

NEWSLETTER

THE JOURNAL OF THE LONDON NUMISMATIC CLUB

HONORARY EDITOR

Peter A. Clayton

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EDITORIAL

The reporting of the Club's numismatic year seems to come round faster and faster for the issue of the *Newsletter* in January. It is the organ of the Club and keeps those members in touch who for various reasons find it unable to attend the Club's meetings in The Warburg Institute.

As usual the 'menu' of talks presented was interesting and varied, thanks to our Programme Secretary, David Berry. Two of the talks were focussed on describing and explaining two exhibitions that members could, and were encouraged to visit – in The Tower of London and in the Citi Money Gallery in the British Museum. Both presentations not only set the exhibitions in context but also, literally, showed 'the other side of the coin'. The latter was also very much the focus of Hugh Williams's talk on the reverse types of Roman coins and the messages they sent out as the newspapers of their day. Stephen Alexander took us to another and intriguing aspect of Roman coins when he spoke on 'Roman Fakes'. Following on chronologically from Imperial Rome we had a talk on iconoclasm through the coins of Byzantium, a topic that most of those members (I suspect) were not even really aware of.

Tom Hockenhull's talk on 'Symbols of Power', based on his new book, also elided well with Ben Alsop's presentation of the new Citi Money Gallery in the British Museum.

Members of the Club are strong supporters of the various numismatic gatherings throughout the year, notably the BANS Numismatic Congress, the BANS Weekends and the Token Congress. A new Congress, the Historical Medallion Congress, has now been held for a second year, and with growing support it augurs well for it to continue going from strength to strength. Yet again there was a good showing of Club members attending and contributing (see Report on p. 54).

It is a matter of great regret to record the death of ‘Harry’ Manville, only recently made an Honorary Member of the Club. Harry was a noted supporter of and researcher in British numismatics, despite his American lineage. He was to be frequently found at various numismatic gatherings in the UK, specially making the long journey across the Atlantic, and was a friend known to many members of the Club, and he will be sorely missed.

Peter A. Clayton
Honorary Editor

London Numismatic Club Meeting, 3 February 2015

This evening's speaker was Dr Megan Gooch. Megan is well known to many LNC members from seeing her at various BANS Congresses and when she was with Spink and subsequently working with the HSBC Money Gallery in the Department of Coins & Medals in the British Museum. Recently she worked as the Mint Street Project Curator, Historic Royal Palaces, in the Tower of London. Her topic was 'The Mint in the Tower of London'.

Megan said that it had presented quite a problem to set up the Mint Street exhibition in the Tower because of the combination of lack of space and the vast amount of history and material involved. The exhibition is located in Mint Street immediately on the left on entering the Tower through the Byward Tower.

In 1279 Edward I (1272-1307) had inaugurated an ambitious building programme to move the Mint into the Tower, and this involved increasing its size and security. Security involved not only the buildings but also that of the coinage itself by holding the annual Trial of the Pyx to test the quality of the coinage, and this continues to this day when it is held in the Goldsmiths' Hall (to which a small number of the public are admitted). In 1318 the Master of the Mint, Giles de Hertesbergh failed in his office at the Trial of the Pyx and was imprisoned for six weeks in the Marshalsea Prison, then on the south side of the Thames next to the Bishop of Winchester's palace (on Bankside by Southwark Cathedral).

The Anglo-Saxon coinage of silver pennies had been widely struck at a number of mints and all coinage had been in silver until the first gold coins were struck at the Mint in 1348. Twelve years later in 1360 the first instalment of the ransom of the French king John II, captured at the Battle

of Poitiers in 1356, was paid. It was the enormous sum of three million crowns, hence the instalments, and John spent four years in captivity and the coins received were melted down to be struck into new English coins.

Various problems beset people wanting access to the Mint to have their silver struck, not least was the Mint porter insisting on a bribe to allow their access. When things got tight in the Exchequer, especially with the costs of Henry VIII's foreign wars and extravagant lifestyle, Henry debased both the gold and silver coins. Usage on his debased full-face silver coins resulted in the copper debasement showing through and his nickname of 'Old Copper Nose'.

Elizabeth I strove to get rid of the debased coinage that Henry had introduced and decreed that 'fine' new silver coins were to be reintroduced.

During the English Civil Wars, although Parliament took control of the Mint and the Tower, coins were still issued bearing Charles I's portrait on coins before the Commonwealth issues. To obtain precious metal for the coinage even the Crown Jewels were melted to be made into coins. At the Restoration of Charles II in 1660 new striking techniques producing more regular coins and they were difficult to tamper with in the old clipping ways.

The Mint entered a new era with the appointment of Isaac Newton as Warden of the Mint in 1696. He was dedicated to tracking down forgers and carefully noting how the Mint worked and suggesting enormous improvement. In 1699, on Christmas Day, he was officially promoted from Warden to Master of the Mint, a post he held until his death in 1727. It was during his tenure that the vast Spanish treasure captured at the Battle of Vigo Bay by Admiral Sir George Rooke on 23 October 1702, came to the Mint. Newton personally oversaw the arrival

of the treasure and coins minted from it bore the words ‘Vigo’ under Queen Anne’s bust.

With the Act of Union in 1707 the Edinburgh mint was closed and the Tower Mint produced the coins for the whole of Britain. Seventy years later gold stocks in the Bank of England reached a dangerous low level and so large dollar-size foreign coins had a small portrait head of George III struck on them to validate their currency – it gave rise to the popular comment that the coins had two royal heads but were not worth a crown.

Forgery was a capital offence, hence the so-called ‘evasions’ – copper coins looking like legal coins but with just slight variations in the legends, relying on the largely illiterate users of them as small change. A bigger crime was theft from the Mint and in 1798 James Turnbull stole 2,308 gold guineas whilst working in the Mint. He was caught at Dover as he endeavoured to flee the country, tried and convicted and sentenced to death by hanging.

Six years later, in 1804, it was realised that the premises in the Tower were too small and a decision was made to move the Mint out of the Tower to new purpose-built buildings on the adjacent Tower Hill, but it took another six years before the move began and it was not until 1812 that the move to Tower Hill was completed.

After so much history encapsulated on a small site Megan had a difficult task in trying to fit the entire salient and interesting points into the few small rooms available for the Coins and Kings display. This was incredibly achieved by careful use of excellent display panels, both text and illustrative, focussed coins, many lent from the Royal Mint Museum, Bank of England Museum, and the British Museum, and cleverly designed moving graphics, for example displaying at large size the details

of Thomas Simon's incredible Petition Crown.

Whilst the Tower is, of course, well worth a day long visit, for members of the LNC the highlight will be the small Coins and Kings display, before they penetrate deeper into the Tower, and join queues waiting to view the Crown Jewels.

London Numismatic Club Meeting, 3 March 2015

This was the occasion of the Club's 67th Annual General Meeting. As usual, it was held in the Lower Common Room of the Warburg Institute, starting at the earlier time of 6pm, which gave more time for the Club's customary Wine and Cheese party and socialising afterwards.

Anthony Gilbert, the President, delivered his address, recalling the year's programme once again brought together and fruition by the Club's Speaker Finder, David Berry. The Club's membership stood at 50, with an average number at meetings of 16. There were 19 members present at the AGM.

The elected Club's Officers and Committee were:

President	Anthony Gilbert	
Deputy President	Anthony Portner	
Secretary	Gerry Buddle	
Treasurer	Philip Mernick	Programme Secretary David Berry
Newsletter Editor	Peter Clayton	Webmaster Harold Mernick
Committee	Robert Hatch, David Powell	

Tony Holmes was re-elected as Honorary Auditor.

The AGM closed with a vote of thanks to the President proposed by David Bell and to all those Club members involved in their many ways in maintaining the friendly ethos of the Club. The traditional Wine and Cheese party followed.

London Numismatic Club Meeting, 14 April 2015

Anthony Portner, the Club's Deputy President, and well known for his interest and researches on the Byzantine series, spoke on 'Byzantine Iconoclasm through the coins'.

Anthony said that it was not the purpose of his talk to discuss the intricacies and reasons for the iconoclastic movement but it was sufficient to point out that it fell into two periods. The first lasted from 726-780 and ended officially with the Seventh Ecumenical Council; the second lasted from 813 to 843 and ended in the so-called 'restoration of orthodoxy'.

There are four main printed sources:

1. Vasiliev, A. A. *History of the Byzantine Empire*, vol. 1. 1958.
2. Ostrogorsky, G. *History of the Byzantine State*. 1986.
3. Wroth, W. W. *Imperial Byzantine Coins in the British Museum*. 1908.
4. Sear, David R. *Byzantine Coins and Their Values*. 1987.

'Iconoclasm was a reaction against what was considered an over reliance on image-worship' (Vasiliev), and the talk referred specifically to the mint at Constantinople.

The first numismatic event of relevance occurred during the first reign of Justinian II (685-695). At the commencement of his reign he, like previous emperors, struck the three gold denominations of solidus, semissis and tremissis with his bust on the obverse and reverse a cross on.

In 692, however, Justinian replaced his bust with the standing figure of Christ. On the reverse Justinian is shown standing and the inscription names him as Christ's servant. Up until then the Arabs had been prepared to use the Byzantine gold coinage but the appearance of the figure of Christ for the first time on the everyday coinage angered them so they began issuing their own gold coins for the first time.

Justinian's solidi are not particularly rare but their value is considerably enhanced by the fact that they are much sought after by collectors. There are also rare silver issues but the design of the copper was not changed.

The period from 685 to the early 720s continued the beautiful die engraving on the obverse and occasionally on the reverse of the gold that was already apparent in the final years of Justinian's father, Constantine IV's reign (668-685).

Justinian's two successors, Leontius (695-698) and Tiberius III (698-705), did not continue with this religious imagery but reverted to the hallowed types of the emperor's bust on the obverse and a cross on the reverse.

There can be little doubt that but for the reforming zeal then directed against icons the experiment of Justinian II would have been repeated and improved on and that those figures of Christ, of the Virgin, and the Saints which are common on the later Byzantine coinage would have appeared much earlier and probably in greater variety (Wroth). When Justinian seized power again (705-711), he immediately restored the imagery with a young bust of Christ on the obverse and a bust, first of Justinian and then of Justinian and his son Tiberius, on the reverse. The copper continued as before.

Justinian's three immediate successors: Philippicus Bardanes (711-713), Anastasius II (713-715) and Theodosius III (715-717) reverted to the previous types.

It seems that Justinian was supporting an iconodule position but that the other emperors were wary of doing the same due to the strong iconoclastic opinions of many of the empire's inhabitants and clergy - particularly in the eastern provinces.

Leo III (717-741) was the first of the iconoclastic emperors but despite his fanatical devotion to the cause of iconoclasm he proceeded with the utmost caution. It was only in the tenth year of his reign that he had decided to come into the open against icons and several years were to pass before he took the final step (Ostrogorsky). From 717 until 720 Leo reigned alone and continued the previous types. He had no quarrel with the symbolism of the cross for we know that when the great image of Christ was removed from the Palace gateway in Constantinople he caused a simple cross to be set up in its place (Wroth). However, in 720 he associated his infant son Constantine with him as co-Augustus. He could, as had been done in previous reigns, have adapted the obverse to include both emperors. In a radical breach with tradition he placed the bust of his infant son on the reverse on all denominations and did away almost totally with the reverse religious imagery.

Leo also struck, in association with his son, Constantine, a flat silver coin called the milaresion that was clearly based on the Islamic dirham. The copper coinage followed the gold in placing Constantine somewhat incongruously on the reverse above the mark of value. Leo's son Constantine V (741-775) was a fanatical iconoclast and since the iconoclasts, the ultimate victors, wrote the histories that have survived of the period, his name has consequently been much besmirched.

In 742 Leo's brother-in-law Artavasdus (July 742-November 743) briefly seized power and restored image worship (Vasiliev), but he did not however change the coinage.

At first Constantine V ruled alone (to 6 June 751) but he was so opposed to any form of religious imagery that he had his deceased father (Leo III) placed on the reverse of the solidi. This continued when he associated his son with him on the obverse and is also a feature of the

iconoclastic coinage including the copper. Constantine also placed the deceased Leo III on the reverse of his gold and copper struck at the mint in Sicily.

Leo IV (775-780), although an iconoclast, was more tolerant of the iconoclasts thanks to his wife Irene who was an ardent image worshiper. The coinage, however, displayed the typical iconoclastic traits with Leo and his son Constantine on the obverse and his deceased father (Leo III) and grandfather (Constantine V) on the reverse.

Despite being an iconoclast Irene was at first not fully in a position to destroy the iconoclastic movement. In 786 she convened a Council in Constantinople with the intention of restoring image-worship. However, the Council was broken up by the troops of the capital who were hostile to icon worship. In the next year Irene convened a Council in Nicaea which resulted in the restoration of image worship.

The iconoclastic opposition grouped around her son Constantine VI (780-797) who, however, proved a great disappointment and ultimately lost the support of both the ruling orthodox party and the iconoclastic opposition in every way (Ostrogorsky). He was ultimately deposed and blinded by his mother who then reigned alone (797-802). The coinage during the reign of Irene and her son does not, however, deviate from iconoclastic types. Indeed, the first coinage of Constantine VI goes so far as to portray him and his mother on the obverse and his father (Leo III), grandfather (Constantine V), and great-grandfather (Leo IV) seated facing on the reverse. The second coinage has his mother on the obverse and Constantine, beardless, in the junior position on the reverse.

Finally, upon Irene's seizure of power, she still felt constrained

against bringing back images on the coinage and merely substituted herself for her son on the reverse, she therefore appeared on both the obverse and the reverse. The silver and copper coinage also treads the well-worn path.

Nicephorus I (802-811), whilst recognizing the decisions of the Council of Nicaea and the victory of the image-worshippers, was not an ardent follower of the latter movement as his policy was one of religious tolerance combined with the idea of temporal domination over the church (Vasiliev). During his sole reign he brought back the reverse cross-on-steps. Until recently no coins were known to have been struck by the mint in Sicily but recently specimens have appeared in auction. However, as soon as his son Stavracious was associated with him the usual iconoclastic types recommenced.

Whilst gold coins of the joint reign used to be scarce this is no longer the case as there are innumerable specimens now in all the auctions. Maybe someone has found the pay chest of the Byzantine army that may have been lost when Nicephorus was killed and Stavracious mortally wounded when their army was ambushed by the Bulgarians (26 July 811). The coppers follow the long established type with two busts on the obverse and the mark of value on the reverse.

Michael I (811-813) fervently venerated icons – orthodoxy prospered under his regime though an outbreak of iconoclasm was imminent (Ostrogorsky). However, his coinage followed that of the iconoclastic emperors. His excessively rare sole reign coinage in gold has his bust on both sides and his Constantinople folles have the usual letter mark of value on the reverse. His joint reign coinage with that of his son Theophylactus follows the traditional pattern of their facing busts on either side.

Leo V (813-820) was an ardent iconoclast but whilst the iconoclasm of Leo III and Constantine V was a movement of great and dynamic vigour, the movement during the following century showed all the signs of a reaction that was essentially imitative in character (Ostrogorsky). Leo's sole reign coinage follows the usual pattern in the gold and copper and his joint reign gold is typically iconoclastic in style whilst the coppers also keep to the long established pattern of denomination letter and mint on the reverse.

During Michael II's reign (820-829) religious dissension died down although the restoration of the veneration of icons did not follow. Despite his tolerance there is no doubt that Michael's personal convictions were opposed to the use of icons. It is also shown by the fact that he entrusted the education of his son and heir to the iconoclast John Grammaticus and did not recall an iconodule patriarch (Ostrogorsky).

Michael II also followed iconoclastic minting practices both in his very rare sole reign gold and the gold struck after he associated his son Theophilus (12 May 821) with him. His silver and copper followed the traditional pattern.

Theophilus (829-842) was the last iconoclast emperor as it was now becoming a lost cause and on his death the movement collapsed. In his first issue in gold he reverted to the cross-on-steps and then, somewhat bizarrely, placed his infant son Michael on the reverse together with Constantine another of his sons who was already deceased. His milaresia and folles are similar to previous issues.

On Theophilus's death Michael III (842-867) was only an infant and his mother Theodora and her favourite Theoctistus acted as regents. Theodora, who was a zealous adherent of image worship (Vasiliev), moved cautiously in the restoration of images as she did not wish her

husband's memory to be condemned by the bishops and the formal restoration of images did not take place until 11 March 843. The first coinage reflects this. Michael's second and third issues in gold, however, represent the triumph of the image worshipers with the bearded facing bust of Christ with a cross behind his head whilst the silver continued as before.

London Numismatic Club Meeting, 2 June 2015

The Club welcomed Tom Hockenhull, Curator of Modern Money in the Department of Coins and Medals in the British Museum, to speak about his recently published book, *Symbols of Power: Ten Coins that Changed the World*.

The premise of the book is simple: ten monetary terms, and how they evolved to become the currencies that we have all heard of today. Money is a form of communication and, from the oldest weight terms such as the shekel, to the currency giants of the 21st century, such as the dollar, it has always been a vehicle of symbolic meaning. It provides a neutral means of measuring the value of commodities and services, and for it to be successful it has to inspire trust.

If we strip back these layers of symbolic meaning, we find that there are many constant factors that combine to imbue the currency with trust. The talk listed some of these factors such as the size, shape, colour, design and use of inscriptions on the coinage, as well as the material form that money takes. These factors develop over decades, centuries and even millennia. Indeed, until the collapse of the International Gold Standard in the 1930s, value was typically measured against that of the precious metal, and this legacy has persisted until the coinage of the present day.

It is no coincidence, for example, that the modern pound coin has a

distinctive golden hue, intended to emulate the gold sovereigns of the 19th century. The name of the currency also has meaning, often derived from historic weight terms, but also from its place of issue, such as the florin of Florence. In the case of the yen and rupee, it can even derive from the shape of currency, and the way in which it is made.

These factors give an indication about how kings, emperors, temples, governments or guilds wish themselves to be perceived, both at home and abroad. Their currencies confer status and provide a measure of political stability: it is no coincidence that the most conservative designs are usually issued by regimes that are the most politically, economically and socially stable.

Issuers are very concerned with their image of political and economic stability through the currency, even if this image is only superficial. In the news recently it was reported that Zimbabwe's dollar was to be recalled. It is striking to look at the notes of this currency and remark how the designs changed little throughout the 2007-08 hyperinflation, even as the currency collapsed. Here the issuer was attempting to preserve the illusion that the currency had somehow retained some of its value, despite the reality of the crisis. It illuminates one of the central themes of the book that governments are constantly attempting to reinforce trust through the coin and banknotes that they issue, and this has not changed notably in the case of coins since they were first struck and issued over two millennia ago.

[British Museum Press publishes Tom's book, in paperback, at £7.50.]

London Numismatic Club Meeting, 7 Jul 2015

Stephen Alexander, a member of the Kingston Numismatic Society, came to give a talk on 'Roman Fakes'. Stephen said:

1 got interested in Roman coins when I found an As of Claudius in

Ventimiglia railway yards in Italy close to the border with Monaco. I've always found fakes interesting. Ever since coins were invented, people have been faking them. The earliest Lydian electrum coins were faked with precious metal plating on a copper core within a few decades of their introduction.

There are several categories of what are called fakes, and not all of them are strictly meant to deceive. Before I talk about my favourite contemporary forgeries, which are plated, I need to take a look at the other forms of fakes and irregular coins which we come across. There are the modern fakes, to fool the collector, that are a daily hazard. They come in all shapes and sizes and degrees of skill. The easiest to dismiss are the 'tourist' fakes offered all over the world. To anyone who has seen an original they are obvious but the unwary are caught.

In the mid-90's we were in Peking. I was fed up with yet more visits to cloisonné factories. Finally we found a street called Liu Chi Chang, full of antique shops. I went into a very dim a smelly shed where a man was selling coins, amongst which was a column of 19th century Trade Dollars in exotic denominations. He started at £50 each and after a lot of haggling I got him down to £5 each. I bought six, went back very pleased with myself to our hotel and found that they were all plated fakes. The copper was showing through and they were too light. My critical faculties had deserted me. Like the Green Cross Code the advice is 'Stop, Look, Listen, Think'.

The more serious fakes are those designed to fool the collector. They have been around for centuries and some are collectable in their own right. Many of the Renaissance medallions, which were probably designed to fill the demand for classical coins, are now much sought after but are usually impossible combinations of obverse and reverse. As for

classical copies, many are just fantasies. One of the more dangerous historical fakers was Becker. He claimed to be making the coins for discerning collectors, and in the end he probably was, but earlier on in his career fakery was uppermost in his mind. He carved the dies, very skilfully, struck them often on blanks made from old silver, and aged them by putting them in a box attached to the axle of his coach filled with iron filings.- personally I have trouble with this part of the story. It sounds too harsh.

There were many very good craftsmen in the 19th and 20th century who produced fakes that would deceive even the best - Beirut and Italy were in the vanguard. A few years ago an American coin dealer was caught smuggling some of the glorious Akragas decadrachms, the ones with the eagles and rabbit. His defence was very simple and convinced the courts – they were fakes. There are suggestions that the whole series is faked.

About five years ago a distinguished London dealer sold a beautiful Trajan aureus to another very distinguished dealer. They were both very happy with the coin. A few weeks later the purchaser phoned the vendor to tell him that they had found that they already had an identical coin in stock. The coins almost certainly originated in China. There is an ex UK dealer now living in China who takes orders from a UK resident dealer for whatever coin type is in demand. I don't want to imply that all classical coins are fakes. There are several forums on-line where the correspondents seem determined to prove that everything is. There are a staggering number of genuine coins in the market and I suspect a staggering number of fresh finds, unreported, are flooding in.

Then there were contemporary forgeries, that were designed to fool

the unwary merchant or consumer. These contemporary pieces were not designed to deceive anyone, simply as a means of trading. One of the most famous examples is the tetradrachm of Philip II of Macedon that Celtic mercenaries took home. The design of the king's head, and the horseman on the reverse, were copied and re-copied so many times that they looked very little like the original when their deconstructed design eventually turned up as gold staters struck in Iron Age Britain – but in their own way are now accepted as fine pieces of Celtic art. All around the edges of the Classical world the mainstream coins were imitated – very often in high quality silver that was presumably weighed for trade.

The metallurgists of the classical period were very skilful. They could extract and purify precious metals, mostly in a complicated set of steps that show a detailed knowledge of chemistry and physics. They produced alloys and precious metal of very consistent quality. Presumably their knowledge was derived from thousands of years of smelting and working gold, silver and bronze. Preparing metal for coin blanks involved very careful purification at very high temperature and accurate weighing.

Now to turn to Rome and its copies and forgeries. Rome had a history that lasted over 600 years. Their mint produced staggering quantities of coins numbering in the ten's and hundred's of millions each year. Forgery was always a problem, as it has been since coinage was invented. Contemporary forgeries, or counterfeits, were produced for:

- 1) straight cheating.
 - 2) semi-official local production.
 - 3) money of necessity when supplies were interrupted.
- and, possibly, 4) by the army. Remember that the army ran the Roman Empire. Boris Johnson in his book, *A Dream of Rome*, was simply being

disingenuous when he asserted that a few hundred civil servants ran the whole of Europe.

Rome was a moneyed society, evidenced by extensive wear on the surviving coins that often circulated for 150 years. Coins were used for tax payments and daily transactions. Unfortunately the mix of coins has been distorted in the archaeological record by deliberate burial and casual loss. The best evidence for the daily usage of coins comes from the 'frozen' city of Pompeii where finds of coins show 48% silver 48% copper and 4% gold.

In considering counterfeits it is necessary to try to establish costs in Roman times and how these costs related to coin production. It is virtually impossible to translate an absolute price into modern terms. All one can say is that a service or product cost so many days pay for such a profession. What is very relevant to the counterfeit story is the cost of transport. It has been calculated by Michael Hendy (in 1988) that if sea transport cost 1 unit then by river cost 6 and by land 55!

When the Romans first occupied Britannia in AD 43 the weight of coinage needed to pay 20,000 legionaries and auxiliaries was prodigious and transporting it a real headache. To illustrate this point about transport costs, and the problem of experts classifying true or false, we might take a coin of Nerva. He was the successor to the dreadful Domitian and his reign from 96-98 AD started the era of the Good emperors'. The obverse is of normal style, and the reverse has a good style representation of Neptune standing and with the legend NEPTVNO CIRCENSES CONSTITVT S C.

This coin type was at one time regarded as a fake, and is categorised as such in RIC II. It is, however, included in the revision of BMC 3 (1966) as genuine (Nerva, no. 132 and p. 553). In 1984, Georges

de Loye wrote about this type (*Revue Numismatique* 1984, pp. 95-103). He noted that one specimen was from France, another from Germany, but five from Britain (one in Oxford, one in Cambridge and three in the British Museum). There has now been an additional specimen reported by the Portable Antiquities Scheme. Therefore, he surmised that this was an issue intended for use in Britain.

The Romans were a very practical people. With the enormous costs incurred in transportation is it likely that, somewhere in the Empire, perhaps in Cornwall, they mined, smelted and cast into ingots huge quantities of copper and then transported it to Rome where it was melted, cast into blanks, struck and then transported all the way back to Britannia. I realise this is an heretical statement but Occam's Razor suggests that the simplest is the most likely, i.e. that it was minted in Britannia.

The simplest method of copying was using a clay mould – easy only if you know how! There is no one reason why coins were counterfeited. At different times, with different economic drivers, and particularly the isolation of the border regions, counterfeits were produced for several different reasons. I feel sure that the army was quite active in both official and unofficial minting.

Before talking about what I consider to be the most interesting aspect of contemporary Roman forgeries, the plated *fournée*, I need to say a few words about how silver and gold coins were struck. Blanks were prepared by casting the metal in moulds, stone or clay, then trimmed, all usually accurate to the weight standard. Some early classical coins were cast in bronze fully finished. Later they were struck from dies. Next comes the die. It is remarkable, given the staggering numbers of dies used in history, just how few have survived (but, of course, they were official products and needed to be destroyed). They were hardened bronze on its

own and set within a block of wood. They were also made of iron, or nearly steel. The majority of the dies that have been found are mostly all irregular or plain forgeries. Dies were worked by punches and burins whilst soft and then hardened. There is some argument as to whether drills were used. The methods were similar to those used by gemstone engravers.

There is evidence to show the use of ‘hubbing’. A steel positive image was used to create multiple negatives in soft metal that was subsequently hardened. Remember that heating and cooling hardens steel but copper alloys have to be hardened by physical force- ‘Peening’, i.e. hammering it. There are many theories about whether blanks were struck hot or cold. If struck hot it would have been at considerable heat and a blank would lose its heat very quickly. Probably thicker flan coins were struck hot – this becomes important when considering plated silver or gold coins.

Post Roman and early modern minting methods involved rolling the metal to the correct thickness and then stamping out the circular dies. Today ‘experts’ cannot even agree on whether the metal rolls were hot or cold rolled - right up to the 17th century.

Until recent times mints acted like secret guilds. The probable reason was, like the print chapels, to restrict who could work at the trade. The public reason given for this secrecy was to keep forgers unenlightened.

Bronze coins were made officially in their millions in Roman times with varying degrees of skill and quality. They were also faked in their millions, again with varying degrees of skill and quality.

There is another type of fake that is very common – the pewter cast. When freshly cast they must have been quite shiny and similar to

silver. Pewter is a malleable metal alloy, traditionally 85–99% tin, with the remainder consisting of copper, antimony, bismuth and sometimes, lead. Copper and antimony act as hardeners. The lead gave the pewter a bluish tinge. I have tried cleaning one to see what it would have looked like but have had no success – I suspect that only abrasive would remove the nearly 2000-year-old surface.

Hoard finds show that the fakes must have been widely accepted, just like modern £1 coins of which anything up to 5% are forged. If you get one in your change you don't care as you know someone else will accept it - that's 'Token' money.

So to *fourrées* - a word derived from French loosely meaning 'stuffed' as in cooking. The earliest Lydian coins were forged by plating within 40 years of their invention. One of the most celebrated plated coins was produced towards the end of the Peloponnesian War 431-404 BC. The authorities in Athens were denied the silver mines of Laurion and they needed to pay the mercenaries. They resorted to plated coins that might have been purely 'token' payments in that they might have been redeemed in proper coins after the victory - which of course never came. These plated coins are obliquely referred to in the play *The Frogs* by Aristophanes. Over the centuries many plated forgeries of Athenian 'owls' were produced all over the Middle East. There is a tendency for coin dealers to label all plated owls as from the Peloponnesian War, which of course helps the price.

The contemporary plated owls and the tetradrachms of Alexander the Great are a good example of a token coinage that was never intended to be anything other than a token. They were not intended to pass as genuine Athenian owls – the styles were crude, bankers and merchants would have spotted one immediately. The deception lay in the plating.

Fourrée means stuffed or filled. A blank was prepared in the conventional way from copper, or occasionally iron. It was then wrapped in a layer of silver or gold. Normally an overlapping layer was applied to the first side. A second smaller piece of metal was then applied over the second side. It is possible that at some stage heat was applied, either in finishing the blank or just before striking. The act of striking converts the kinetic energy of the hammer into some heat – but not nearly enough to affect the malleability of the coin.

The forgers were very skilful. Not only were some of the die designs of very high quality but also the technique was complicated and time consuming, and involved a lot of knowledge. In Republican times denarii with toothed or serrated edges were made to frustrate the platerers – it didn't work as plated serrates were produced in large numbers. Bankers often cut the coin to test the metal - again the platerers just produced fully plated cuts.

Plating was an illegal cottage industry but there seems little doubt that a large number of coins were produced by moonlighting mint workers. They apparently never used official dies – no die links with official mint coins have ever been found. Many were of much lower quality. One real denarius had enough silver to plate ten counterfeits. Considering the rate of production, the danger of being caught, and getting the coins into circulation, the returns were hardly spectacular.

A method of producing a silver layer that was used by the official mints and forgers was pickling. The blanks were made from an alloy of copper with as low as 5% silver. They were then pickled in chemicals which preferentially dissolved the more reactive copper in the outer layer leaving silver. When struck an acceptable, but temporary, layer of silver was left on the surface.

Over the past 80 years several authorities have examined and tried to reproduce plated fourrées. The main authority used to be Campbell (American Numismatic Society, 1933). He suggests that some were made by striking the copper blank first, coating it with a eutectic mixture and then heating. A flux was probably used, as we do now, viz. bitartrate of potash/natron/borax (sodium tetra borate) or resin. The flux promotes the flow of molten metal. The most recent work that I can find is Deraisme and three colleagues (Centre Ernest Babelon 2006). They cut and polished 3rd century plated coins from France and then examined the surface using Fast Neutron Activation Analysis. This gives a microscopic picture of the surfaces and an analysis of the metals and their proportions. The cores were predominantly copper 89% with 2% tin and 2.3% lead with traces of silver, gold, iron, nickel, arsenic, antimony and zinc, i.e. scrap metal reused many times. The outer layer is low quality silver – only 16-34 %. Under the silver layer is a eutectic mixture of silver and copper with the silver ranging from 20 to 100um.

Here I will explain what a eutectic mixture is.

An Eutectic mixture is the proportion of metals that has the lowest melting point that is lower than the melting points of the constituent elements. Copper melts at 1085C and silver at 962C. Mix the two in the proportions 72% silver and 28% copper and the melting point goes down to just under 800C. Very approximately the reason for this is that the molecular structure of the 72/28 mixture is more efficient than any other and needs less energy to melt it.

Their replication experiment consisted of wrapping a 1cm disc of

copper in 50 um layer of pure silver. This was then heated in graphite crucibles together with charcoal, to stop formation of copper oxide, to temperatures of 750 to 1000C. At 750C no adhesion of the silver plate was seen, although this is approximately the eutectic point of Ag/Cu proportions 72% silver and 28% copper and the melting point goes down to just under 800C. Very approximately the reason for this is that the molecular structure of the 72/28 mixture is more efficient than any other and needs less energy to melt it.

Their replication experiment consisted of wrapping a 1cm disc of copper in 50 um layer of pure silver. This was then heated in graphite crucibles together with charcoal, to stop formation of copper oxide, to temperatures of 750 to 1000C. At 750C no adhesion of the silver plate was seen, although this is approximately the eutectic point of Ag/Cu mixture. At higher temperatures of 850-1000C, as the temperature rose, the various metals melted and mixed and the silver content decreased the hotter it got. Time was also of the essence, only a few minutes making marked changes in the mixing and adhesion. The ancient samples had a thinner final layer of silver. The final part of the experiment was pressing the resulting *fourees* in an 8-ton press, hot or cold. The cold pressing produced the closest match to the ancient samples. The conclusions of their experiments were:

* that ancient silvered coins can be re-created when a copper disc is wrapped in a silver foil heated to at least at 950°C for more than four minutes. In these conditions, the plating is obtained by the combination of different phenomena:

- solid diffusion between the copper blank and the silver foil;
- melting of the alloy when its melting point corresponds to the eutectic temperature (self soldering);

- liquid–solid diffusion between the copper–silver liquid phase and the blank until the equilibrium composition is reached;

Then:

- solidification of the alloy at the equilibrium composition; and
- striking of the blank at room temperature (cold striking).

They concluded that the plating produced a similar result to that which could be obtained by directly dipping the blank in molten metal. However, the use of a silver foil seems to be more convenient and consumes less silver. Compared with the manufacture of Sheffield plate – silver and copper sheets were pressed and heated and at some point where the metals met a eutectic layer formed.

Fakes are sometimes designed to fool the unwary or the skilled collector. The usual rule applies – buy from a reputable dealer and observe the Green Cross Code – Stop, Look, Listen, Think Some years ago Seaby’s Black Museum was sadly broken up. It was an accessible source of knowledge about fakes designed to fool. However, as a postscript, an American dealer purchased a Year 5 shekel of the Jewish Revolt that he spotted to be genuine. He made a lot of money on the transaction!

Stephen showed a wide selection of slides illustrating the points he made in his talk.

London Numismatic Club Meeting, 1 September 2015

This meeting took the form of the ever popular Members’ Own, or Show and Tell. Six members produced material to beguile their fellow members.

This meeting is always a difficult one to report in the Newsletter unless contributors are able to provide a basic script as the Editor doesn’t do shorthand, and much of the talks depend on the illustrations shown.

Robert Hatch, with the technical aid of Harry Mernick, presented 12 of his favourite coins, mostly worn and an eclectic mixture that ranged widely over Leopold II, 1640-1705, the ‘Hog-mouthed’, a Russian kopek of 1734, to Ardashar II, AD 379-383, who was the 11th Sasanian king.

Philip Mernick spoke about a recently purchased book. *The Historie of all the Romane Emperors beginning with Caius Iulius Caesar and successively ending with Rudolf the second now raigning. First collected in Spanish by Pedro Mexia since enlarged in Italian by Ludovico Dulce and Girolamo Bardi and now englished by R(ichard) T(raheron)*. It was printed by Felix Kingston for Matthew Lownes in 1604. The original work was published in 1545 and dedicated to Holy Roman Emperor Charles V. Many Spanish and Italian language editions were published in Antwerp, Madrid and Venice, the last possibly as late as 1665. This was the first English translation and gives the history of 118 emperors each illustrated by a wood cut, coin derived, and portrait in an elaborate frame.

The Roman emperors, as we understand them, run from Julius Caesar to Constantine VI (780-797) and then change over to Holy Roman Emperors from Charlemagne to Rudolf II (1552-1612). Philip has so far been unable to trace the source of the illustrations as the continental editions (at least to 1578) of Mexia were not illustrated. They are also not taken from Hubert Golzius’ 1563, *History of Roman Emperors in Medals*.

Harry Mernick presented coins that related to the transition of the Peruvian coinage, 1822-25, Republican to regal. An 1822 4-peso coin of José de San Martín referred to him as San Martín or ‘Peru Libra’, and similarly on an 1823 [piece, but here the Libre had been ground out. In 1823 the Royalists captured Lima and struck traditional 8-reale pieces, initially over-striking the Libre coins. In 1824 the Lima mint struck gold 8-estudos, and in 1825 at Cuzco the first Republican gold pieces.

David Powell showed a pair of pieces and then proceeded to describe how he used genealogical resources and newspaper archives to identify the issuer from the relatively little information given on them.

Piece 1.

Obv: PUNCTUALITY. GOOD CONDUCT around edge, JUW with monogram in centre.

Rev: PUNCTUALITY. GOOD CONDUCT around edge, MR WRIGHT's CHOIR in centre.

Piece 2.

Obv: As piece 1, identical die.

Rev: CLEANLINESS. MUSICAL PROGRESS around edge, picture of an organ in centre.

They were both 23-24mm in diameter, brass, and in the style of late-9th century unofficial tokens. Both looked like some sort of attendance award or a membership ticket for a childrens' choir, but where and run by which specific Mr Wright ? The W in the monogram almost certainly stood for Wright, but J and U? J = Junior looked very viable, but U = Union looked rather out of place for a child-based organisation. J being Mr Wright's forename initial was another possibility, but where then did the U fit in? David decided to investigate the unlikely looking possibility that U was another forename initial, whereupon all was revealed.

Ancestry.co.uk does not like wildcard searches on less than three letters but, if a single letter is put in without a wildcard, and corresponds to the actual entry, that is no problem. Birth/Marriage/Death (BMD) index records have full forenames until about 1910-11, but initials only for the second and subsequent forenames thereafter until the late 1960s. Mr Wright was clearly born long before this 50-odd year window of

opportunity, but if he died during it, which was quite likely, then, if the U = initial hypothesis was correct, there might be a hope.

A search on the deaths of U. Wright during this period revealed that the only male candidate also to have a J initial died in the Evesham area early in 1933, aged 78. A search of the birth indices for the relevant years in the mid-1850s then revealed a solitary candidate, John Upton Wright, born at Nottingham in late 1854. However, yet to prove that this was not mere coincidence; so, now to the censuses, the newspapers, and the online family trees.

The majority of newspaper references to JUW were obituaries, and these immediately proved promising. The first one proved John Upton Wright's keen interest in music, and in the organ particularly; here, for the first time, was a good feeling that this was surely the correct man:

Gloucestershire Echo - Thursday 19 January 1933

ORGAN AS A GIFT

Dedication Service At Broadway Church

Broadway Methodist Church was packed to its capacity last night, when the Rev. H. Broadbent conducted a service for the dedication of the new pipe organ which was given to the church by the late Mr. John Upton Wright, who died on January 8. Although Mr. Wright did not belong to the church, he took a keen interest in church work. Members of the church had looked forward to the dedication service, but last night there was a feeling of sorrow. The Rev. H. Broadbent paid tribute to the good work of Mr. Wright, and said he was one who was always out to do what good he could in the world. He was sure that they who were present would regret that he did not live to be with them that evening. Mr. W. E. Haslam, of Winchcombe, said Mr. Wright was a keen musician, and it was very

kind of him to give such a lovely instrument to the church. He could not speak too highly of Mr. Wright. A special recital took place and with piece in memory of the donor, "O Rest in the Lord".

Census entries from 1861 show that JUW's father was a directory publisher, printer and organist, originally in Nottingham and later, after JUW had left home, in Leicester. So, musical encouragement is likely to have existed from childhood. The census entries for JUW in his adulthood (1881-1911) all suggest that he lived a fairly conservative existence. He was a bank clerk by profession, remained single throughout his life, and lived in a variety of lodgings in the Birmingham area. In 1911 the couple he was staying with allowed him to sign the census on their behalf. The newspaper and other references between them consistently point to him being quiet, organised, friendly and trustworthy; as is pleasantly summed up in another obituary, which helpfully fills in a few of JUW's career gaps and personal priorities:

Gloucestershire Echo - Monday 9 January 1933:

CHILDREN LOSE A FRIEND DEATH OF BROADWAY'S "TOFFEE MAN" Broadway children have lost their "toffee man," as they knew Mr John Upton Wright, who has died at the age of years. Mr Wright died at, Ferndale, Broadway, yesterday, a very short illness. He was about the village as recently as Monday last. Born at Nottingham, Mr Wright was the son of Mr J. Wright, who used to compile directories for Nottingham and Leicester. He spent his early life in Birmingham, and started work there in a factory. He afterwards became associated with the telephones in Birmingham when they were in their infancy. NEW PIPE ORGAN. Later, Mr Wright went to the Colmore-road branch of Lloyd's Bank, Birmingham, and was an official there for a number of years. He

was an able organist, and as this work appealed to him he relinquished his duties at the bank and became organist at Ashwood Bank church, near Redditch. From there he went to Childswickham, where he was organist for four years, and then came to Broadway, where he resided for fifteen years. Mr Wright was very popular in the village and among the children was familiarly known as " the toffee man," because of his generous custom of dispensing sweets in the street. He took keen interest village affairs, and had just put an electric pipe organ into the Wesleyan Church, Broadway. A staunch Catholic Mr. Wright was organist at St. Saviours Catholic Church, Broadway, and possessed a fine tenor voice. He has a nephew living in Australia, and another of his nephews is to preach in Broadway Parish Church on January 22 in connection with the Mission to Seamen.'

So much for the man, but when was the choir, for which the tokens were issued? The Birmingham Daily Post of Saturday 30 November 1895 carried a report of a concert arranged by the Midland Arts Club, attracting an audience of some 200 people, at which Upton Wright (sic) was one of the solo singers; however, it does not sound as if he was leading his own choir on that occasion. A little bit more browsing, however, and the *Birmingham Daily Post* of Friday 8 September 1882 revealed the following advert:

MR. J. UPTON WRIGHT'S JUVENILE CHOIR
will RE-ASSEMBLE To-night (Friday) in St. Asaph's
Schoolroom, Bow Street, Irving Street, at 8 o'clock.

That is very much the date suggested by the style of the token, and the odds are strong now that we have correctly found both man and choir.

Tony Gilbert continued the interesting books theme showing a copy of James Mackay's *The Illustrated Encyclopaedia of Stamps & Coins* where

it was claimed to be ‘The ultimate visual reference to over 6000 of the world’s best stamps and coins and a professional guide to starting and perfecting a spectacular collection’. Dr Mackay was especially well placed to present the stamps as he was Curator of the stamp collection in the British Library, at that time still held in the British Museum. The book had originally been published as two separate volumes, but did not sell well and so they were amalgamated, again without much success and were heavily remaindered, hence the copy in Tony’s hands costing just under £5.

The problem was that essentially you cannot add the two hobbies together, each to their own in their collecting spheres. Mackay was a respected author and journalist who wrote many books and articles on both stamps and coins, and he had a highly readable style that reflected his deep knowledge of collecting. When he left the British Library he returned to his native Scotland and was awarded a doctorate from Glasgow University in recognition of his work and publication on Robert Burns.

Numismatics, once the hobby or pursuit of the dedicated and comfortably well off, nowadays is still not a cheap hobby. Philately is a much younger hobby, begun about the 1850s, and was formerly taken up by young women and schoolboys. Today the schoolboys have all but disappeared from both hobbies. Both sections of the book show a similarity of approach and there are close crossovers at times with many coins, both ancient and modern, featured on stamps possible when looking at historical perspectives and territorial differences between stamp and coin issues. The value of Mackay’s book lies in the cross-referencing possible when looking at historical perspectives and territorial differences between stamp and coin issues.

When looking at both halves of the book the collector will soon agree that both hobbies are suffering from commemorative overkill that has it self generate a new hobby – ‘philinumismatica’ – the colleting of stamped covers containing a coin or medal held inside a plastic bubble. Most of us probably have far too many books already, me included, but James Mackay’s book is very cheap at the price of a monthly magazine so, if you do see one at its remaindered price, then do have a look, it is a good buy.

Jim Furner showed a ‘Dead Man’s Penny’, cheating slightly numismatically as this was the common reference to the Memorial Plaque for men and women killed in the Great War. This one was to his grandfather, 8062 Corporal Garnet Thornton, the Duke of Cornwall’s Light Infantry. The plaques only carry the deceased name in relief within a panel and no further details so unless, as here, the name is unusual – it is a unique name in the listing of Soldiers Died in the Great War – it is difficult to match up with the basic trio of medals unless they have been kept together by the family. In this instance Jim was able to show the his grandfather’s Great War trio of Star, War and Victory medals, his soldier’s small book and photographs including his grave (he was killed on 15 December 1914) in the Bedford House Cemetery, Ypres.

London Numismatic Club Meeting, 13 October 2015

Club member Hugh Williams, who has given several talks to the Club, took as his subject ‘The Other Side of the Coin’.

Hugh said, ‘It is exactly 25 years since I first spoke to the London Numismatic Club on ‘The Pax Coinage of Carausius’. This talk looks at the way that news and propaganda was spread via the designs on the coinage of Imperial Rome.

Nearly 2000 years ago the Roman Empire covered an area over

twice the size of the European Union. Administration was complex, with a well set-up military network and civil service. Nevertheless, it was the Emperor who sat at the top of the tree, and it was he who made decisions affecting the lives of all citizens.

By the third century the average reign of an Emperor was little over two years. How did the Emperor propagate his message around such a vast Empire in a short time, there being no television, radio or newspapers? This talk looks at the way in which propaganda and news was disseminated. News of the Emperor's family, his health, military successes, the loyalty of the Legions, plague and famine, bread and circuses and the influence of religion culminating in the rise of Christianity were all messages that needed circulation.

In an era before printing the 'newspapers' of the day were the coins. Coins circulate rapidly. Whereas a newspaper is dog-eared and well past its best after being handled by a dozen readers, a coin can be handled and 'read' by hundreds or even thousands before becoming worn enough to lose its message. A major drawback, however, is the fact that the area of a typical coin, on which the message has to be created, is approximately one hundredth the area of a front page photograph in a modern daily paper. The skill of the die-engraver, working by carving the image actual size and retrograde is a testimony to the importance of coinage-type to the Roman administration.

A single die might be able to strike up to 20,000 coins. The coins were hand struck between two dies, the lower, obverse, die almost always showing a bust of a member of the Imperial Family, and a reverse that often contained an important message. David Sellwood, such a great ambassador for numismatics, unearthed a description by a British Army Officer of mint practice in Afghanistan in the late 19th century. Minting

techniques there had not changed markedly from those used in Roman times. He noted that a work team of three, a striker, a die-fixer and a tong-man could produce 12 coins a minute. It was hard manual work, and three teams worked together in rotation ten minutes on, followed by 20 minutes rest. Thus a work group of nine manual workers could produce about 600 coins per hour, allowing for changeovers and interruptions. This would be a production rate of 6000 coins in a ten- hour day. It may not sound a lot but in a 330-day working year, (allowing for festivals and holidays), one working group could produce nearly two million coins. If only one group worked in an officina (workshop) then the mint of Rome, with twelve officinae under Gallienus would be producing 24 million coins per annum, with a striking staff of just over one hundred.

At its peak there were 18 Imperial mints in the Empire, thus the output could be extrapolated to be up to 150 million coins per annum, and to this could be added the provincial issues, mostly in bronze, issued by several hundred cities, mostly in the east. Of course it is possible that several striking groups shared an officina, this would increase the output by a further factor.

The coins are common and circulation wide. We will now look at the messages conveyed. The obverse usually carried a portrait of the Emperor, this had to be cut actual size into the die, yet the realism of these portraits is, I would venture, far superior to the busts on today's coinage. There was often a message in the portrait. In one year, Probus (AD 276-282) is portrayed in normal crowned mode, as a soldier with spear and shield, and as a statesman in full consular regalia, whilst the legends refer to his being full of virtue, invincible and Consul for the second time.

Legends carry an important message, and this is echoed on modern

coinage GEORGIVS V D G BRITT OMN REX F D IND IMP, equates to 'George V by the Grace of God King of All Britain, Defender of the Faith and Emperor of India'. This is short and sweet when compared to a legend of Trajan (AD 98-117). IMP CAES NER TRAIANO OPTIMO AVG GER DAC PARTHICO P M TR P COS VI PP, reading as 'The Emperor and Caesar, the Adopted son of Nerva, Trajan, the best Augustus, Conqueror of Germania, Dacia and Parthia, Head of State Religion, Tribune, Consul for the sixth time and Father of the Fatherland' - quite a mouth full !

During the time that Britain was part of the Empire, the portraits of nearly 80 emperors are represented on the coinage, together with nearly 40 usurpers. Also represented are at least another 80 members of the Imperial family, wives, fathers, children, sisters and mothers all having issues struck in their honour.

No matter how short the reign, it was in the Emperor's interest to quickly ensure that his portrait was 'out there !'. Balbinus and Pupienus lasted 98 days as joint emperors in AD 238, Otho (AD 68) committed suicide after just 91 days, Pertinax (AD 193) lasted 88 days and Didius Julianus (AD 193) a mere 66 days. Marius (AD 268), Laelian (AD 268) and Quintillus (AD 270) lasted an even shorter time. The latter's coins are relatively common, with officinae striking at Rome (12), Milan (2), Siscia (4) and Cyzicus (1), all issuing coins in his name. Thus 19 officina were producing coins. If each officina employed four striking groups, then daily production could be estimated to be approaching half a million coins !

Family occasions are represented on the coinage, much as royal births, marriages and deaths take the headlines in today's newspapers. The FECVNDITAS reverses on coins of the empresses echo the personif-

ication of Fertility, and probably gave the message that the empress was pregnant. This reverse also exists on a scarce coin of Gallienus, but this is most likely an accidental mismatch of dies at the Rome mint !

The birth of twins to Drusus and Livilla in AD 19 is shown on a sestertius issued by Tiberius. It shows the heads of the two infants on crossed cornucopiae. The Imperial wedding of Caracalla and Plautilla is shown on the coinage. The ‘happy’ couple were aged about 15 at the time (AD 202). The reverses show the couple standing linking hands and the legends extol the ‘Happy Concord’, the ‘Eternal Concord’ and the Propagation of the Imperial Family’. Unfortunately the marriage did not work and Plautilla was banished to the island of Lipari in AD 205. She was murdered on the instructions of her ‘ex’ some seven years later.

Death also takes its place on the coinage. The Nemeses are shown on the local coinage issued by the Thracian cities. They are shown with a cornucopia and the wheel of fortune, holding a cubit rule to calculate longevity, or a balance to weigh the good and evil executed during lifetime. Thanatos, the Genius of Death, appears on a small bronze of Marcianopolis, in the act of extinguishing the down-turned torch of life.

Imperial funerals were lavish affairs. Emperors were often deified by their successors, and the funeral recorded on the coinage. The procession where a statue of the Emperor was taken through the streets on a carriage often pulled by elephants makes a spectacular reverse type. The *ustrinum*, a permanent tiered structure, where the image of the Emperor was consigned to flames is often shown. On top of this was a box with a trapdoor containing an eagle (the representation of Jupiter), or in the case of empresses a peacock (the representation of Juno), and at an appointed moment the door was opened and the crowd would see the soul of the deceased carried into the heavens by the appropriate bird. Often the

reverse was simplified to just the eagle or peacock.

Shortly after the death of Julius Caesar in 45 BC a bright comet appeared in the night sky. A denarius of Augustus, struck some years later, reminded the population of the Empire by showing a representation of the comet on the reverse, with the legend *DIVO IVLIVS*.

We have all seen footage of the President of the United States taking the Oath of Office. The same scene is represented on coins of many emperors, showing the taking of the *Vota Publica*, the vows for the welfare of the Emperor and all subjects. These coins usually show the emperor sacrificing by dropping incense onto an altar. Coins with the legend *VOTA SUSCEPTA* refer to the making of the vows, whilst *VOTA SOLVTA* refers to the successful conclusion of the preceding set of vows.

Many coins show representations of the Pantheon of gods on the reverse. It reminds the handlers of the coins of the association of the Emperor on the obverse with the god or goddess on the reverse. Everyone would be familiar with attributes of the various deities, and the name of the god does not always appear on the coin. The eight most common deities represented are Roma, Jupiter, Juno, Mars, Apollo, Venus, Neptune and Janus. As the Empire, and Rome itself, became more cosmopolitan foreign gods and goddesses were adopted into everyday religion. Cybele, an Eastern mother goddess, appears quite frequently, often in a carriage pulled by lions. The Egyptian deities Serapis and Isis also appear quite frequently, as does Anubis (a jackal-headed god) on a very scarce issue of Rome from the 350s. Isis is often shown seated, suckling the baby Horus. This iconography is very similar to the usual image of the Madonna and Child. It is very likely that statues of Isis and Horus were modified and used for worship in early Christian churches.

Interestingly the god Mithras, who was widely worshipped by the soldiers, does not appear on the Imperial coinage, only appearing on a very small number of provincial issues. Members of the cult were sworn to secrecy, thus explaining this omission.

It was good publicity for the Emperor to be associated in this way with a deity. Even better would be to publicise a closer relationship. Commodus, Postumus and Maximian all publicised their relationship with Hercules as being almost reincarnate. All three are shown wearing the lion-scalp headdress, whilst holding the Heraclean club. Diocletian shows his special relationship with Jupiter, issuing coins with legends IOVI CONSERVAT (Jupiter the Protector) and IOVI TVTATORI, 'Jupiter the Safe-guarder'. The usurper Postumus (AD 258-268) calls on Serapis as a friend using the legend SERAPI COMITI, 'Serapis the Companion of the Emperor'.

Many personifications were also used as reverse types. Once again the iconography and the attributes were sufficient and the figures are not always named. Clementia, Concordia, Honos, Iustitia, Nobilitas, Pax, Virtus and Tranquillitas are common types on the coinage of emperors. Empresses often employed Pietas and Pudicitia as types. The latter represents modesty, and is often shown by a seated female demurely pulling a veil over her face.

Emperors sometimes made gifts to their subjects. Such an event often celebrated an anniversary, victory or announcement. The ceremony, known as the *Liberalitas*, is captured on the coinage. The Emperor is shown seated on a platform, usually with an attendant. Also on the platform is a statue of the personification of Liberalitas, a female holding a cornucopia and an object that is probably an abacus or an account-tablet. A citizen is usually shown climbing the steps to the dais, and gifts

(probably coins) can be seen in the folds of his cloak. The engraving of such a scene shows much detail and making the die probably took a great deal of time. Sometimes only the figure of Liberalitas is shown, but this would be quite sufficient to issue the message that the Emperor had made gifts to the citizens.

By AD 100 the population of Rome may have approached two million. No one was left to starve and free rations were given out. Feeding such a number required the import of grain from Egypt and Africa. The safe arrival of the grain fleet was essential. Commodus (AD 177-192) upgraded the fleet, issuing a splendid sestertius showing a galley in full-sail to publicise the achievement.

Provincial coinage struck in Alexandria shows the Nile god reclining holding an ear of corn. In the background is a curious domed building with steps leading down into the river. This is a representation of the nilometer used to measure the height of the annual flooding of the Nile, upon which the harvest ultimately depended.

The arrival of the grain was known as the *Annona*, and was celebrated on the coinage with the personification of Annona, a female holding corn-ears, often standing in front of a modius or corn-measure. Sometimes only the modius was shown, the legend on the coin confirming the year of the grain arrival.

Alongside the bread came the circuses. Little remains of the Circus Maximus today, other than its outline in a grassy open park. Nevertheless there are two coin issues, one of Trajan, issued after he renovated the stadium, and another of Caracalla that show the Circus, giving us a good idea of its appearance. Although the side views are foreshortened, the spina with its obelisks, two of which were re-erected in the Renaissance in Roman piazzas, and the quadriga-adorned gates are clearly shown, as

is the Imperial Box.

The Secular Games were nominally held at intervals of just over 100 years. Heralds announcing the Games are shown on coins of Augustus (17 BC) and Domitian (AD 88). One wonders if the coins advertised the Games to spectators and competitors more efficiently than the heralds themselves! Just as the Opening Ceremony of the present-day Olympics is front-page news, Domitian issued a handsome series of coins for the Secular Games. One shows the ceremony conducted on the opening night of the Games, Domitian is shown sacrificing in front of the Temple of Jupiter Stator, accompanied by a flute player and a lyre player.

Just as 'Home' athletes are celebrated today, the provincial issues of various cities picture their own successful athletes. A small bronze of Philipopolis shows an athlete anointing himself with oil, whilst a large bronze of Tarsus shows three successful athletes proudly holding their winners wreaths. Sometimes the athlete was not shown, but the prize was illustrated instead. This usually consisted of a palm branch in an agonistic urn, a wreath and quite possibly a considerable amount of money. The urn is often inscribed with the name of the Games, e.g. Actian, Heraclean, Pythian, Secular or Olympic.

Alongside the games were the spectacles. The holding of these events took place in the Colosseum. The most iconic building still visible in Rome, it was opened in AD 80 by Titus. It is shown, filled with spectators, on a rare sestertius of Titus, and two denarii, both issued in the same year, probably refer to the event. One illustrates a radiate statue on a column, probably the Colossus of Nero that was moved to enable the construction, the other shows an elephant, one of the participants of the first show. The Roman writer Martial, an eyewitness describes the opening events in his *Liber Spectaculorum*. Later, Martial describes an

event held during the reign of Domitian where a two-horned rhino became the star of the show, tossing a bull and a bear into the air ‘as though they were dummies’. The two-horned rhino shown on a copper quadrans of Domitian was no doubt the beast in question!

The 1000th anniversary of the legendary founding of Rome (753 BC) was celebrated with lavish spectacles in AD 247. Philip I exhibited a host of exotic animals, many of which had been collected by his predecessor Gordian III whilst on campaign in the east. Coins of Philip and his son show lions and a variety of antelopes and stags. He also issued an animal reverse for his wife Otacilia Severa, a hippopotamus! Is this a thinly disguised comment on her shape ?

Paying taxes is never a pleasant experience, and any tax-cut was worthy of mention on the coinage. Caligula, despite all his later bad press, was popular with the citizens of Rome. Not all his actions were bad, and he abolished the one-half percent purchase tax levied by Tiberius. The small copper quadrans issued by Caligula bearing the letters RCC as the main part of the design commemorates this. RCC probably stands for *Remissa Ducentesima*, the removal of the one-200th tax.

One of Hadrian’s first acts as Emperor was to abolish all debts owed to the Imperial Treasury, and a fine sestertius shows a lector setting fire to a pile of debts.

The personification of the mint or the currency, Moneta, is shown on the coins of approximately 50 emperors. She is usually represented standing, holding a cornucopia and a set of scales. On some issues three Monetae are represented, one each for gold silver and bronze. The figure of Moneta and the legend MONETA AVG(VSTI), ‘the money of the Emperor’, gives an official acceptance to the coinage, even if used by

usurpers such as Postumus.

Moneta makes her first appearance on the Imperial coinage in AD 84 under Domitian. This coincides with the movement of the mint from the temple of Juno Moneta on the Capitoline Hill to new premises on the Caelian Hill. John Melville-Jones put forward some evidence to the Royal Numismatic Society last year that the new mint may have been situated in the workshops now excavated under the church of San Clemente.

It is likely that the mint was further refurbished about AD 229, during the reign of Severus Alexander. A reverse type probably shows a statue of the Emperor with the legend RESTITVTOR MON(ETA), the Restorer of the Mint (or currency). There is no discernable change in the fineness or weight of the currency at this time, so it must be the former meaning. Coins of Commodus (AD 190) show a statue of Apollo with the legend APOLLO MONETA; it is possible that the Emperor gave this statue to the mint.

Arrivals and departures of the Emperors on campaign or provincial visits are recorded with representations of the Emperor, usually on horseback and the legends ADVENTVS AVG or PROPECTIO AVG. We thus know only from the coinage that Constantine I visited London in AD 313, shortly after his victory at the Milvian Bridge. A coin-type from that date exists, minted in London, showing Constantine on horseback with the Adventus legend.

Victories from across the Empire are recorded on the coinage. Soldiers usually served far away from their homelands, and the first news of their success may well come from a coin type. The type of the person-

ification of Victory, a winged female, might be accompanied by the place name, e.g. VICT BRIT, VICTORIA CARPI, SARMATIA DEVICTA or ALAMANNIA DEVICTA.

The defeated are often represented as bound captives, whilst collections of the arms taken from the vanquished are sometimes shown. Particularly evocative is the reverse on the sestertii of Vespasian showing the subjugation of Judaea. A bound Jewish captive is shown standing beneath a palm tree, whilst the mourning female personification of Judaea sits in an attitude of great sadness, the legend reading IVDAEA CAPTA.

The defeat of Boudica (AD 60/61), during the reign of Nero, does not appear in any obvious way on the Imperial coinage, but a small provincial bronze from Alexandria, known only from a handful of specimens, shows armour and arms, the sign of a victory. This coin is accurately dated to Year 8 of Nero's reign, AD 61-2, which coincides with the Boudican revolt, and not with any current campaign of the general Corbulo in the East. Maybe some of the soldiers stationed in Britain originated in Alexandria ?

It is interesting to compare two coins showing architectural types issued by Nero in AD 64 and AD 65 respectively. The former represents military success and shows the arch constructed in Rome to commemorate Corbulo's victories. Nothing remains of the arch, but we can gain an excellent idea of its appearance from the coin. It was a single arch, with a large statue of Mars on its side, and a quadriga on its upper surface. The latter coin shows the temple of Janus with its doors closed. This was a rare occurrence since the doors were only closed when there was peace throughout the Empire. The legend reads PACE PR TERRA MARIQ PARTA IANVM CLVSIT, 'The peace of the Roman People on land and sea, the doors of [the temple of] Janus are closed'.

An ailing Emperor may not instil confidence, and it is interesting to compare how the legitimate Emperor Gallienus and Postumus, the usurper in Britain and the west, dealt with the plague of AD 266 on their coins. Gallienus issued a coin showing Aesculapius, the god of healing and the legend CONSERVATOR AVG(VSTI), ‘the Protector of the Emperor’. In the same year, Postumus issued a reverse showing Salus, the personification of good health, with the legend SALVS POSTVMI AVG, ‘the good health of the Emperor Postumus’.

The low value provincial coinage had a limited circulation. Coins would, however, circulate in neighbouring cities and could be used for advertising. Three small coins of neighbouring cities in Thrace illustrate this. Nicopolis shows a basket of fruit on its coin, Marcianopolis shows a bunch of grapes, whilst Deultum exhibits a beehive. Everyone now knows where to shop for fruit, wine and honey!

Some of the propaganda is borne more out of hope than reality. A coin of Marius (AD 268) shows clasped hands on the reverse and bears the legend CONCORDIA MILIT(VM), ‘the support of the troops’. His revolt failed, in little over a month, and he was executed by his troops. Quintillus (AD 270) produced a reverse showing the personification of Fides (Trust), with the legend FIDES MILITVM, ‘The trust of the troops’. He was deserted by the same troops and forced to commit suicide after a reign that may well have lasted less than a month.

Most ironic though is the coin of the Emperor Carus issued in AD 283 during his quite successful campaigns in the East. He dedicated his victory to Jupiter with a coin extolling IOVI VICTORI, ‘Jupiter the bringer of Victory’. The thunderbolt-throwing god was evidently not flattered as shortly afterwards Carus is said to have been killed in his camp by a stray thunderbolt!

To many collectors the obverse of the coin, with its Imperial portrait, is of greatest importance but I hope that this presentation redresses that balance and shows that there is ‘another side of the coin’.

Hugh’s talk was illustrated with an excellent PowerPoint presentation that featured the coins, and some of sites and statues that were reflected on the coins.

London Numismatic Club Meeting, 3 November 2015

Ben Alsop, Curator of the Citi Money Gallery in the British Museum, came to give a talk that was virtually a walk through the Gallery with illustrations, and explained how the Gallery had been envisaged in the new presentation about coins, and how it came about. He said:

The Citi Money Gallery at the British Museum offers visitors an historical context to money at a time when the contemporary global economic situation is in extraordinary focus.

The gallery contains over 1500 objects from the Department of Coins and Medals collection and through discussing a history of money also charts a history of the world dating back over four millennia.

The gallery takes a chronological and thematic look at money and its role in society. One side considers the authorities behind the issuance of money – the rulers, governments and institutions who issued, backed, and guaranteed the value of money in circulation. The other focuses on individuals and what they used money for, including the social and cultural significance that money has had, as well as its financial uses. These themes progress chronologically, allowing visitors to walk through the history of money.

The beginnings of coinage and the way in which money has taken different forms around the world is explored through early exhibits such as Lydian electrum coins, thought to be among the oldest in existence

dating from the fifth century BC, Chinese bronze spade and knife money, and Indian punch-marked coins. Other themes in the gallery are the manufacture, counting, saving and hoarding of money; ritual and religious uses of money including burying coins with the dead, pilgrimage, alms-giving, and amuletic uses of coins; and the problems of forgery.

In the contemporary section of the gallery, there are sections looking at modern economic institutions, banking, financial crises, and at who or what guarantees the value of the currency in circulation.

As a gallery devoted to a fast-changing field, it also includes regularly updated content, focusing on new technologies – including information on the first payments on plastic cards – and the ways that money continues to change lives. Thus far displays have addressed modern payment technologies in Kenya, Sierra Leone and India as well as the rise of local currencies and cryptocurrencies.

The gallery has also featured new finds and hoards as they have been discovered. The Museum's Department of Coins and Medals works closely with the Portable Antiquities Scheme and the Treasure recording process, and many newly found hoards come to the British Museum for identifying. New discoveries regularly unearthed from the ground continually change the way we think about the history of ancient Britain. Displays have included newly discovered Roman hoards from St Albans, Bath, and Owermoigne (Dorset), and Anglo-Saxon from Lenborough (Bucks.) amongst others.

For further information on the Citi Money Gallery visit:

www.britishmuseum.org/money

[**Editorial note:** If you are visiting the Citi Money Gallery before May 2016, cross over the Greek & Roman Life Room at the end to Room 69a

for the exhibition “Hoards”, and the book on them by Eleanor Ghey, available in the bookshop.)

London Numismatic Club Meeting, 1 December 2015

Tony Holmes, a Past-President of the Club and a frequent contributor to the Club’s talks, gave his talk, ‘Delving into junk boxes’, which his ill health had precluded its presentation last year. He noted that his talk reflected the ‘science’ of coin identification as seen from the point of view of a collector going through a junk box, be they coins for sale on the internet, often with only vague descriptions, or with just an enquiring mind. He showed slides of coins, some made difficult by wear or obscurity, which he had acquired at minimal cost from dealers’ cheap trays. He then took the audience through the process of hunting for clues – symbols, part lettering, design remainders and, with the help of the audience, were identified as:

A bronze *as* of Domitian, 81-96 AD, with Minerva reverse. The inscription read: IMP CAES DIVI VESP F DOMITIAN AVG PM. In its worn condition it could have easily been mistaken for a coin of Vespasian, but here lies one of the regular traps in Roman numismatics – the clue lies in the F – short for *filius*, meaning ‘son of’. Even worn it is still a rough piece not really worthy of the mint of Rome and so may be an army issue somewhere in the provinces.

A small bronze coin, AE4, carried the common reverse type of two soldiers with two standards and GLORIA EXERCITVS that was struck for Constantine the Great and his surviving sons, AD 330-335. It was a coin of Constantius II as Caesar, and it is necessary to check the end of the emperor’s name as it could be any one of the sons. In the exergue, SMANA shows where it was struck in the mint of Antioch and in the first

officina (workshop), indicated by the A for alpha (the first letter of the Greek alphabet used in the eastern mints to identify the officina, i.e. the workshop).

A piece was made difficult by bearing the words ‘two tub’. It was actually an Irish token (the address on it was Stein Brown & Co, Limerick)) and it represented a still for making whiskey, not doing the washing !

Worn fragments of coins can be very difficult. Here, in silver, the puzzling part the coin, TIMOR is quite legible and there is a lis mintmark on both sides. This turns out to be a shilling of Edward VI, the rest of the missing legend being DOMNI FONS VITAE MDL – ‘The fear of the Lord is the fount of life. 1550’.

A strange looking item in the middle of a coin is a steel – the kind that you strike for sparks to light your tinder, the ‘horns’ being the handles for holding it. This is usually indicative of the Low Countries, the two shields are easily identified as Austria and Burgundy, and a lion could be one of several, but is actually of Brabant. So far, so good, but the ruler’s name is missing – check it logically in Kraus & Mishler under Belgium, but it’s not there – because it is under Spanish Netherlands.

A grazing horse on a Graeco-Roman bronze provincial issue immediately suggests Macedonia, Thrace or Thessaly. Richard Plant illustrates a number of grazing horse reverses, but not this one, and the coin is not in BMC Thrace. However, a friendly computer provided the answer, it is from Elaious, Thrace.

And so the intriguing talk went on to look at a further 15 coins. Being so closely linked to the coins and illustrations it is not always possible for it to be translated from a strongly visually based presentation into a readable account without the illustrations being present.

The evening was enjoyed by a good attendance, one of the best of the year. A lot of research must have gone into putting this talk together, for which the Club is grateful to Tony Holmes for providing such a fun, and interesting, evening.

CLUB AUCTION RESULTS

by Anthony Gilbert

120th Club Auction, 12 May 2015

The auction was held in the lecture room of The Warburg Institute at 6pm. In keeping with our usual practice at these events, 20 minutes were allowed for pre-viewing and the interval was dispensed with. The 109 listed lots were reduced to 103 when one potential vendor was unable to bring his lots along on the night due to illness. However, the organiser, David Powell, had managed to gather some further substitute entries, and also one of the vendors supplied an extra lot for Club funds.

There were 14 paddle holders amongst the 17 Club members present. The Club must thank the four vendors for supplying the material to be auctioned. Greek Roman Provincial and Later Medieval European and World coins dominated the first 48 lots, and these sold well against the vendors' keenly set reserve prices. The later lots mostly comprised tokens, medals and English coins. Overall, 65 lots found a buyer whilst 38 lots were left on the table.

The top price on the night was £26 against a reserve of £15 for lot 90, a James II gun money shilling dated June 1690. Second highest was £22 against a reserve of £12 for lot 81, a Henry III Long Cross penny, of Roger of Gloucester. A substitute lot, no. 115 (new numbering), a Ludlow Tea Company check went for £12 against no reserve. Lot 73, a 3d pub check issued for The Prince Regent, Beresford Street, Walworth, was knocked down for its £15 reserve to a single bid.

The total sales on the night were £386 with the Club receiving £39.05

(including the donated lot) in commission.

Although a good many lots remained on the table, one must bear in mind that the London Numismatic Club's auctions are open to Club members only. Vendors are not penalised with an 'unsold' charge, with or without it having a reserve price. The auctions do engender an engagement by the membership, and are usually a well attended and good evening, complete with the odd mistakes, quips, comments and good humour all contributing towards the fun and, yes, you might even secure a bargain or two!

Overall, the Club must thank the organiser and gavel handler, David Powell, for his efficiency in enabling the evening to be a success. We must also thank Marcus and Sue Phillips for their assistance in running the event.

THE SECOND HISTORICAL MEDALLION CONGRESS Warwick, 11 July 2015

Last year's inaugural Congress (reported on in *LNC Newsletter* Vol. VIII, No. 18, pp. 73-81) was a great success. Attendees at that Congress were asked if they would support a further event, and this was agreed upon. Andrew Wager and John Cumbers again agreed to organise this event, and at the same venue (the Hilton Hotel). The date selected for this year (determined by the hotel's full bookings) meant that this Congress clashed with the excellent series of one-day meetings hosted jointly by the Royal NS and the British NS. This was a pity, because the RNS/BNS joint meeting was held at the York Museum. Nevertheless, the attendance at Warwick showed an improvement on the inaugural meeting, it was 36 and going in the right direction.

The opening speaker was Henry Flynn from the Department of Coins and Medals at the British Museum (DCMBM). His contribution

was entitled 'Mapping the Nation's collections: an introduction to the Money and Medals Network'. This Network publishes an eight-page *Newsletter* three times a year. It is financially supported mainly by Arts Council England plus funds generously donated by eight numismatic organisations, and co-ordinated by the DCMBM. The *Newsletter* is free to anyone who requests to be added to its mailing list, but is still not that widely known about, in this writer's experience. Its true value is best explained by quoting from the speaker's handout: 'The aim of the collections mapping programme is to provide a survey of numismatic collections across the UK, identifying the nature, extent and location of numismatic collections and associated resources, and of related expertise, and the needs/aspirations of any of the relevant institutions in developing any of the above'. Essentially, the speaker demonstrated that free guidance is available on best practice, and presentation of collections through organised training programmes.

After the morning coffee break, Christopher Eimer spoke on 'Sultan Mehmet II, Constantinople and the Magnus Princeps Bronze Relief'. This talk's subject was about a particular new-found portrait medal on which he had carried out research. Mehmet II captured Constantinople in 1453 and renamed it Istanbul. As a Sultan, he was gifted in languages and interested in the arts, especially Western Art. The speaker made reference to Susan Spinale's article on the portrait medals of this Ottoman sultan in the Spring 2003 issue of *The Medal* magazine (published by The British Art Medal Society), and by which he considers that this talk's subject medal is datable to around 1460, and possibly by Pietro da Milano.

Philip Attwood, Curator of Medals and Keeper of the DCMBM, delivered the last of the morning's talks. His title was 'Edward

Thomason's other medallic series: an overview'. We were informed that Thomason was the son of a buckle manufacturer and apprenticed to Matthew Boulton. He began by manufacturing gilt buttons, then jewellery. He created his own series of medals, the Elgin Marbles (about which read later). After visiting the Louvre, he wanted to improve his own products; the result was his scientific and philosophical set of 16 medals. He produced a set of 60 three inches in diameter medals on biblical themes, which were presented in five padded volumes with twelve medals in each. Also, he produced medals on biblical truths and a sentimental truths series of moral tracts on small medals. Philip's talk was entertaining, with many references to the man's ideals (?), beliefs (?), idiosyncrasies, and motives allied to and in relation to his products.

After lunch we were entertained by the London NC's own Peter Clayton, who presented 'Some Archaeological Ladies – a medallic view'. This talk covered three aspects of his interests – archaeology, Egyptology and monuments. He presented the medals and the ancient statues and objects they represented, a number of them shown on 19th and 20th century art deco plaquettes. The medals were examples of fine workmanship and always a delight to see from this reviewer's perspective. He ended his talk with a plaquette by C. Dupré entitled 'Meditation', a classically draped seated lady contemplating the ivy clad ruins of the Colosseum in Rome with its French legend that translated as 'There, the ivy craving immortality, triumphs in possessing that which Man has abandoned'.

Next was Daniel Faeroe's contribution 'The Christopher Foley, FSA, Collection – some highlights and reflections on producing a sale catalogue', recollected the work that he had done on compiling Woolly & Wallis' (Salisbury) catalogue of an important collection of 15th-17th

century English medals, which went under the hammer on 16 October 2014. The speaker stressed that compiling a sale catalogue was not the same as compiling a coin catalogue, more the task of presenting a vendor's particular collection of pieces, together with information on their unique history, some comment and, importantly for collectors, their provenance. Such particular information on the pieces to be offered needed research to be undertaken by the cataloguer, not to mention access to a lot of books! All of this effort would serve collectors well in the future as a work of reference. The speaker had brought along with him several boxes of this sale catalogue for free distribution to anyone who wanted a copy.

Peter Glews concluded his research that he began and presented at last year's Congress with 'Thomason and the Elgin Marbles, Part 2'. He gave a breakdown of the positions of all of the marbles shown on Edward Thomason's set of 48 medals, in relation to the Parthenon – along the pediments, friezes and metopes.

After tea, the final two contributions brought on a contrast to the programme's previous talks. Andrew Wager's 'Medals in boxes' was a fun talk whereby he showed slides of boxes that housed medals. The audience was requested to guess which medal they were made to house. This reviewer scored zero. One or two others did notably better!

Frances Simmons, also a member of the London NC, presented the last talk. In some ways this was a fitting finale to the proceedings. Her title was 'Commissioning Medals'. She opened with 'Decisions, decisions...'. The speaker looked at ideas against constraints, cost against budget, reasons, quantity and quality, commemorative or anniversary, including examples; and how? Cast or struck, designer, elements to be portrayed. This was an entertaining as well as an informative talk. Several

people were making notes.

After the informal evening meal, attendees could browse the Congress bourse. The bourse not only gives collectors an opportunity to buy and sell, but also to engage in discourse.

Everyone at this one-day event was given full value with eight speakers. Aply supported by museum and dealer contributors, this product has placed a footprint on the numismatic Congress calendar, but it does need to address its preferred time-slot. Wider promotion of this event was discussed, but outlets and opportunities are limited – *Coin News* and the *Money & Medals Newsletter*. Both these publications offer a free entry notifying events, but, as with the Token Congress, a gradual increase in attendance probably lies through the goodwill and support of dealers and word of mouth, in order to build a loyal following.

Essentially mimicking the by now very successful Token Congress as a primary model, it is still early days for this event, and it needs to walk before it can run. The organisers have shown maturity of concept and also execution; they have opened the debate to the floor, offering attendees the opportunity to join them in forming an ad hoc steering committee in order to take this event forward. This writer hopes that his aforementioned points are taken as constructive criticism only, for he personally wishes this venture every success. *Anthony Gilbert*

OBITUARY

Harrington (Harry) E. Manville, only recently elected an Honorary Member of the Club, sadly passed away on 18 February. Only a short while previously his remarkable library dedicated to the coinage of the British Isles, and which had been the bedrock for his research on his 58series of magisterial books on English numismatics, had been acquired by Douglas Saville Numismatic Books: it was shipped from the USA and

weighed over two tons (!). Harry must have been very pleased that it had passed into the safe and caring hands of an old friend and that the books would become the treasured possessions of many present and future numismatists.

Harry was the author of an incredible number of articles and papers in all the major numismatic journals as well as authoring from 1986 to 2014 the five volumes of his *Encyclopaedia of British Numismatics*, the last being *A Dictionary of English Numismatic Terms*.

Despite the distance across ‘the Pond’, Harry had been for very many years a respected and genial presence at many BANS Congresses.

The following Obituary by Douglas Saville is reprinted with permission from *Coin News*, May 2015, p. 19.

Harrington Emerson Manville. Born New York, September 6, 1929. Died Seattle, February 18, 2015.

Harrington Emerson Manville, (Harry to almost everyone who knew him) was dedicated to numismatics, British in particular, and an indefatigable researcher - he was totally committed to his subject and a leading numismatist in his own area.

He was educated at Mount Hermon School and Amherst College, Massachusetts, where he obtained his BA in 1951. Initially serving in the U.S Army Counter Intelligence Corps in Germany between 1952 and 1954, in 1956 he became an officer in the US Information Agency - the Agency responsible for the US Government’s overseas education and information programmes. During his early career he served in Karachi, Madras, and South Korea; between 1961 and 1965, during the Vietnam War he was Cultural Affairs Officer at the U.S. Embassy in Vientiane, Laos, where he met and married his devoted wife, Joelle, in 1962. Harry

had various posts in Europe during the mid-1960s, including Lyon and Oslo; Montreal and Quebec, Canada, between 1972 and 1976. He took early retirement in 1980- one regret he had was that he never had an opportunity to serve in the U.S. Consulate in London, which he regarded very much as a second home. In July last year Harry and Jo moved from the Washington home, where they had lived for many years, to Seattle, WA, to be near to their son and family.

Harry sold his important collection of British coins in Spink sale 9 (4 June 1980), enabling him to devote much of the next 35 years frequent visitors to the UK, where they had many friends. For more than 50 years Harry corresponded with a huge number of people, in all parts of the world, and who shared an interest in British coins and tokens; he delighted in being able to help anyone who had a genuine question that he could answer. One particular interest was foreign countermarked coins used in Britain, and his standard work on that subject was published in 2001: *Tokens of the Industrial Revolution. Foreign Silver Coins Countermarked for use in Great Britain, c.1787-1828*. Spink, London 2001. (BNS Special Publication No. 3).

He, often with Jo, attended many BANS and Token Congresses in the UK, many BNS meetings, and numerous International Numismatic Congresses held over the past 50 years in Europe and the United States. His final, and in many ways, courageous, visit to the UK, since his health was failing, was to attend the BANS 60th Anniversary Congress in Greenwich in 2013. Although it was apparent his health had begun to deteriorate, with the support of his wife Joelle, Harry managed to attend most of the lectures and meetings.

The first volume in the series, *British Numismatic Auction Catalogues 1710–1984*. (1986), is a work of such importance to collectors and to

dealers in tracing provenance of coins that the value of it cannot be over-emphasized. Collectors of British coins owe a very big debt to Harry Manville, and although he will be missed by the numismatic community and others who knew him, he leaves lasting contributions to the subject in his published works:

British Numismatic Auction Catalogues 1710-1984. (Encyclopaedia of British Numismatics. Vol, I). (With T. J. Robertson). Spink/Baldwin, London, 1986. pp. xviii + 420.

Numismatic Guide to British and Irish Periodicals 1731-1991. (Encyclopaedia of British Numismatics. Vol. II, Part 1. (Archaeological). Spink/Baldwin, London, 1993. pp. xx + 450.

Numismatic Guide to British & Irish Periodicals 1836-1995. (Encyclopaedia of British Numismatics. Vol. II, Part 2). (Numismatic). Spink/Baldwin, London, 1997. pp. vi + 453-1083.

Numismatic Guide to British and Irish Printed Books 1600-2004. (Encyclopaedia of British Numismatics. Vol. III). Spink, London, 2005. pp. xii + 292.

Biographical Dictionary of British and Irish Numismatics. (Encyclopaedia of British Numismatics. Vol IV). Spink, London, 2009. pp. xii + 358.

Dictionary of English Numismatic Terms. (Encyclopaedia of British Numismatics. Vol V. Spink, London, 2014. pp. x + 302.

Tokens of the Industrial Revolution. Foreign Silver Coins Countermarked for use in Great Britain, c.1787-1828. Spink, London 2001. (BNS Special Publication No. 3).

Innumerable articles/papers in Spink's *Numismatic Circular*, London; Seaby's *Coin and Medal Bulletin*, London; *British Numismatic Journal*, London; and elsewhere.

BOOK REVIEWS

Roman Coins And Their Values V. The Christian Empire: The Later Constantinian Dynasty and the Houses of Valentinian and the Theodosians and Their Successors, Constantine II to Zeno, AD 337-491. David R. Sear. 575pp, illus throughout. Spink & Son Ltd, 2014. Hardback, £50.

Very many years ago Seaby placed an advert in their *Monthly Coin Bulletin* (SCMB) seeking to appoint a young man who had an interest in Roman coins and who had done his National Service, or was exempt from it. The present reviewer fulfilled those criteria and was almost inclined to apply, but I had other archaeological commitments at the time. Fortunately the ‘young man’ appointed to the post was David R. Sear, and the world of ancient numismatics has been in his debt ever since in the numerous invaluable guides that he has produced. The present book is the culmination of long years of research by David on the Roman series. The 1954 edition of *RCTV* was edited by H. A. (Bert) Seaby, 133 pages and had five half tone plates of casts of coins reproduced from R. G. Collingwood’s *The Archaeology of Roman Britain*. It was based on Gilbert Askew’s earlier *Catalogue of Roman Coins*, 1948. Peter Seaby illustrated later editions with line drawings of the coins. In 1980 the present reviewer was invited to leave his post at the British Museum and joint Seaby as an Associate Director to set up an antiquities department and to be involved with their many numismatic publications. The third edition of *RCTV* (1981) introduced photos of coins throughout, largely taken by the present reviewer from coins in the British Museum and various private collections. Spink took over the publication arm of Seaby and in 2000 published ‘The Millennium Edition’, Volume I of *RCTV*. Here, publication of Volume V sees the culmination of David Sear’s

invaluable and detailed guide to Roman coins.

As with the previous four volumes the first 74 pages, including an Introduction, cover valuable and explanatory aspects of Roman coins with a Glossary, Legend Abbreviations, Denominations, Reverse Types of the Imperial Coinage, Countermarks, the Roman Mints from Augustus to Diocletian, Mints and Mintmarks, and Dating Roman Imperial Coins. This initial section before the main catalogue commencing with Constantine II (AD 337) to Zeno in 491 is an invaluable and concise overall guide to the Roman coinage. Modern catalogues of the later Roman coin issues tend to arrange them by mints but here Sear continues the old and tried way going back to Cohen's fantastic (for its early period of study) listing alphabetically by reverse type legends under denominations. For the later period this is much easier for the collector to follow and to be able to identify the coins.

The period covered by this volume sees the final division of the Empire into two halves, east and west, with the death of Theodosius I in AD 395, and the fall of the Western Empire in AD 476 under Romulus Augustulus. After the full listing of a coin's details of issuer, type and mint at least three references are added to the major publications, in the period covered in this volume the main one for the bronze issues being *Late Roman Bronze Coins* (LRBC) where the coins are listed under their mint. For the majority of entries two conditions, VF (Very Fine) and EF (Extremely Fine) are given, and current market valuations of the coins throughout the catalogue are expressed in two currencies, pounds sterling and US dollars, but international financial market fluctuations can at times cause these to vary.

David Sear has always been interested in the historical information that can be gleaned from the study of ancient coins and here he has sub-

stantially revised and enlarged the biographical information preceding each reign. Notes on specific coins in the listing have also been added where appropriate to explain or clarify the significance of a relevant type. Thus it is possible to see the coins explained in their context, which adds an extremely important dimension to the study of the Roman coin series.

In the completion of these five volumes listing the Roman series in detail David Sear has produced an invaluable guide that continues in the tradition set by Cohen's ground breaking eight volumes (1880-92). David Everett (1770-1813) wrote 'Tall oaks from little acorns grow', and David Sear's five volumes are indeed magisterial oaks in the study of the Roman coin series.

Peter A. Clayton

A History of the Sovereign – Chief Coin of the World. Kevin Clancy. 112pp, colour illustrated throughout. Royal Mint Museum publication, 2015. Hardback, £25

The author is Director of the Royal Mint Museum and Secretary to the Royal Mint Advisory Committee. The presentational style of this work is similar to his previous book, *Designing Change, The Art of Coin Design* (2008) – highly colourful, well set out and not specifically aimed at any particular niche market (e.g. numismatists or art historians), but rather the general reader who might be engaged enough to read about the story of the English gold sovereign coin.

There had been early attempts at establishing an English gold coinage but the nobility and the merchant class had used European pieces. Edward III had struck gold leopards in 1344, and these gold pieces had their weight and value fixed. In later reigns, various gold pieces were issued, e.g. angels and nobles. Henry VII's reign (1485-1509) saw the introduction of the first gold sovereign that had probably been influenced by the reale d'or of Maximilian I, the Holy Roman

Emperor, and the enrique of Enrique IV of Spain. There were five different types of sovereign issued during Henry's reign. In the following reign Cardinal Wolsey re-valued it at 22/6. Under Elizabeth I there was a mixture of fine gold and crown gold fineness. James I struck unites, and then from 1717 the guinea denominated at 21/- was struck. This writer found the early chapters on the establishing of the Tudor sovereign, then debasement and renewal, from unites to guineas and the machine age (the sovereign as a denomination was abandoned for 200 years) a little tortuous. Much is made of the beginnings, but the route taken veers towards the oblique, the reader may wonder just where the story is heading, but this is necessary in order to comprehend what comes later.

The sovereign's real story is from the 17th century with its high points reached in the 18th and 19th centuries with guineas and sovereigns. Its zenith was attained during the latter half of the 19th century with the expansion of the British Empire, up until the outbreak of WWI. In this reviewer's opinion, 1816 is when the sovereign's story really takes off, yes, England/Britain had a gold coinage for 450 years before this date, but the value-to-weight ratios, sizes, denominations, fineness and nomenclature kept changing.

During the Napoleonic Wars £1 notes had been issued and the populace had become familiar with the 20-shilling denomination over the 21-shilling gold guinea. After the fall of Napoleon questions arose around the issue of a gold coin. Legislation in 1816 reformed both the gold and the silver coinage, this fitted in nicely with the Royal Mint's new building with steam-powered machinery at Tower Hill. William Wellesley Pole at the Royal Mint was influential in establishing the return of the sovereign at 20-shillings, abandoned 200 years before by James I. There is a good chapter on how the design of the new sovereign was to be approached:

the new coin needed to be easily distinguishable from the guinea. Dr Clancy writes: ‘Whoever actually generated the idea of having the saint on the gold coinage, and from what source of inspiration, may never be known for sure but in its realisation Pistrucci played a central role.’ How should St George be portrayed - in Classical Greek garb battling evil, or in medieval European style heavily clad in armour? All readers will know the outcome.

Britain’s Empire and commercial reach necessitated the opening of colonial mints, striking sovereigns to the London standard. Mints were opened in Canada, South Africa, India and Australia. Australian sovereigns struck from native gold contained higher silver content than the reddish coloured (copper alloyed) London Mint pieces, thus they had a lighter appearance. These Australian coins were very popular in India, where silver was a much respected and used metal.

There was a huge mintage of sovereigns in the 19th century, the coin achieved global status - it was more than just a currency, it was a statement of authority, power, security and trustworthiness. However, by 1915, after the outbreak of WWI, the British Treasury had issued its £1 notes (Bradburys). Conflict and then the ensuing world political and economic strife practically saw the end of the gold sovereign as a circulating coinage.

The story takes us right up to date with the latest Queen’s head obverse designed by Jody Clark of the Royal Mint. For a century now the sovereign has not been issued as a common currency. The decimal pound era heralded the age of the sovereign’s rebirth as a desirable collector’s commemorative icon, issued either singly, or in sets together with its minors and/or multiples, or as a proof, or indeed as always in ‘as struck’ bullion grade, the last named mainly taken up by the jewellery trade.

Included are Tables of the Output of sovereigns 1817-1974, including that of branch mints. Also, there is a listing of the designers of gold sovereigns, both for obverses and reverses. There is a two-page Bibliography. This quote from the end of the book could more usefully have found its way nearer to the beginning: ‘The intention throughout this book has been to offer a general view of the presence in circulation of the gold sovereign and how it interacted with the world’

This book is beautifully presented, it is a good read overall, a tale to tell, and it is well narrated, though some numismatic knowledge would be an advantage with the early chapters. The prose is easy-going and flows nicely. Numismatic and minting terminology has been omitted, and here it is the better for it. There is referencing to the social aspects of coinage, e.g. how it was used, and carried, rates of wear and, importantly, to the cost of replacement. Overall, the half sovereign was more expensive to replace. No one alive today would have used a sovereign in commerce as an adult. However, the author’s Conclusion statement is apt ‘...it has survived and particularly for the gold sovereign the reality of being anchored almost as much in the heart as in the purse has defined its character and made it immeasurably more than money.’

Anthony Gilbert

A Dictionary of English Numismatic Terms, Harrington E, Manville.

x + 301pp. Spink & Son, 2014. Hardback, £45.

[The basis of this review was written before the news of Harry Manville’s sad and unexpected death in February 2015 - see the Obituary above].

This is volume 5 of Harry Manville’s ‘magnum opus’ *An Encyclopaedia of British and Irish Numismatics*. The main body of the work, arranged in alphabetical order, runs to 280 pages. These are

followed by five Appendices (A-E) covering Initial Marks; the Royal Numismatic Society; the British Numismatic Society (both these appendices listing Presidents and Medallist); the 'Big Three' London coin dealers of the last century: Spink, Baldwin and Seaby. The final appendix (E), contributed by G. F. Kolbe, is a specialist technical listing of book and paper terms. Scattered through the text are 26 guest-written mini-essays written by experts on specialist topics.

Technology, Manville notes, has moved on from his first conceived idea of producing a Dictionary when he purchased 10,000 3x5 file cards as the basis of the draft he intended to enter on a manual typewriter. The conversion of the information on these onto a computer was not without its problems, and not least frequent backups. He notes that 'No general dictionary can be entirely new and although I take responsibility for what is offered here, these were particularly useful as guides and reminders,' predecessors such as dictionaries by R. S. Carlton, C. C. Chamberlain and E. Junge all published within the last 40 years. Junge was the first numismatic encyclopaedia in English to include not only terminology but also people and places with many cross-references and lengthy entries. Obviously many earlier works, although still useful, do appear dated, as well they might. Particularly noted should be Albert R. Frey's *Dictionary of Numismatic Names* (1947), particularly strong on spellings and corruptions, medieval European, the Americas, and South Asian terms. Also there is Richard Doty's *Encyclopaedic Dictionary of Numismatics* (1982), described at the time as the landmark reference work on numismatics.

It is only by reference to peers or antecedents, and knowledge of them that a reviewer is then in a position to judge if a work is an improvement or a re-hash of books already published. Historical sourcing

references are both important and relevant.

his Dictionary is a volume that the reader can dig into and find treasures of meaning in adjacent entries. Slang terms, usually morphemic, are always a delight in dictionary-type publications, quoted sources are invariably ‘etymologically uncertain’, but this author has really done his best to offer answers. Another delight here are the plentiful old spellings, particularly when that spelling has another meaning, and numerous obsolete Scottish, Irish and American terms, e.g. a ‘purlie pig’ is a Scottish earthenware box, or ‘uim bog’ is Irish for gun-money! Medieval English terms and also European and South American entries are also much in evidence. Modern American terms, as might be expected from this author, are strongly represented and Manville conjectures that they will become increasingly global via the Internet. Unusually the buy-in names used by the trade such as ‘Graham’ and ‘Goddard’ and ‘bid off the wall’ also make an appearance.

Many of the technical and scientific terms found here used by mints, museums and science laboratories that are becoming used more widely may not be generally known to the numismatic reader but at least they are recorded here, such as XRF (X-ray fluorescence). It is the first numismatic dictionary to record terms that relate to modern minting practice and terminology, and modern buying and selling operations and more complete than any of its comparable predecessors.

Amongst the 26 guest essays are contributions by two current LNC members, Peter Clayton on ‘British Numismatics and Archaeology’, and David Sealy on ‘Twentieth-century Coinage, 1901-1970’.

In the reviewer’s opinion for a hardback book on a specialist discipline that is certainly now foremost of its genre it is incredible value.

Anthony Gilbert

