzantines still held some smaller cities until AD 965, Rometa being the last to fall, but they were of no real importance. Basil II (976-1025) planned a reconquest but died before anything could be achieved. Michael IV (1034-41) equipped an expedition for the reconquest of Sicily under the gifted general George Maniaces. Maniaces was victorious occupying *inter cilia*, Messina but was recalled before his task could be accomplished. Thus ended the Byzantine connection with the island.

Although Sicily was famous for its coinage under the Greeks the Romans did not mint in Sicily except for a brief period under Sextus Pompey (67-35 BC). However, whilst the Byzantines provided most of the coinage after the reconquest of the island (at least to start with from Constantinople) it does now appear that a supplementary and very small coinage was struck from the earliest years of Byzantine rule in Sicily itself. The coinage continued without any serious interruption until the fall of Syracuse in 878. The two major mints appear to have been Catania and Syracuse. The mintmark of Catania was CAT. The mintmark for Syracuse was rarely used but it is spelt out in full on an issue of Justinian II. The mass of the coinage where a mintmark exists is merely mintmarked variants of Sicily, and it has been argued that these coins

may well not only have been struck in Syracuse but also all over the island. Catania it is believed on stylistic grounds provided the punches for the Heraclian countermarked folles, although the mint appeared to have been shut in 629. Its mintmark appears again on folles of Anastasius II (713-715) and Leo III (717-74). This suggests that it may well have taken part in some or all of the issues countermarked Sicily. Indeed, the mint may have been involved in subsequent issues. In addition some coins although mintmarked Sicily can be seen to originate, due to their fabric and style, in Constantinople.

The ^gold is not mint-marked and for long went unrecognised. In the BMC catalogue (1908), the gold coins were all given to Carthage notwithstanding that the Carthaginian gold coins correctly attributed to Carthage in the catalogue are of a globular fabric, which is very evident on the coins themselves. Ratio, in his famous auction catalogue of 1930, still follows the BMC attributions. Ricotti Prina was the first person successfully to identify the ^gold coinage with its distinctive style in 1950 in his article in *Nomismatica* 16 26-60. Since then great strides have been made in identifying and systemising the same including the attribution of gold to the earlier emperors

No silver is known to have been struck in Sicily. Why this is so is not at all clear. While silver only played a minor role in the early Byzantine monetary system reasonably extensive silver issues are known for the provincial mints of Rome, Ravenna and Carthage. Sicily, furthermore, does not appear to have been affected by Heraclius' introduction of the hexagram and Leo III's introduction of the milaresion

A word about the literature. The main work remains the monograph by Rudolfo Spahr on *The Sicilian Coinage from the Byzantines to Charles the 1st of Anjou (AD 582-1282)*, Graz 1976. This is

an extremely important work with many good plates. However, it is somewhat outdated - particularly with regard to the early issues, as can be seen from the title: Spahr knew of no coins before the reign of Maurice Tiberius (582-602). Interestingly even such an expert as Spahr was presented with problems with regard to the attribution of the copper coinage which often for most of the emperors, and invariably for some, is in a very poor state of preservation. Furthermore, a large number of the coppers do not name the emperor but merely put a monogram on the reverse, further complicating identification. I remember showing the late Dr John Kent a coin at a coin fair many years ago and telling him how I was so pleased to have acquired a coin of Tiberius III, only to be told in no uncertain terms that the monogram actually read Justinian (i.e. Justinian 11). Hence Spahr states that no copper coinage is known for Philippicus Bardanes (711-713). However, no 238 in his catalogue, which he gives to Leontius (695-698) is indeed a follis of Philippicus. There is also a monograph on the copper coinage by Romolo *Monete Bizantine di Bronzo Della Sicilia* (2000). The numerous plates are of considerable use but the work should be used with extreme caution as there are many unforgivable errors. For the period up to 720 the three volumes of MIB - *Moneta Imperii Byzantini*, Vienna 1973-81. by Wolfgang Hahn are indispensable and indeed the new English vol 1 of *Money of the Incipient Byzantine Empire, 491-565* (Vienna 2000), is the only up-to-date corpus for the Sicilian coinage of Justinian. For the period from 720 the Dumbarton Oaks Corpus, vol 3, parts I and 2 (Washington 1973) provide a wealth of information. In recent years interesting and unknown coins have appeared in the CNG auction catalogues. Finally, David Sear's *Byzantine Coins and Their Values* (London 1987) is perfectly adequate for everyday use.

Since I originally prepared this lecture the second English volume of Hahn has appeared which updates, *inter alia*, the Sicilian coinage to the reign of Phocas (*Money of the Incipient Byzantine Empire Continued, vol II, 565-610*; Vienna 2009) There has also appeared a new monograph. *Monete Bizantine di Sicilia*, by Marco Anastasi (2009). I have found this work somewhat disappointing although it does incorporate those coins sold by CNG in recent years to which I have referred.

And now to the coins themselves.

Before commencing I should say that the attributions are in many cases still contentious and certainly not accepted by everyone. In many cases attributions are changing on a regular basis. I have tried where my views are not purely personal to base it on the information in my possession at the time when my talk was due to be given in April 2009. In particular I have not referred to the second English volume of Hahn. This is certainly the case of the first coin, a penta (5 nummi) of Justinian I. In his original vol. 1, Hahn allocates this coin to Sicily rather than to its traditional attribution to Rome or the Ostrogoths. In the revised English volume he includes this coin only in what he terms his 'Sicilian groups'. and whilst admitting that that this common issue is found throughout Italy - my specimen was actually purchased in Italy - justifies his attribution on the profile bust being similar to the gold fractions now attributed to Sicily.

Sicilian gold coinage for Justinian was unknown until the discovery of the Monte Judaica hoard in the early 1980s. I was fortunate enough to view the hoard at the time of its discovery at the home of the London dealer who had acquired it. Later, in 1988, the hoard was published by Dr Hahn in collaboration with our own Club Member Niall Fairhead as *Studies in Early Byzantine Gold Coinage*, by the American

Numismatic Society, New York 1988. The hoard, which was found in Sicily, largely comprised issues of Justinian and his successor Justin II (565-578) from Constantinople. Carthage, Rome, Thessalonica and Ravenna were also represented by a few specimens. Amongst the group were 19 unusual coins of Justinian I (nos 71-5) and Justin II (85-98). Whilst these coins have some similarity to Ravenna issues it is possible to differentiate between them, e.g. most of the reverse terminal letters are unknown for Ravenna and must represent dates rather than officina (workshop) letters as the mint would have been far too small for more than one officina to be operating at any one time. Clearly these represent the first Sicilian Byzantine gold issues. There were also tremisses and semisses in the hoard, also of Sicilian provenance. Some of these were already known but had been attributed to a second Ravennate engraver and can now be reattributed to Sicily.

The first gold coin on the next slide, a solidus of Justinian, is the actual coin no. 74 from the Monte Judaica hoard. It was sold to me as a normal issue from Constantinople. The second solidus was formerly attributed to Ravenna. Hahn now considers the terminal letter Z to continue the sequence of dates on the Sicilian issues and that it fits better there than into Ravenna. The third coin is a tremissis which I again purchased as a normal issue from Constantinople – the six-rayed star on the obverse means it is Western and the peculiar letter S in the reverse le^gend is similar to a terminal letter on a Ravenna solidus. now reattributed to Sicily.

The next slide shows two gold coins of Justinian's successor, his nephew Justin II who went mad. The first coin is a solidus again from the hoard (no. 91) and the second is a tremissis. likewise from the hoard (no. 95).

The solidus of Justin's successor, Tiberius II (578-582), is usually given to Ravenna. Here again, as with the tremisses of Justinian, this would mean that the mint had two very distinct styles and I would therefore reattribute this coin to Sicily. The second coin on the slide has what is the Ravennate style and *it* can be seen how it differs but the coin itself is apparently, unfortunately, false. In Hahn's latest volume, *Zur Münzprägung des Frühbyzantinischen Reiches*, he has now reattributed this coin to Rome - so we are now not so far apart.

The deka of Tiberius II on the next slide is another coin reattributed by Hahn from Ravenna to Sicily in the addendum to vol 3 on the basis that the obverse bust is the same as on a Sicilian deka of his successor Maurice Tiberius. Before the discovery of the Monte Judaica hoard the first gold coins attributed to Sicily were those of Maurice. These can be distinguished by the shape of the jewel on his forehead. Lightweight solidi of 20 carats of great rarity are also known. It must be pointed out that Hahn's attribution is not universally accepted and the coins were formerly given to Constantine in Numidia. The second coin on the slide is a tremissis originally purchased as from Constantinople. Hahn originally gave this coin to Carthage/Thessalonica, but in the supplement to vol. 3 it is reattributed to Sicily. Now Hahn has reattributed both these coins to Alexandria!

The Sicilian origin of Maurice's copper issues is far more obvious. The dekans from the mint of Catania are dated and we have here two specimens from years 6 and 7 of his reign. The year 7 deka has a plumed helmet rather than a crown. Catania also issued undated pentas. In addition there are dekans without the Catania mintmark and with Sicily in lull on the reverse which are the products of Syracuse.

Under Phocas (602-610) Sicily continued to strike gold and copper.

The two coins of this emperor illustrated are both problematical. The solidus, which I acquired in Italy, may or may not be Sicilian. [The semmissis with the bearded bust is usually given to Ravenna and could also be Thessalonica. Hoard evidence might help resolve if these coins are Sicilian or not. Clearly I believe, with some hesitation, that they are Sicilian.

Phocas' successor Heraclius also struck both gold and copper in Sicily. Attribution of the gold is still partly conjectural. The slide shows a tremissis which I have with much doubt attributed to the mint. It could well be Thessalonican, or even a regular issue from Constantinople.

The copper, however, is clearly mint-marked. First, there are dated dekagrams from the mint of Catania. These exist both in Heraclius' sole name and later with his son and co-Augustus Heraclius Constantine. The slide shows a sole reign dekagram of year 11 (620-621) and a joint reign dekagram of year 19 (628-629).

Under Heraclius a very interesting series of countermarked coins was issued. The first countermark shows a single bust of Heraclius on the obverse and SCC on the reverse. The countermarking is very carefully done. The style of Heraclius' bust shows that the dies were engraved by the Catania mint but the coins themselves may have been countermarked all over the island as they were placed on all circulating old coins to be round in the island struck to a weight standard of one eighteenth of a pound (512-538 and 550-565). They must have been countermarked before 622 as they only include Heraclius' bust.

The first slide shows a countermarked coin of Justin I and secondly a great rarity, a countermarked coin of the joint reign of Justin I and Justinian I (4 April to 1 August 527). The original coin is from the mint of Nicomedia and this makes it even rarer than if it had been minted in

Constantinople. The next slide shows two further examples: the first specimen is countermarked on a follis of Justinian I, and the second specimen is very interesting as it is countermarked on a contemporary imitation of Justin I.

The second series of countermarked coins is struck solely on Constantinopolitan reformed folles of Heraclius and Heraclius Constantine of years 20 and 21(629-631).The reverse is the same as on the previous folles. The obverse now shows two busts of Heraclius and Heraclius Constantine. This time, however, the obverse countermark is on the reverse of the coin and *vice versa*. SCI.s is always under a bar at the feet of the emperors. It is assumed this was done so as not to obliterate the portraits of the reigning emperors. It is likely that there was a large consignment of these coins sent directly from Constantinople and that they were all countermarked in one go in one mint - most likely Catania. The interference of Constantinople in the minting process was short-lived and terminates in the early years of Heraclius' grandson Constans II (641-668). The slide shows, first, a typical example of a countermarked coin, and the second coin is an interesting hybrid. The obverse is of the second countermarked issue whilst the reverse is of the third countermarked issue.

The third series of countermarked coins consists of clipped down Constantinopolitan folles from year 22 onwards. The obverse now shows Heraclius with a long beard. The reverse mintmark has been shortened to SC and to the left there is a monogram of Heraclius. Unlike the previous issue there is no attempt to consistently put the countermarks on a specific side of the coin. The second coin is actually a coin struck in Constantinople of Heraclius and Heraclius Constantine. What is interesting is that it is over struck on the second Sicilian countermarked

issue. Similar instances are known of Ravenna folles being so over struck, but this coin may well be unique.

Under Constans II minting in Sicily grew enormously and at its apogee equalled that of Carthage the second major mint of the empire. Constans himself resided in Syracuse from 663 until he was murdered in his bath in 668. However, his residing in Syracuse was not the reason for the increase in minting as his court was supplied directly from Constantinople. Rather the intention appears to have been to make the local needs of the island independent of Constantinople. It is now also that the Sicilian gold develops its typical style. Typical characteristics of the gold are the linear border and the form of the A. In addition, all the gold denominations are linked by similar symbols and letters in the reverse which indicate the sequence in which they were issued. The semisses and tremisses can, in addition, be recognised from the style of their diadem - furthermore they always employ the traditional right profile.

The first slide shows a solidus of Constans II's sole reign - notice the three dots at the end of the reverse legend and the theta in the right reverse field. The second slide shows two solidi with Constans and his three sons, Constantine, Herodias and Tiberius, and has the typical linear border and form of the letter A. The third solidus, whilst of the same type, is a typical product of the Carthage mint. Anyone looking at these coins may wonder that it took so long to differentiate the products of the two mints.

The semissis on the third slide shows again a typical group of supplementary letters on the reverse completely different from the products of the Constantinople mint. Finally, the two tremisses again show the peculiar, individual and attractive Sicilian style.

Constans' copper coinage like the gold is extensive. The first issue continues the link to Constantinople as, though mint-marked Sicily, its fabric and style show that it was undoubtedly produced in Constantinople and then sent to Sicily. Shortly afterwards, however, Sicilian manufacture began again. initially with a still beardless Constans. Subsequently he is seen with a slight beard and then with a long beard.

After the elevation of Constantine we have a new design showing both the emperors and the design is again changed with the elevation of Heraclius and Tiberius. Half and quarter folles were also issued. The slide shows a half follis of the sole reign dated indictional year 10 -indictional years go in cycles of 15 years and this can therefore be dated 651/2. The second coin is a half follis of the joint reign, dated indictional year 4 = 660/661. Finally, the deka or quarter follis is also dated indictional year 10

651/2.

The reign of Constantine IV (668-685) shows a reduction in the mint's production. Many of the solidi have been subsequently clipped by the mint when the weight standard was reduced under Constantine's son and successor Justinian II. The issue of semisses and tremisses continued as under his predecessor and these can only be distinguished by their issue marks. Only folles and half folles are known from Constantine's reign. The first two folles show him with his brothers on the reverse. The next two types show him as sole ruler.- the first is a nice style portrait, the next is of cruder style and may be unpublished without the diadem ties.

Justinian II reigned twice (685-695, and together with his son Tiberius, 705-711). During the first reign there was a reduction both in the weight standard and of the quality of the gold to 80%. None of the gold and only two issues of bronze of the second reign include Tiberius which has resulted in much work being done in trying to date the coinage

either to the first or second reign. As far as the gold is concerned the issues of the two reigns can be distinguished by the form of the emperor's chlamys as well as by the indictional dates. The solidus was minted during Justinian's second reign, the tremissis during Justinian's first reign.

There is a large variety of copper and, as with the gold, there is not full agreement as to which were issued in each reign. I have followed Hahn's attributions.

We start with a very interesting coin, already referred to - a follis spelling out the name of the mint of Syracuse in full on the reverse. The condition of the coin is unusually EF. Next we have a specimen of the first issue of Justinian from Syracuse. This was sold recently as part of a lot in the Carroll F. Wales collection. Both folles and half folles were minted. The four coppers are from the first reign - the third and fourth coins are the same type.

Justinian's successor Leontius (695-698) issued the full range of denominations in gold and two types of follis. The attractive solidus shows the fully struck Sicilian style often resulting in the coin being off-centre. The next slide shows one of the two follis types.

Tiberius III (698-705) Leontius' successor, again struck the full range of gold and copper folles. The slides show two types of the solidi and the two main types of the follis.

The next three coppers are from Justinian II's second reign. Finally there is a slide showing a rare follis of Justinian II and his son Tiberius, also from his second reign.

After Justinian II was overthrown for the second time the throne was occupied by Philippicus Bardanes (711-713). He likewise struck gold in all denominations together with a follis. The coin shown here is a

tremissis originally sold to me as an issue of Tiberius III.

Anastasius 11 (713-715), the next emperor, struck the full range of gold and four folles, including one from the mint of Catania. Anastasius' successor Theodosius 111 (715-717) struck solidi in gold - a unique semissis and tremissis are known from the Peter J. Donald collection, together with two types of Follis.

Leo III continued the traditional coinage during his sole reign (717-720). In gold, solidi and a unique tremissis are known together with at least two types of follis.

From 720 Leo reigned jointly with his son Constantine V and due partly to the iconoclastic controversy instigated by Leo the form of both the gold and copper changed. On the gold Leo replaced the cross on the reverse with a portrait of Constantine. All three denominations were issued but the features which had distinguished the gold's Sicilian origin disappeared - leading to much controversy as to attribution. I have followed Dumbarton Oaks with regard to the attributions and show two types of the tremissis of the joint reign. Likewise I show five copper coins representing three types. The first coin is described as unique in Sear but several have come on the market in recent years. The second type varies considerably in size and weight. The last coin can only be distinguished from the same coin of the joint reign of Constantine V and his son Leo IV by the fact that here Leo is bearded and Constantine is beardless. From now on nearly all the coppers are without a mintmark.

Constantine V (741-775) also issued gold in all denominations together with two types of follis and for the last time a half follis. The lettering on the gold is often virtually illegible. While this does not present a problem on the solidus which shows Constantine and his son

Leo on the obverse and his deceased father is on the reverse, the same

cannot be said of the smaller denominations which could be Leo III and his son. Constantine V and his son, or Leo IV and his son Constantine VI. Dumbarton Oaks states that while on stylistic grounds it has attributed some *to* Constantine's reign it is not altogether convinced that it is to him they will be ultimately assigned. The coins are of somewhat inferior gold and the solidus is reasonably common. Surprisingly enough no gold is known for certain for the reign of Leo IV (775-780). Spahr cites a scmissis, 337A. and a similar specimen appeared in Dix Noonan Webb lot 2832, The 2007 Coinex Auction 11, 27 September 2007. It is no doubt lurking in the mass of indecipherable semisses and tremisses previously referred to. I have seen other specimens which are definitely in my opinion struck by Leo IV. Leo I V struck just one follis during his short reign.

Surprisingly no coinage is known of the reign of Constantine VI (780-797). Of Irene's rei^gn (797-802) there are two types of solidus, both of extreme rarity. No copper is known.

All three gold denominations are known from Nicephorus I's joint reign with Stauracius (December 803-25 July 811). From his sole reign of 1 November 802 to December 803 there is a very rare follis. Two types of follis are known from the joint reign.

Michael I (811-813) struck rare gold in his name alone during his sole rule (2 October 811 to December 811). There is also a sole reign Collis. Solidi, semisses and folles are known from his joint reign with his son Theophylactus (Dec 811-11 July 813).

Leo V (813-820)) struck the full range of gold and a surprising amount of copper, The later gold is of smaller module than usual and this marks the beginnin^g of the transition from solidi of normal size to the

semi-globular ones of the reigns of Michael II and Theophilus. Michael II (820-829) struck gold in all denominations. There is also a unique solidus of his sole reign (25 December 820-12 May 821). In addition there is one type of follis.

Theophilus (829-842) again struck gold, much of it heavily debased in all denominations. There are contemporary imitations of the gold which may have been struck by localities deprived of coinage by the fighting with the Arabs or by the invading Arabs themselves. The copper is of two main varieties and a second type on a minute flan is possibly a local imitation.

Michael III (842-867) is only known to have struck semisses and tremisses in gold together with two varieties of follis. The gold is always very debased and there are two types of the semissis together with a tremissis. At the time I purchased the tremissis in Italy in 1980 it was unique and I published it in September 1981 in Spink's *Numismatic Circular*.

Basil I (867-886) is believed only to have struck semisses and a unique tremissis of very debased metal. However, a follis of Basil I which I purchased in Germany many years ago, and was advised that it had been found in Italy, may well lay claim to be the last copper issue.

Finally, an unpublished and possible unique semissis of Michael II and Theophilus. The cross in the reverse field suggests that it is the first issue of the joint reign following on from the tremisses of their predecessors, Leo V and Constantine.

As has been said, in the Byzantine series unique coins are common.

London Numismatic Club Meeting, 7 September 2010

This evening's talk was by the Club's distinguished Founder Member Laurence Brown, LVO, formerly Managing Director of B. A. Seaby when, by his work on the Royal Collection at Windsor the company had been granted the Royal Warrant as Numismatists to Her Majesty the Queen. Laurence's magisterial three volumes, *British Historical Medals 1760-1960* are internationally known.

Laurence said how pleased he was to return yet again to the London Numismatic Club of which he had so many memories as the last Founder Member of that far off day over half a century ago when a group of interested numismatists gathered at the St Bride's Institute off Fleet Street and resolved **to** found a Club, not a Society.

Although his talk was listed as 'Coins, Collectors and Collecting', he felt that it might more properly be described as a Numismatic Olla Podrida (the latter being a 16th century Spanish stew), taking his cue from Richard Sainthill an Irish Lawyer and antiquary who, in 1844, had published *Olla Podrida or Scraps, Numismatic, Antiquarian and Literary*. Laurence intended to do just that, reminisce and look back over a life in coins that had given him great pleasure. He had joined B.A. Seaby in August 1947 (little thinking that in May 1974 he would become the firm's Managing Director). He had become interested in coins at school, mainly through his mother receiving a Guernsey 8 Doubles in her change and friend returning from the war with German coins.

He first worked in the English Department, invoicing and cleaning English copper coins that had a sticky resin deposited on them as they had been kept in a lime wood cabinet. A satisfactory result was obtained by dipping them in methylated spirits. Seaby generally obtained its stock

by buying collections and individual coins. 'Bert' Seaby rather frowned on auctions (although he sometimes felt bound to attend them) since he considered that they took business away from dealers.

Life as a numismatist was rather sedate and restrained with an occasional foray made to visit clients, but generally they came to the company. Later, from 1960, we began travelling extensively, of which more later.

Amongst the collections purchased were those of: Raymond Carlyon Britton of English hammered (5000); C.A. Whitton, whose English hammered coins were sold by Seaby in 1950/51; his later coins were sold by Glendinings in 176 lots; A.P. Gray, English silver, mostly milled; V.J.E. Ryan, English gold. Ryan was an Irish landowner and the financier behind B.A. Seaby. He lived variously in Ireland, the Channel Islands, Switzerland and London. Most of his Greek, Roman, English and Scottish coins were sold at Glendinings after his death in five sales 1950/1952. William Gantz (1873-1940) was an Anglican clergyman who inherited a coin collection from his father-in-law and who added considerably to it. Seaby purchased many coins from him, including a large cabinet. The remainder of his Greek, Roman and Byzantine coins (995 lots), plus 1200 lots of British, Irish, Colonial and foreign coins and tokens were sold at auction in two sales at Glendinings in May and June 1941.

There were important collections that we did not buy although we may have bought the odd items from them. One such was Virgil Brand, a brewer who lived at his brewery. After his death in 1962 his collection, one of the largest ever formed, was left to his two brothers. They called in the American dealer Burdette Johnson who divided the collection up, one coin in turn to each brother, which resulted in valuable sets being broken

up. The collection was some 350,000 coins, tokens and medals, and included several of the Roman gold multiple pieces from the Arras hoard.

Mrs Emory May Norweb and her husband, the Honorable R. Henry, had an enormous collection of English, American coins and tokens, Canadian and South American coins. Their collection of 17th century English tokens is still in the course of publication as volumes of the *Sylogge of Coins of the British Isles. The Norweb Collection. Tokens of the British Isles 1575-1750*, being catalogued by Robert Thompson and Michael Dickinson. Spink has published seven volumes to date and there is **still** one more to come to complete the series.

The first collection of Frederick Walters (1849-1931), of English coins, was sold through Sotheby in 1913 as a result of his family nagging him on account of the amount of money he spent, but he made a handsome profit. The family stopped nagging him and he went on to form a second collection better than the first. R.C. Lockett (1873-1950) was the Chairman of a firm of ship owners, and he was a collector of Greek, Merovingian, English milled, Scottish and continental coins. The sales of his collection were spread over seven years to give the market time to absorb them.

King Farouk ordered coins from Seaby by cable marked TOP PRIORITY, and this even when the German army was very close to Cairo during the Second World War (and was only stopped by Montgomery at the battle of Al-Alamein). Farouk's collection was sold in Cairo in 1952 and comprised 164 platinum, 8,750 gold and 40,000 other coins, plus 30,000 banknotes. At the time there was some concern in the trade that some of the more important coins would not be allowed to leave Egypt, but they were, and some ended up in the British Museum.

Another Royal collector was King Umberto II of Italy (1904-83).

He collected medals and was known to Laurence as Count ZAR.

Dennis Wheatley, the well-known author of books such as *The Devil Rides Out* (later made into a film), came into Seaby asking for Spanish-American silver dollars for his Armada chest. Seaby only had a few and could not provide the quantity that he required.

Bob Arnold who played the gamekeeper Tom Forrest in the radio series 'The Archers' lived in a bungalow at Burford and collected Roman coins, especially silver. When coins were scripted into an episode of 'The Archers' it was to him that they turned. His Roman silver coins, photographed by Frank Purvey, formed most of the illustrations of Seaby's *Roman Silver Coins and Their Values*, vol. III, by David Sear. When Tom came to sell his final group of coins of the Severan dynasty at Glendinings they were catalogued by Gavin Manton and Peter Clayton for him at Seaby. Knowing how fond he was of this series they asked him why he had decided to sell – his answer was that since he had had a burglary (and they had missed the coins), he rarely saw them as they now lived in the bank; they were like relatives he never saw and his children had no interest in them, so he had decided to see them go to good homes via a good catalogue, with which he was very pleased. I remember a very enjoyable lunch with him at the Rugby Club when Ann [Laurence's wife] came to meet him as she was a great fan of the series (radio, not coins!).

Arthur Negus (1903-85) was an antiques dealer in Gloucestershire and a broadcaster on 'The Antiques Road Show'. He mentioned Seaby in the 'Roadshow' and Frank Purvey and I took him to lunch and found him to be a very jolly person.

Not all collectors formed large collections. There was A.N. Other, who lived on a boat on the Thames and collected English coins – Seaby knew it as the Bargee collection. A railway worker, a goods shunter, who

collected Byzantine coins was a considerable expert and visited many times. W.H. Valentine was a carpenter on the London tramways who wrote his book on oriental coins totally in his own hand because of the virtually insurmountable typographic setting problems.

Collecting coins is not it appears a female trait. There are exceptions of course, Mrs Norweb already mentioned, and Helen Farquhar (1859-1953) whose principal interest was commemorative medals and badges of Charles I. Many of her papers were published in *The British Numismatic Journal (BNJ)* that are still referred to today. And we **must** not forget the museum-employed ladies such as Marion Archibald in the British Museum with her many publications on Anglo-Saxon coins, and the late Liz Pirie and her work on sceats.

Schoolboys do not seem to collect these days; their interest appears to be mainly in computers – or girls. It is a pity that youngsters these days, as a rule, do not collect coins since they can give you an interest in history, metallurgy, genealogy, chemistry, heraldry and mythology. In the early days it was not unusual to have a youngster call to purchase coins. [The Editor can well recall, as a school boy, hurrying to be on Seaby's doorstep at 65 Great Portland Street the morning after he had received his copy of the *Seaby Coin & Medal Bulletin (SCMB)* – and sometimes be successful!]

Extensive travelling, mentioned earlier, was something that we came to somewhat later especially after 1960 when Bert Seaby and Laurence travelled to New Zealand and Australia to purchase the W.D. Ferguson and Roy Farman collections. Ferguson collected foreign and ancient coins and his collection necessitated me packing up and sending back 18 top weight parcels. Roy Farman collected world coins, including seven rare Holey dollars. These were the first coinage in Australia when

40,000 Spanish silver dollars were bought at 4s. 9d each and had their centres cut out. The remaining ring was then marked FIVE SHILLINGS on one side and NEW SOUTH WALES 1813 on the other. The centre part (the 'dump') had the latter same inscription and a crown on the obverse and FIFTEEN PENCE on the reverse. They were called in from 1822 onwards, finally ceasing as exchange in 1829. They thus showed a fine profit of 18 pence! When Seaby purchased this, the collection was spread out on parcels over the living room floor and necessitated calling in a packer and a shipping agent.

Following Australia and New Zealand, trips were made reasonably frequently and they always paid dividends. These included a large collection of foreign coins from Tasmania, which later arrived packed in an ammunition chest. Whilst in Hobart Laurence visited the Museum there and found a space for the medals and decorations that had belonged to General Sir Thomas Brisbane (1773-1860), a soldier and astronomer, Governor of New South Wales, after whom the capital of Queensland was named. Seaby had purchased his medals at auction in London, but they were stolen in the robbery in 1962 and have not been seen since (is there a collector privately gloating over them, or were they simply melted down I wonder?) More notable than the space was a display of coins including a 'Fine' Sovereign of Mary, which had been nailed to the display board!

Laurence transferred to the Foreign Department in 1954 to understudy Emmy Cahn, the widow of Dr Julius Cahn of Frankfurt. She had left Germany together with her nephews who founded the well-known coin dealers Munzen und Medaillen in Basel.

Then came much more travelling to attend coin sales in Europe -- Paris, Brussels, Amsterdam, Berlin, Munich, Vienna and Rome, and also

to visit the dealers there to purchase coins. The trips took about two to three weeks and the long hours in the auction room were often followed by a banquet laid on by the auction house or dealer.

The staff at Seaby in the late 1940s and 50s consisted of a secretary, a bookkeeper, and a packager and odd job man who occupied a small room and had his lunch, usually a pork pie, warmed on a metal heater with a gas flame under a lid and under his bowler hat. He usually disappeared off to the pub at lunchtime.

Of the numismatic staff apart from Bert and Peter Seaby there was Peter's sister Pat who left to many and live in Canada. Gilbert Askew, who died in 1950, was an expert on Roman coins and the Northumbrian pipes. He was the first Keeper of the City of Newcastle Society's collection of over 6000 coins, tokens and medals. He wrote *The Coinage of Roman Britain* published by Seaby in 1951, and Peter Clayton revised a second edition in 1980. Askew was a great pipe smoker who once filled a Roman lamp with oil and attempted to light his pipe from it — the resultant explosion strewed oil and fragments of the lamp all over the room.

Donald Swanson handled war medals and John Hinc took over from Donald when he retired. Alan Rayner, joined Seaby in 1948 and was the author of *English Silver Coinage from 1649* (1949), and with many later editions. Frank Purvey came in 1950 and edited the *Seaby Coin & Medal Bulletin* as well as being an excellent photographer.

Many types of coins all those years ago did not sell particularly well and were almost neglected, e.g.

Axumite coins of Ethiopia, a kingdom that lasted until AD 920; these you could not give away!

British 18th century tokens — we had a large box, probably 2ft square and

6 inches deep crammed full of them!

Scottish Communion tokens.

Chinese cash – an interesting and very specialist series.

Primitive money, which could include the spade, knife and so-called shirt money of early China. There was the circular stone money from the island of Yap in the Caroline Islands. The difficulties in collecting primitive money were the problems of first, finding it, and then housing it in a cabinet. The series could include rubber balls from the Amazon, elephants' tails from Africa and cowrie shells from the Pacific, although what prevented the inhabitants of those islands that used them from going to the beach and finding more, and thereby becoming instantly rich, I never knew. We never had any of the stone money from the island of Yap, circular limestone discs with a central hole, which could be up to six or eight feet in diameter. We did have some tea money for which we had many unfulfilled orders, that is until I discovered that I could obtain it simply by going to purchase some from Fortnum and Masons in Piccadilly.

As you are probably aware, my speciality is British commemorative medals and I remember that soon after joining Seaby I thought that I would compile a catalogue of all the known varieties of English coins -- that goes to show you how naïve I was! But, the basic thought must have remained since I was misguided enough to compile *British Historical Medals (BHJM)* that took some 20-odd years. Those three volumes are now used all over the world and although British commemorative medals have always sold they have never been eagerly sought after and commanded high prices – that is a trend that we are now seeing reversed.

Another early idea of mine was to try and die link Northumbrian

sceats issued by the kings of Northumbria **in** the 8th-9th centuries AD. Stewart Lyon did this in an excellent paper published in the *BNJ*. Royal prize medals given by the Sovereign and paid for out of the Privy Purse is another subject yet to be done.

London Numismatic Club Meeting, 5 October 2010

The speaker at this meeting was Philip Mernick, well known as a longtime member of the Club, past President, and stalwart of not only the Club's Committee but also of the Token Corresponding Society. Philip spoke on a subject on which he is a widely acknowledged expert: 'Medieval English Jettons'. He said:

The use of counters on a reckoning board for arithmetical calculations goes back at least to the time of the Greeks but specially manufactured counters date only from the 13th century A I).

The French claim the earliest, dating from the first half of that century, based on examples with the device of Blanche of Castillo (1188-1252), wife of Louis VIII and regent during the reign of her son Louis IX. However, the next confirmed French royal arms, on jettons, are those of Marie, second wife of Philip III (reigned 1270-85). They married in 1275 which is rather closer to the probable first English production. The use of sophisticated mathematical techniques almost certainly came to Europe via the Middle East and it is quite likely that counters were made in Italy before those of France.

While there is uncertainty over the precise date of introduction of jettons to France, we can be rather more confident about dating the earliest production of English jettons to the 1280s, shortly after the moving of the London mint to the Tower of London. This is because of



REISCH'S MARGARITA PHILOSOPHICA: 1503

A German engraving of new and old style arithmetic. 1503.

the use of some of coin punches (for face, hair and crown) for the production of jetton dies. The earliest of these punches seem to be of Fox class 3g (c. 1281) and the series continues to the introduction of the florin coinage of Edward III (c. 1344).

These jettons are all approximately sterling penny size and made of the low zinc brass then known as latten. They all have a small punch mark or hole in the centre of the flan. This does seem to be invariable and is an excellent way of distinguishing English from French (or Anglo Gallic). The fact that the mark is in the centre of the flan rather than the centre of the die indicates that its purpose is something to do with the cutting out of the blank or with its rounding off. Similar punch marks are found on Ptolemaic bronze coins and Roman Imperial coins from the Middle East. They bear no legends, just decorative borders made up of a variety of dots, bars, stars etc.

Early books on English numismatics believed that these jettons were the English equivalent of the continental 'Black Money', i.e. coins with very low silver content, and **it** wasn't until the publication of Thomas Snelling's 1769 monograph *A View of Jettons* that they were firmly described as being reckoning counters.



The earliest illustration of an English jetton noted.

Pembroke Collection catalogue. 1746.

The very earliest English jettons are likely to be a compact series of slightly larger (27mm) counters with heraldic obverses and elaborate cross reverses, which probably predate the very first Edward I bust types (20-22mm). Not all Fox classes of coins are represented on jettons: just class 3, 4, 7, 10, 14 and 15 have been seen. The reverses show a multiplicity of variants on the cross theme, and also lions and roses. Throughout the series examples are also found with crowns replaced by mitres indicating clerical use. There are other extensive series of English

jettons with the king's head obverse replaced by ones showing lions (one,

two or three), roses, castles, sun and moon and other types. These share the same reverses as the sterling head jettons and were presumably made at the same time but for different series of users. Possibly cheaper options with crosses on both sides are fairly common.



The earliest series of Edward I jettons (1280s).

At around the time of introduction of Edward III's florin coinage, jetton design was radically changed (class XV busts are common, but only one specimen with a florin type obverse has been observed). The use of coinage punches is discontinued and two series of larger than penny-size jettons are introduced, approximately 25 and 30mm in diameter. There is less obverse variation with seven obverse types of the smaller size and nine of the larger size. However, more than 20 different reverses are recorded, none seemingly unique to any one obverse. This indicates parallel production possibly over a period of several decades. A few rare examples confirm their Edward III production, one is based on the ultra-rare gold leopard of 1344, and another with Edward seated on a throne actually states EDWARDVS REX. Although legends do sometimes appear they are usually of a religious nature. The designation GARDE ROBE REGIS on the reverse of some large-sized jettons has led to them

be called Wardrobe counters.

Obverse of a jetton made using Fox class 4 punches (1280s).



Two obverses of Wardrobe counters of the 14th century. The left counter has a design taken from a brass dupondius of Postumus, usurper in Gaul AD 259-268.

It has been suggested that production of English jettons continued into the reign of Richard II (1377-1400) but there is no way of confirming this. Sometime in the second half of the 14th century, the decision was taken to discontinue English manufacture and demand was henceforth

satisfied by French imports. These mostly came from Tournai (now in Belgium) which dominated the English market until its capture, in 1513, by the forces of Henry VIII (acting on behalf of Holy Roman Emperor Maximilian I), enabled Nuremberg makers to dominate.

London Numismatic Club Meeting, 9 November 2010

David Powell's talk was presented a week later than advertised in the Meetings Card as a London tube strike was scheduled for the original date, 2nd November. The strenuous efforts of David Berry ensured that, at the last minute, as many members as possible were notified of the change. If any members with email addresses who have not given them to David Berry, please let him know them as it is a great help when it is necessary to contact members rapidly.

David Powell resumed his story of 'The Evolution of the English Coinage, Part II', following on from his talk last year (see the Club's *Newsletter*, vol. VIII, no. 13, January 2010, pp. 52-59).

Having on the silver issues previously taken us up to the introduction of the milled coinage in 1662, David started by going back a few years to catch up on the copper; specifically, to the numerous series of often very personal copper tokens which sprung up following the death of Charles I in 1649 and remained in circulation until the introduction of a more substantial regal coinage in 1672. These pieces are a particular favourite of David's and he would gladly have spoken on them at length (which he offered to do on a future occasion). Features illustrated included the variety of metal alloys used, municipal and personal tokens, the appearance of trade-related items and the shields of trade guilds, shapes, and the occasional use of puns.

The display of tokens concluded with an illustration of one of the regal copper farthings which brought their usage to a close in 1672. This was the first piece to show Britannia, modelled on Frances, Duchess of Richmond, one of Charles **II's** mistresses, who was thus preserved for posterity on coins of various values, mostly copper, but since decimalisation only on the fifty pence piece, until 2008. The talk then reverted to silver, first with various obverses of Charles II and James II, and then a display of mainly small silver, including some Maundy pieces which contrasted the styles of the two reigns. Also included was a trial silver piece of Charles II which, given its status as such, seemed interestingly worn.

James II was represented by only small silver, on which he is shown short-haired: an Irish gunmoney piece showed a bust more akin to that which appears on the higher values. This was followed by a halfcrown showing the two conjoined busts of William and Mary, then a sixpence and some Maundy pieces of William alone. The latter included a fourpence of 1702, the only piece of that date for the reign, and incorrectly dated as William died on 8 March 1701-2, 17 days before the beginning of the New Style Year. Until the calendar reform of 1752, coins were normally dated Old Style.

The pieces of William III were accompanied by mention of the Great Recoinage of 1696-97, whereby the by now terribly worn hammered coins dating back to 1551 were decirculated as from January 1696-97 and an unusually large amount of modern milled silver put into circulation in its place. In order to cope with the work load five branch mints were temporarily introduced: Bristol, Chester, Exeter, Norwich and York, the pieces of each bearing their city's initial letter below the king's

bust. The cost of financing this was enormous, and was met by a window tax; the response to which was a certain amount of bricking-up by owners, still evident in some surviving buildings today.

David next showed a set of Queen Anne sixpences which were among his earliest schoolboy acquisitions, confessing that he had a certain fondness for the period 1696-1758 given that, as a young collector, that was as far back as his pocket money would allow him to collect. He has always had a liking for provenance marks, represented for this reign by Vigo, the Edinburgh E and roses and plumes. There was no copper, for reasons of rarity, although he did substitute one of the several known trial pieces.

George I was, as with one or two of the earlier reigns, illustrated by one higher value and several pieces of Maundy; the former was one of the famous South Sea Company shillings, the original 'Bobs', which became so well known that the term established itself in popular slang for 250 years, and was still in use in many of our childhoods. The reason for this? The South Sea Bubble burst in 1720 as a result of dubious financial speculation which raised the cost of a share in the company from 135 to £1000 over the nine-year period from 1711. Many people were in deep distress as a result, but Robert Walpole managed, by skilful management which included the confiscation of the South Sea Company's assets, to alleviate the worst of it. The result was that he was elected Prime Minister in 1721 and remained in office for longer than anyone before or after. What better to do with those confiscated assets, mainly gold and silver, than to turn them into coin? Most gold and silver of 1723, and a little of 1722, was thus resourced, with a provenance mark SSC in the angles to indicate it; to the people it became symbolic of their deliverance and, the shilling being the most common piece, it came to be named

affectionately after the diminutive of "Robert", in honour of Walpole.

Not content with this, the general public next sought a name for the sixpence; whereupon, John Sigismund Tanner, deputy engraver of the Royal Mint 1729-41 and chief engraver 1741-68, found himself in the right place at the right time to get his name also preserved for posterity for the next quarter of a millennium. David showed a number of Tanner's pieces for George II, the first a very pleasantly patinated young head fourpence of 1731. This was followed by a 'rat' halfpenny, if you know what one of those is

It would appear that Tanner, and/or possibly his predecessor John Croker, was possessed of what today would be described as a rather wicked sense of humour. If you look closely at the folds of the clothing which cover Britannia's right leg on a decent condition young head George **II** halfpenny, it would appear that she has a rat crawling up it; whilst if you turn the piece over, the head of a cat may be discerned atop the king's head, with its eye formed by the top curl of hair and the ears by the upmost two leaves of the wreath. Nor were the numismatic miscreants less active on the Old Head pieces, where certain gargoyles can sometimes be discovered in the lower reaches of the hairpiece, illustrated on this occasion by a Lima sixpence.

A display of the early silver of George III, and of a third guinea, showed the way in which a new style of portraiture was creeping in during the latter part of the 18th century. The flow of regal coinage was interrupted, however, by successive displays of various copper issues: evasions, 18th century tokens, Boulton and Watt cartwheels and 19th century copper tokens were all illustrated with appropriate comment on their background and the nature of material depicted.

David described the deterioration of the regal copper during the

last half of the 18th century: the dearth of new coin, and the methods both official and unofficial, legal and illegal, taken to deal with the practicalities. Whilst at one level towns, factory owners and a small number of private individuals were attempting to alleviate the practical situation by pumping out large numbers of good quality small change substitutes, and at the other end of the spectrum forgers were active by the score, in between a new category of token-issuers appeared: the makers of evasions, whose ever more audacious choice of subject matter both taxed the credulity and tickled the humour of the British officials and public respectively. Saved from charges of forgery by the obviously false verbiage in the inscriptions, these coiners moved from near-images of George II and II to various more or less outlandish depictions purporting to be Alfred the Great, the Emperor Claudius or William Shakespeare, to name but a few.

A fine cartwheel twopence, capable of doubling up as an accurate 2oz weight, briefly punctuated the flow of tokens, in 1797. The issuers and tokens of three consecutive centuries - 17th, 18th and 19th - were contrasted, with the effect of the Industrial Revolution being marked by a move towards larger, chunkier pieces with halfpennies predominating during the issue of 1787-1799 and pennies during that of 1811-20. The subject choices also moved accordingly towards factories and buildings. Only then did the talk return to silver; first to the silver token coinage of 1811-12, and Bank of England tokens, before the great recoinage of 1816.

In 1816 the Government finally determined to address the terrible dearth of silver coin which had afflicted the nation since 1758; they were five years longer addressing the copper, and only the gold denominations, beyond the means or experience of much of the populace, had maintained

a steady flow. If the new coinage was initially not very flattering to the aged and mad George III, the frequent change of monarchs over the next twenty years, and their twice-voiced objection to the portraiture of their engravers, ensured a healthy variety of design and some quite attractive reverses. The Maundy money remained similar in concept, bar a wreath replacing the reverse inscription, but on the larger silver values a large, ornately-adorned shield was now the order of the day rather than four small ones. The pieces were slightly smaller than hitherto, 66 shillings now being coined out of a pound of silver rather than 62, although from the relative feel of the pieces one might consider the ratio to be more marked than that. George III, enraged at being depicted with a neck like a bull, was rewarded in 1817 by a modification only marginally better; whilst George IV, objecting to a perfectly good wreath-clad portrait by Pistrucci in 1823, was shown very casually bare-headed in the latter part of his reign. His brother, William IV, took the same relaxed, low-key and unofficial, approach.

There were certain casualties of the 1816 recoinage. The guinea and its half, coined regularly since 1662 and with multiples in some years until the *1750s*, was no more after 1813; they gave way to the sovereign and its half, although the word 'guinea' for 21s was still used in conversation, and for pricing, until very modern times. Even today it is still used in the names of certain horse races. Maundy money survived, but suffered a change of status, being used more exclusively for ceremonial purposes adjacent to Easter, rather than as a regular and active constituent of the regular monetary system. Reintroduced in 1817, the entire set of four values has been struck in every year since 1822. An 1832 set was shown.

The regal farthing was reintroduced in 1821, and this had a more

prominent Britannia bearing an olive branch, a symbol of peace representing the supposed post-Napoleonic prosperity, and a trident. Pennies and halfpennies followed in 1825 and by the beginning of Victoria's reign the three copper values were struck in most years. Never again would there be a dearth on the scale which precipitated the great token issues of 1787-99 and 1811-20, although it has been conjectured that the 19th century unofficial token series might have been triggered by some less serious shortage. One of the examples shown of the latter series, dated 1852, came from the draper for whom the speaker's great-great-grandmother worked at the time.

David deliberately made relatively little reference to the gold coinage, one of his two illustrations consisting of an 1827 half sovereign which his great-uncle dug up in his garden in the 1950s and gave to him when he was a boy. A browsing of Peter Seaby's *Story of the English Coinage* confirmed David's suspicion of its real identity, but his uncle had kindly let him keep it.

William IV's reign was of no great numismatic account, apart from an innovatory shield and mantle design on the high value silver and the introduction of the Britannia groat, commonly known as a Joey, in honour of Joseph Hume MP. The latter proposed it to facilitate the payment of London cab drivers, for whom fourpence was the standard charge at the time. The issue continued, mainly under Victoria, for 20 years.

Nineteenth century silver coinage is rich in attractive reverses and David attempted to illustrate most of them. Particular items of note in the early Victorian period were the Godless and Gothic florins, and their part in a would-be early but unsuccessful attempt to introduce decimalisation. Also included here were examples of model decimal pence and the short-

lived double florin. Another interesting feature of Victorian coinage was the striking of certain unusual fractional values for colonial use, such as third-farthings, quarter-farthings and silver threehalfpence. In the style of the next larger values which circulated here, such as the farthing and threepence, they were not current in England; except the half-farthing, which was legal tender from 1842 until 1869.

Five gold and silver denominations were the subject of an experiment between 1863 and 1879, whereby die numbers were imprinted on the reverses in an attempt to monitor usage and wear; examples of each major design were shown. The main copper values were passed over fairly quickly, apart from illustrating the 1860 transition from copper to bronze, on account of their relative sameness of reverse; but the role of Ralph Heaton and the Kings Norton Copper Company, was noted and their roles in assisting the Mint with the production of both British and colonial small value currency.

Silver of the Victorian Jubilee and Old Head coinages, followed by that of Edward VII, was well represented. Pride of place went to an 1892 crown given as a christening present to a great-aunt born in April of that year, whilst an EF 1903 shilling swapped out of collected meter money by an employee of Cardiff Gas Co., again related, came a near second. The story was told of how the new Jubilee Head sixpence design had to be changed back at short notice because plating rendered it very like a half-sovereign, whilst the attractive standing angel of the Edwardian florin was held up as a simultaneous example of good and poor design; the latter, on account of the last date numeral being a noted high spot, causing it to wear much before the rest of the coin.

The talk concluded with two illustrations of George V crowns, one of the regular issue and one the Jubilee commemorative; it being thought

better to give time to the earlier centuries rather than expand on the twentieth, on the grounds that most of the audience were thought sufficiently old and decrepit to have become very well acquainted with the latter's pieces already!

London Numismatic Club Meeting, 7 December 2010

Our President, John Roberts-Lewis, spoke on 'The East India Coins for India 1807 to 1858.'

John began, using an historical map of India as it was in 1795, to illustrate the areas controlled by the East India Company (E I C). With the exception of Bengal in the north and Circars in the north-east, the other trading areas were small, little bigger than in the 17th century, though strategically placed.

In the period covered, the E I C reached its' largest extent, before the India Act of 1858 transferred all its property to the Crown. A brief look at the political situation was given to put the numismatic talk in context. Napoleon Bonaparte had invaded the Netherlands and ruled it as the Batavian Republic from 1795 to 1806. A French army was in Egypt (1798-1801) and the French were training troops for Hyderabad and Mysore. The British reaction was to annex Dutch and French territories in the Far East. Arthur Wellesley, the future Duke of Wellington, was to describe some of the fighting in India as the hardest he ever experienced.

Numismatically the E I C had hand-operated mints in Bombay, Calcutta and Madras. The requirement for silver rupees and copper "small change" was not being met and though discussions had taken place in 1808 it was 1821 before two E I C army officers visited England to order two steam powered mints. Lt Forbes of the Bengal Engineers and

Captain (later Major) Hawkins of the Bombay Engineers were experienced in devising devices for the existing mints. A large Mint was ordered for Calcutta to meet Bengal and Madras requirements. Bombay ended up with refurbished machinery that had been used for Soho's (Birmingham) own orders.

As each Mint began production the output was of copper to enable the workmen to get some experience of steam driven machinery. The force applied caused serious die cracks and examples of this were shown. Also shown were examples of the first silver from the new Mints at Calcutta and Bombay. The Calcutta silver carries a crescent mark indicating that it was struck between 1831 and 1835. The Bombay coins carry a "frozen" regnal date of 46 for the period 1832 to 1835 to prevent the Shroffs (money changers) from deducting a percentage when coins were not newly minted.

From 1835 the new designs no longer represented the individual Presidencies. Instead they carried the Inscription 'East India Company' on gold and silver with a bust of William IV created by Kasinath Bass, a local artist who took as his model the current English half-crown. The King died in 1837, but the design was used until 1840 when a young bust of Queen Victoria was used. This was based on work supplied by the Soho mint and modified in India.

The copper has the Company's Arms on the obverse and the Company name over a wreath and value on the reverse. They were struck by Madras and Bombay and a half anna by Calcutta. Quarter anna pieces were struck by all three mints and have the same designs.

The 'Indian Mutiny' began at Meerut in 1857, spreading mainly in Bengal; the Madras and Bombay armies remaining loyal. When the

fighting was over the Company's Charter was not renewed and the India Act of 1858 transferred all its' property to the English Crown and the E I C was finally dissolved in Britain in 1874.

A fitting epitaph appeared in the London *Times*: 'The East India Company accomplished a work, such as in the whole history of the human race, no other Trading Company ever attempted.'

CLUB AUCTION REPORTS

by Anthony Gilbert

115th Club Auction 4 May 2010

The auction was held at the Club's regular venue, The Warburg Institute, WC1, at 6.30pm. The membership turn-out was 18 to bid on 76 lots on the table. David Powell's list of 110 lots had been reduced to 76 by the non-appearance of one potential vendor's intended contribution of 36 lots. This was a pity as the potential lots, nos 10-43 inclusive, were mostly biddable lots with low reserves.

That said, the remaining lots, produced by nine members, provided a good cross-section of collecting areas, from ancient to modern, from Europe, South Asia and the Americas, and comprising coins, tokens, medals, banknotes, and books.

David Powell, the auctioneer and organiser, took the gavel, and it was decided, in view of the low number of lots, to proceed through the auction without a break. This decision worked well, allowing the cashier and settlement team (the writer and Paul Edis) to complete their function without a rush towards closure time.

Eleven lots failed to find a buyer. Total sales were, however, a respectable £446.50. The Club's commission, including £8 from through a donated lot, amounted to £51.85 – near to the room rent for the evening!

The highest price on the night was £30, achieved for lot 106, a Great Britain Charles I halfcrown, mintmark portcullis, against a reserve of £20. Two lots, nos 80 and 81, tied for the second highest price reached on the night - £25. Lot 80 was an interesting group of autographs of seven British coin designers with a reserve of £10. Lot 81 was a boxed set commemorating the 50th anniversary of the Central Bank of Ecuador, 1977, which reached its reserve of £25.

Other lots of note were lot 102, a Henry VII/VIII uniface angel weight, which went for its reserve of £15. Lot 77, a 40th anniversary medal of the Ipswich Numismatic Society, was knocked down for a low £2 against a reserve of £1. Books on banks tend to fetch high prices in antiquarian bookshops, however, this night's lot 95, *National Provincial Bank 1833-1933*, by H. Withers, whilst fairly reserved **at £8, is** a slim book and failed to excite any interest. Lot 82 was entered by Michael Anderson, a copy of his own publication, *A Numismatic History of Ecuador*, and this reached its reserve of £15.

Lot 78 contained 36 assorted banknotes with a reserve of £7 was knocked down for £13. Of especial interest here was a Northern Ireland Northern Bank presentation £1 'plastic' note. The Northern Bank is the first British bank to issue 'plastic' (or rather, polymer) banknotes. Club members who attended the BANS Annual Numismatic Congress in 2002 at Belfast were all given a Northern Bank presentation £1 0 'plastic' note.

Our thanks go to the organiser and auctioneer David Powell for putting everything together and executing the proceeding, and also, not forgetting our Member vendors without whom there would be no auction.

The evening was entertaining and the writer always learns something new from the lots on offer.

BOOK REVIEWS

Roman and Early Byzantine Gold Coins found in Britain and Ireland, with an Appendix of new finds from Gaul. Roger Bland and Xavier Loriot. Royal Numismatic Society Publication No. 46, 2010. xxviii + 372pp, 15 maps, 22 b/w pls. Hardback, £60 (Available from Spink).

This book is an incredible compilation of remarkable information. It records gold coins, singles and in hoards, found in Britain and Ireland from Julius Caesar down to the mid-8th century. Recent finds, both hoards and individual coins, are treated in great detail as the information is more readily available but for some that are only mentioned in passing in the older antiquarian literature, and the stories relating to some of them, is quite fascinating. The more recent finds have invariably been by found by metal detectorists (the first recorded was in 1973, a forger's hoard of four contemporary gilded copies of nummi of AD 295-319; Catalogue 443bis). From 1973 to 2008 37 hoards containing gold coins have been found by metal detectorists.

The Introduction, in 12 parts, outlines the scope of the Catalogue and state of research, then discusses the date and method of recovery, comparisons between Britain and the other Roman provinces, geographical distribution and analysis of types of sites where gold coins have been found, hoards, a focus on the coins of the 5th to 8th centuries, and contemporary copies (separately illustrated on p. 95), and coins used as jewellery (illustrated on pp. 103-6). It is interesting to note that whilst a single coin find, be it of gold or silver and over 300 years old does not count as Treasure; it does, however, if it has been altered or changed in any way, usually to become jewellery. Presently single finds of a gold

coin are not protected and it is hoped that in a forthcoming review of the Treasure Act 1996 that they will be included. Fortunately, the two gold aurei of Carausius from Bradley, Derbyshire (no. 133, 2007) were deemed to be a hoard although found in construction spoil. Had they not been associated, they would not have been covered and could have 'disappeared' or perhaps been sold abroad (the obverse of the unique helmeted bust piece of Carausius forms the ghost outline on the hook's dust jacket). This revision to the Act is greatly needed, and it could have prevented the debacle over the Anglo-Saxon gold penny of Coenwulf sold at auction in 2006 (although, of course, that coin is outside the scope of the present book).

There is a wealth of information in the Introduction's 110 pages, and these are followed by the Catalogue. This is arranged geographically by county under England, Wales and Scotland (curiously, Ireland appears in Appendix 3). Under the counties the arrangement is chronological and entries give a full description of each coin, publication references, present location (if known), any relevant notes, and the method and date of discovery. The Byzantine coins appear in Appendix 1, Anastasius – Phocas, and in Appendix 2 are the coins of the 7th and 8th centuries. Channel Islands finds are listed in Appendix 4, and coins found in 2009 appear in Appendix 5. In Appendix 6 are listed new discoveries of single Roman gold coins that have been found since the publication of coins from Gaul by Callu and Loriot in 1990.

Over 500 coins are illustrated at same size on the 22 plates. Plate 22 illustrates an interesting bead bracelet from the Anglo-Saxon cemetery at Sarre, Kent, found in 1860, that had five looped imitation provincial copies of solidi on it.

This is a remarkable publication and very reasonably priced (with the aid of a grant from the Marc Fitch Fund) in view of its content, quality and size. It will be the bedrock on which any future studies on Roman and Byzantine gold coins found in Britain and Ireland will be firmly based.

Peter A. Clayton

The Coinage of the Anglo-Hanoverian Personal Union 1714-1837. The Personal Union with Great Britain — From Hannover to Hannover in Five Generations. Richard Smith. Osnabrück, Künker, 2010. 659pp, illus throughout. Hardback, £85.

This large book is the first major study of the Anglo-Hanoverian regal coinage since Welter's work was published in 1973. Richard Smith's new work that has been some decades in the making, identifies new coin types, varieties, dates and over-dates, and debunks and questions the previously propounded existence of some others in his illuminating chapter on phantom coins.

A Foreword by Heinrich, Prinz von Hannover, sets the historical scene. In 1701 the Act of Settlement assured Britain of a Protestant Succession should Queen Anne's line fail. The accession of George I in 1714 saw the kingdoms of England and Scotland 'joined' with George's Duchy of Brunswich-Lüneberg (in 1815 the Duchy was upgraded to the Kingdom of Hannover) in a personal union. This personal union remained until 1837 when, under Salic Law, Ernst Augustus Duke of Cumberland succeeded his brother William IV to become the fourth king of Hannover. In his Acknowledgements the author gives thanks and says that he has had access to all of the major known collections, both public and private, and not forgetting dealers' stocks. He lists the names of the major British and German museums and cabinets, as one would expect.

The book's title refers to coinage, but included here are many pieces which one would classify as patterns, commemorative medals, jettons and tokens. There are more than 1300 illustrations, the author states that ... it was a daunting task to assemble such a wide variety of disparate illustrative material ...'.

The body of the book is divided into two parts. In Part One, the early chapters cover the historiography and set the scene — the British Succession and the position of the Electorate — which puts the examination, discussion and listing of the pieces fully into their context. Another chapter on designs details the differences of the changing titles and the finer points and significance of the marshalling of the many Coats of Arms. Even if the reader has little interest in the linked regal aspect of this particular work, the detailed examination of the reverses on the British Georgian coinage would repay students of the 18th century silver coinage.

An informative chapter on 'Mints, Mintmasters and Officials' lays out much detail on rechenpfennige (jettons), mining (wagon) tokens, good luck tokens and baptismal thalers, as variously described by Neumann. However, this is a large series and here the author's listing is only representational as they have been comprehensively catalogued by Elbeshausen, yet they are included here because those listed carry the initials of the officials involved with the Electorate's coinage. We learn that some mining thalers for George II and George III depict alchemical signs in the field. These signs, also used in astronomy to depict the planets, were employed as symbols for the various metals found at the Harz mines, e.g. half-moon for silver; female gender sign (Venus) for copper, and male gender sign (Mars) for iron.

Throughout this work the problem of phantom coins is addressed

because of the use of reverse types as obverse types, and vice versa. Chapter 13 notes that in 1973 Howard Linecar published an article 'The Crown that never was 7' in which he examined the case of the existence of a George II British crown dated 1728 which had plumes in the angles of the four shields on the reverse rather than roses, or roses and plumes. The author traces the story back via the Revd. Rogers Ruding, whose plate XL, published in 1819, was identical to Martin Folkes's plate XL published in 1745. Smith notes that 'As with Folkes and Ruding, some types and denominations have been claimed to exist in earlier publications where it has apparently been thought that they should exist but it is impossible to physically identify the relevant specimen.' The author has here commendably and rightly excluded such pieces which he could not verify after 30 years of extensive study of major holdings and collections, both public and private. He does offer the caveat, however, that should any phantom pieces come to light, they are probably patterns. He asks for readers to continue further research into this series, although admittedly more interest exists on the Continent of Europe.

Two very useful chapters are 'Denominations, Weights and Fineness' and 'A Comparison of the Hanoverian and the British Coinage'. The coinage of Hannover was issued in many more denominations than the British coinage because, 'Brunswick-Lüneberg, being part of a different political and economic system with different trading partners and a signatory to different monetary conventions, had to satisfy many and dissimilar requirements.'

Part Two, The Tables of the Coinage 1714-1837, takes up 415 pages of the book. **It** contains listings beginning with a traditional small silver issue for Sophia Dorothea, Dowager Electress of Brunswick-Lüneberg (George I's mother) struck upon her death in 1714, through to

William IV. The coins are arranged chronologically with each main or generic design type given a list number. All of the main types are illustrated and there are many new sub-types and varieties not to be found in Welter. Each design type is referenced to a Welter catalogue number, where relevant, and described by diameter, weight and edge, accorded a listing of all years of issue, different reverse types or tables of design combinations, comments, notes and rarity rating.

Pieces for which the author can find no concrete evidence of their existence are also listed, e.g. no. 119X (presumably 'X' for excluded). He quotes Welter 2545, who quoted Davenport 2094, but Davenport does not provide a photograph. Also, no. 25X (Welter 2224) where the author suggests, by noted cross-referencing to the seals of the Bonin collection and also the Knigge collection, that: 'a Brunswick-Luneberg Half-Ducat has been confused with a British Quarter-Guineas and that this supposed type 2 Half-Ducat does not really exist.' However, the author adds, 'It may be that with increased awareness their existence may be verified.'

There is also a listing of box thalers, and the author demonstrates that some of them are of dubious lineage and clearly 'invented' types, especially for George I and George II, after careful examination of the dates, Coats of Arms, shields, lettering and initials. The danger in relying on listings of coins by previous authors which were assumed 'ought' to exist, or 'should' exist, although no such pieces have come to light, is well expounded here.

An Appendix contains some useful lists of terms, Mint officials, conventions and titles, plus a Bibliography.

This book is a sumptuous production, it is well structured and easy to flip through and read, not over fussy nor didactic. Without any prior knowledge of these coins, the reader can follow through the book as the

author's approach is methodical, logical and concise — **he has** made uncomplicated a previously and patently complex numismatic field. This reviewer found the book a pleasure to use. There are some very useful and self-explanatory tables and diagrams and spread sheets throughout, e.g. design combinations and diagrammatic die links, and significant examination and breakdowns **of the** achievements of the Coats of Arms. Reproductions of the useful maps of northern Germany is by kind permission of Thames & Hudson, and helps greatly to comprehend the Electorate's changing geographical complexity into which the book's subject matter fits.

Finally, to quote from the back cover: 'This book ... aims to present a contemporary baseline of knowledge of this series by updating the work of Welter ... who himself built upon the texts of Knigge, Knyhausen and Fiala.' Also, 'Richard Smith ... has rationalised the organisation of both major and minor variations and created a modern treatment which will become a standard reference for many years'. Exactly put.

Anthony Gilbert

Portraits of a Prince. Coins, Medals and Banknotes of Edward VIII. Joseph S. Giordano Jr. Spink, 2009. xx + 679pp, illus in monochrome throughout. Hardback, £49.50.

This large quarto book is published in an edition of 350, each one individually numbered. The Foreword, contributed by Graham Dyer, sets the scene. It *was* only after the retirement in 1970 of Sir Jack James, Deputy Master of the Mint, that the mystery of the whereabouts of the intended King Edward VIII (hereafter KE8) coins was solved — 49 patterns from £5 gold down to bronze farthings were discovered in his safe ! After the death in 1972 of the Duke of Windsor (hereafter DOW),

Peter Seaby suggested ... that the opportunity should be taken to publish a detailed description of the coins of Edward VIII.' Subsequently Graham Dyer produced a booklet in 1973 (published by HMSO), but he restricted himself to describing the official patterns of the proposed British coins, for there were 'just too many unofficial privately struck medals and the like.' This volume is the result of 25 years' collecting and research –Graham Dyer says: 'His [Giordano's] net has been cast commendably wide and the result is more than a mere catalogue of objects, more than a collector's handbook; it is in a real sense a biography of a tragic figure who had a part to play **in** the history of the twentieth century.'

As is well known to probably all LNC members, it has been the convention since the reign of Charles II (1660-85) for the busts of succeeding British monarchs to face alternately left and right. George V had faced left, so his son, KE8, should have been portrayed facing right, but he preferred his left profile to be represented, and so broke with tradition. The author says, 'As this medallic reference begins to unfold for you, as if turning the historic pages and chapters of David's life [Edward VIII was known as David within the Royal family], you too may be drawn to pause and reflect as to whether the cards of fate were stacked against him.' Indeed, was he essentially the architect of his own misfortune?

The Acknowledgements show wide the author has spread his net over a wide spectrum of public sources as well as archivists, coin collectors and dealers. There is special mention of Richard Lobel of Coincraft, and details of his personal collection have been incorporated, as well as the Royal Mint's own outstanding collection of KE8 patterns and proofs.

The Rarities Index & Price Guide offers some important lucid and

informative points to bear in mind when considering rarity. These pieces did not circulate like coins, but they still suffered from attrition either by being worn or jumbled with other objects. Mintage figures for medals are not as readily available as for coins, and they also tend to be struck in less robust metals and alloys, e.g. aluminium and lead. An important point to bear in mind is that the fantasy pieces are usually more common than popularly supposed or marketed because re-strikes can be and are made subsequently to suit demand. 'The term "rare" when referring to medals tends to be applied rather loosely since it is often very difficult to prove'. Values are given in US\$.

The catalogue covers the whole range of pieces struck for Edward as Prince, *as* Prince of Wales, as King Edward VIII and, finally, as Duke of Windsor. The catalogue is divided into four main parts: Pre-Accession, 1895-1935; Accession, 1936; Retrospective, 1973-2006, and Fantasies 1954-2007, each section being numbered separately and with further subdivisions. Although a little bit fiddly, the areas are well set out, described and easy to use with many of the pieces represented being interspersed with photos of Edward, accompanied by informative notes and comments.

The Pre-Accession section features his many Royal visits spanning, the globe as well as some very rare pieces such as a set of whist counters. These show the only known portrait of Edward as Prince Edward of York. This section also includes Investiture and Coronation medals, plaques, badges and Masonic badges, awards and prizes - many of them being 'unrecorded', until here. One item, a fine plaquette, commemorates a visit to St Cyrienne Military Academy in 1926, and is shown together with a homage recognition presentation piece, the latter acquired by the author from the sale of the Duke's collection. This section ends with the

contemporary currency notes, those issued by Australia and Canada between 1902 and 1935 showing Edward in vignettes. Numerous essays and proofs from several issuing banks carry their Pick numbers where previously recorded, but notable amongst the unrecorded is a 100 Rupee essay of the Reserve Bank of India.

The Accession section features the official coinage trials, Imperial pattern coins and official overseas coins. There is a listing of nearly 250 main types of official contemporary medals and badges, many previously unrecorded. Notable here is the bronze Canadian War Memorial Vimy Ridge medal, dated 1936, dedicated to the 60,000 war dead there in 1917 – this example coming from the King's own three-medal set issued in bronze, bronze-gilt, and silver.

The Retrospective section covers modern medals, 1973-2005, and modern coins, 1980-2006. The post-1936 coins are a tricky and contentious issue, even 'Edward VIII coins' appearing in 1980 from the Cayman Islands, and others during the current reign.

A two-page introduction to the fantasy medals and coins addresses the history of the issuing of these pieces, not condemning them but succinctly explaining the reasoning behind the dates used, 1936 and 1937, and the passing on and alteration of dies. The detailed listing here by metal type, design, issues and size will help, hopefully, in identifying and distinguishing these fantasy pieces from the contemporary pieces, and the ability to recognise them for what they are is important. Many of the pieces issued by Geoffrey Hearn, the Pobjoy Mint, Coincraft, the Tower Mint, and international numismatic agencies, are almost coin-like in their design and striking. The source for the portrait used was the official Humphrey Paget model, but many of the pieces are downright poor.

Importantly the author does not make judgements but has treated everything without discrimination as being of equal numismatic interest and status — they all get recorded, catalogued and illustrated. That is where the true value of this book lies because there is no other book available that is so comprehensive in its coverage of the many facets of the man who became, finally, the Duke of Windsor.

A detailed four-page Bibliography lists the wide variety of sources, followed by **an** Index of Medallists and a General Index. This will undoubtedly be the standard work for many years to come.

Anthony Gilbert

[**Editor's note:** The Joseph S. Giordano collection was auctioned by Spink on 21 October 2010. The sale realised £109,810. John Alexander (*Coin News*, January 2011, p. 29), wrote: 'Whereas the book does not appear to have influenced prices, it has possibly made the sale of what is a relatively large specialist sale possible.'

The Token Book. 17th, 18th and 19th Century Tokens and Their Values. Paul and Bente R. Withers. Galata Print Ltd, Llanfyllin, 2010. 512pp, illus in colour throughout. Hardback, £48.

The Withers husband and wife team are indefatigable in their production and publication of invaluable guides to several series, but notably tokens. A glance at their recently redesigned web site < www.galata.co.uk > proves the point.

Tokens are becoming an even more popular field of collecting as more local historians are realising their value in their studies, and it is made all the easier by computer technology and scanning the web. In the past great names resonated in the field of token collecting, and they still do, as much of their work is the basis of more recent study and collecting. But, they all reflected their respective fields: we note Williamson for the

17th century (and the continuing volumes of *SCBI. The Norwegian collection*); Dalton & Hamer for the 18th century, and Richard Dalton for the 19th century silver tokens. The standard work for the 19th century copper tokens is yet another Withers (Galata Press) magnum opus.

Here the Withers's have taken a courageous plunge to cover 17th, 18th and 19th century tokens in a single volume, and to add indicative values. It is a huge undertaking and, obviously, given the immensity of the issues, can only be selective. That, however, is its value as a basic reference work — it paints a broad canvas and also illustrates the pieces in fine detail in a compact and reasonably priced volume.

Tyro collectors (and also the more advanced collectors and students) will find the introductory pages (pp. 5-25) of great value. A broad based background history to tokens is followed by short individual essays on 17th century tokens which in recent years have come into their own, now being duly recognised for their scarcity due to very short runs, their local interest and circulation, They open the windows on contemporary' economics, trades, life of the people, trades, occupations, pastimes and entertainments. These are the stuff of research. Very useful drawings of the arms of the London Livery Companies occur on pp. 24-5, many of which appear on the tokens, the great companies being most commonly' found, e.g. the Mercers (grocers) with a Maiden Head (the reviewer's Company, the Farriers, rarely occurs. although horseshoes for pub signs abound). There is a well-illustrated 'Closer look at 17th Century Tokens' on pp. 12-16.

The essay on 18th century tokens introduces many points that can easily be overlooked, e.g. the differences that occur between genuine trade tokens and those for general circulation, as against the advertising pieces, pieces made especially for collectors, political pieces, plus the

oddities which include mules and the occasional proofs.

Nineteen century silver tokens and the copper tokens are looked at separately and, although only struck over a few years, much can be learned from them as they are affected by the metal prices then current.

The final section, 'How to Use This Catalogue', explains its use in the different periods and has a valuable section on grading with good illustrations of what is, after all, a very subjective area.

There can be no doubt that, once again, the Withers have produced a single handy volume based on extensive knowledge and research that will be the *vade mecum* for all periods of token collecting for many years to come, so great has been their undertaking.

Peter A. Clayton