



NEWSLETTER

THE JOURNAL OF THE LONDON NUMISMATIC CLUB

HONORARY EDITOR

Peter A. Clayton

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EDITORIAL

Yet another successful year in the Club's life has drawn to a close and 'now we are 61!' Our membership remains steady but still much lower than in the heady days of the 1960s, but then it seems that all focussed societies or clubs have reduced in numbers. In numismatics it has become harder and harder to find junior members in the societies to carry the numismatic flag forward — even with the carrot of financial grants to attend the BANS Annual Congress or the Numismatic Weekends. We are fortunate in the London Numismatic Club in having a good venue to meet (the Warburg Institute) and an ever-interesting lecture programme, the latter due to the efforts of our Speaker Finder on the Committee, David Berry. Many of the speakers come from within our own membership and, apart from our obvious Members' Own evening, we can even field 'first reserves' when disaster strikes (as will be seen later in this *Newsletter*).

Once again the numismatic topics addressed have been varied, and also light-hearted (in a way), and this year, because of circumstances, with an unusual number of talks on tokens. However, variety is the spice of life of the Club, and next year David Berry again promises us interesting and varied fare. The Editor's usual plea is that he receives accounts of the talks from speakers (he bullies visiting speakers quite gently) in an acceptable form so that a readable account can appear in print. Often the Editorial hand has to be at work to transform an illustrated lecture often closely linked with the speaker's illustrations, into a readable account for those who were not present. It is our absent members that we have to consider as well as those who can be present at the Warburg, and it must be remembered that now virtually all our members live outside London and then travel home after a meeting.

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

Of particular note on this issue of the *Newsletter* is a welcome addition to the small coterie of reviewers of books — read on, and do please feel inclined to submit a review if you find a numismatic book that would be of interest to other Club members.

Peter A. Clayton, Honorary Editor.

London Numismatic Club Meeting, 5 February 2008

John Roberts-Lewis, Assistant Secretary and Committee Member of the Club, spoke on the genuine trade tokens of 19th century Canada, just one of the numerous aspects of Canadian 19th century tokens. He borrowed the phrase "genuine trade tokens" from British eighteenth century token literature, where it is applied to pieces bearing the issuer's name and sufficient location information so that the tokens could be redeemed. In Canada in the 19th century a Firm's name and the town would be sufficient, since even provincial capitals were not very large. Many of the tokens also stated "PAYABLE AT..." followed by the name as part of the design. A map of part of North America showed the background to a brief historical introduction and the locations mentioned.

Starting with Nova Scotia, a number of companies had issued halfpenny tokens between 1814 and 1816 when there was a shortage of regal coin. This was supplied intermittently from Great Britain and much of it had been in circulation for up to a century and so was very worn. Lightweight anonymous tokens were being shipped from Britain to Canada in large quantities after their use was prohibited in Britain. The banks would either not accept them or would only pay below scrap copper prices, which meant less than face value. Copper coins were expected to be minted with close to their value in copper, allowing for the cost of production. Lightweight pieces could only be disposed of at a loss until a rise in the fluctuating metal price and this affected both the economics of minting and the removal of coins from circulation.

Three Halifax tokens all used the image of George III on the obverse. It was explained that after the loss of the 13 American colonies, thousands of Loyalists and their Mohawk Indian allies had migrated from

the USA to settle in Nova Scotia, New Brunswick, Prince Edward Island and Ontario in 1783. The British king was popular with them hence his portrait on these tokens. HOSTERMAN & ETTER used a front elevation of Government House; STARR & SHANNON depict an Indian, bow in one hand, arrow in the other and accompanied by his dog. JOHN ALLEXANDER BARRY had a ship on the reverse, another popular subject with Maritime Provinces.

Family history is known for some traders, but for others like Starr and Shannon, nothing has been found, except that the tokens for these hardware merchants were struck by John Sherriff of Liverpool and he also cut the dies. More, however, is known about Benjamin Etter who was born in Switzerland and trained in Berne as a jeweller, before immigrating to Nova Scotia. Starting his own business in 1797 he went into partnership with James Tidmarsh the following year, but by 1802 he was on his own again, before entering a partnership with Thomas Hosterman, who was his son-in-law. Etter married three times and had 17 children; another of his daughters married William Black, who was also a token issuer. Etter served in the militia and was ADC to the Duke of Kent, Queen Victoria's father, during his visit to Nova Scotia. John Barry was also related, being married to Mary, daughter of William Black. Barry sold 'dry goods' that is cloth, haberdashery, etc. His father Robert came to Shelbourne, Nova Scotia in 1783 in the first group of Loyalists.

From these details we begin to get a picture of some of the leading Halifax families in business and marriage. Another important aspect was politics, often of a robust nature; the Honourable W.A. Black and John Barry were both at times in the Nova Scotia Legislature and the former, who was also Colonel of the 4th Halifax Regiment of Militia, and was a pillar of the Establishment. Barry stood six times for the Assembly, being

elected three times and rejected on three others. On one occasion he was expelled from the Assembly, on another he was sent to prison, being the leader after whom the 'Barry Riots' were named.

Another token issuer was also from a Shelbourne Loyalist family and his halfpenny token, dated 1815 had a six line reverse: PAYABLE /BY / MILES W / WHITE / HALIFAX / NS and around IMPORTER OF IRONMONGERY, HARDWARES &c. The obverse has the value, plus date, around a barrel on its side with 'Spikes and Nails on its top. White subsequently formed a partnership with his brother Cornelius and George B. Creighton and was in business from 1812 to 1822, when he died. This token reminds us of the strength of the Industrial Revolution in Britain during this period, where such minor items could be manufactured so cheaply and transported across the Atlantic, undercutting prices of locally made goods.

The next token shown had often been attributed to Scotland, because its well engraved obverse has a thistle with a Latin inscription around NEMO ME IMPUNE LACESSET, meaning 'nobody may hurt me with impunity' — the motto of the Scottish Order of the Thistle (and found around the edge of the current Scottish one pound piece). However, this undated piece is known to have circulated in Halifax, Nova Scotia in 1815. On the reverse is a frigate around which is the inscription PAYABLE AT THE STORE OF J. BROWN. Brown is described as a 'West Indian' merchant, by Charlton. He had separate stores for wholesale and retail businesses and whilst the location is not stated, circulation would have been in, or close to, Halifax, making the 'payable' promise meaningful. The Province of Nova Scotia obtained permission to issue its own copper currency and in 1823 used a bust of George IV on the obverse and a thistle on the reverse.

A token issued in 1816 has the inscription WHOLESALE & RETAIL HARDWARE STORE around a depiction of a three storey building. It occurs with two reverses both having a design of crossed spades over a barrel with NAILS on the top and a reaping hook to the right, a scythe blade to the left. One reverse has the words HALIFAX above and NOVA SCOTIA below, the other has PAYABLE AT W.A. & S. BLACK'S. HALIFAX. N. S. The former version is more common than the latter, but it is unlikely to have been produced to deceive and it is not known which came first. William Anderson Black was born in 1789 and his brother Samuel in 1792, they were the sons of the Revd William Black. They went into partnership with Nathaniel Parker until he joined Hosterman. The brothers then started a jewellers and silversmiths business, branching out into importing hardware when their tokens were issued. Eventually they expanded into shipping. Samuel died when he was 34, William died in 1867 at the age of 75.

The firm of Lesslie and Sons was founded when Edward Lesslie sent his son John and an employee William Lyon Mackenzie from Scotland to Upper Canada. John established a 'drug store', or chemists, in York, which was to change its name to Toronto in 1834. A branch was also opened in Dundas, managed temporarily by Mackenzie. He may even have been in Partnership for a while and in 1834 became Toronto's first Mayor. He was also a rebel leader involved in the 1837 uprising and after defeat in Toronto fled to the USA, but was soon back, occupying Navy Island above the falls on the Niagara River with a force of American volunteers. He issued banknotes to fund his activities but, not surprisingly, these were unacceptable. Bombarded by heavy artillery, the Island was evacuated and he was jailed by the American authorities for a breach of neutrality. He served 11 months of an 18 months sentence, but

did not return to Canada until after a General Amnesty. Despite his record, or perhaps because of it, he was voted onto the Legislature again and died in 1858.

Returning to 1822 or early 1823, another son, James Lesslie, opened the third family store in Kingston. Edward Lesslie, the father, arrived later in the year bringing with him \$3000 worth of copper twopence and halfpenny tokens. The former has a similar diameter to the Boulton 'cartwheel' twopence, but half the thickness and is dated 1822. This value was not normally used in Canada and probably most were melted down, since they are now very rare. The halfpennies are undated and were struck at intervals between 1823 and 1827 with a plain edge, then between 1828 and 1830 with a reeded edge. Both values have Justice and scales on the obverse and a ploughshare on the reverse, but they have different inscriptions. The halfpenny has an obverse inscription: LESSLIE & SONS, above and YORK KINGSTON & DUNDAS, below. The two pence has LESSLIE & SONS TORONTO & DUNDASS (sic), around and 1822 below. A late striking using the founding date was proposed to explain the use of Toronto (changed in 1834) and 1822 in the inscription, when it was still called York. In 1978 the demolition of Toronto's Old Court House, built in 1827, found coins under the corner stone, including a Lesslie twopence. Further research confirmed a recorded remark that Lesslie had arrived with \$ 3000 worth of tokens, as stated above, but this had been rejected by earlier numismatists. The present explanation for the early use of Kingston is that a petition to change the name was circulating as early as 1822 in York, Nova Scotia; instructions for engraving the twopence assumed it would be approved, but it was not actually granted until 1834. The reverse of both values shows a ploughshare with a bilingual inscription: PROSPERITY TO CANADA over and LA PRUDENCE

ET LA CANDURE under. Edward Lesslie died in 1828 and John Lesslie took over the Dundas store, trading as Lesslie Brothers, but did not alter the name on further issues of the halfpenny tokens.

An undated token for Montreal in Lower Canada was issued about 1828 by Francis Mullins and Son. It has a ship obverse and the style suggests it may have been struck in North America; the Halifax Standard had been adopted by Lower Canada in 1796, and this piece was 37% lighter than a halfpenny should have been. The reverse, inscribed with six lines describes the firm as being a 'Ship's Chandlery'. It is known that Mullins received four kegs of tokens and sent three of them to Upper Canada, which may be significant, since such lightweight pieces might be acceptable in an area very short of change. Unfortunately the ship carrying them foundered with total loss. In the end it appears that Mullins was premature with the name of the business, since his son did not join it!

Another token having a display of hardware items on the reverse, was issued by T.S. Brown & Co. Crossed spades over an anvil and tools have a vice to the right and a scythe blade to the left. The obverse describes the Company as IMPORTERS OF HARDWARES, MONTREAL, and *Le Populaire*, a local newspaper, condemned the issue as 'a profiteering scam'. As it was only about 10% lighter than the standard it compared well with much of the worn and very lightweight copper and brass in circulation. Two kegs of Thomas Storrow Brown's halfpennies were imported from Birmingham and issued in 1832: usually they are found in a much circulated condition, suggesting that the public did not regard it as a scam. Brown was another tradesman who became involved in the 1837 rebellion. Born in New Brunswick in 1803 he became a leader of young extremists who supported Papineau, one of the eventual leaders of the uprising. This was to the detriment of his business and he became

bankrupt. He was involved in the fighting against supporters of the establishment in St Charles, Quebec, during which he lost an eye. After a subsequent encounter with troops, he fled south, as far as Florida. He is known to have returned to Montreal under the 1844 amnesty and even started another business, living a long and reasonably prosperous life.

A very similar token was issued by J. Shaw, probably supplied from Birmingham: its reverse of hardware items has a spade crossed with a scythe blade over a large kettle above a crossed knife and fork, with a saw to the right and a vice to the left. The obverse has IMPORTER OF HARDWARES in two lines and the address UPPER TOWN, QUEBEC in two lines. The issuer was similarly attacked by a local newspaper, *Le Canadien*, which described the issue as 'a profiteering fraud'. Shaw replied that his tokens were redeemable on demand and provided much needed change. Issued in 1837, they were withdrawn in 1838, after the Quebec Bank had issued a large quantity of good weight pennies and halfpennies in the same year as Shaw's tokens.

An attractive copper penny was issued for the Magdalen Islands in 1815. These 16 small islands, totaling about 86 square miles in the Gulf of St Lawrence, were discovered in the 16th century by the explorer Jacques Cartier. The inhabitants in the 19th century were French-speaking and the economy depended on fishing. Their administration came under the Province of Quebec. They were given to Sir Isaac Coffin for services to the British Crown. He was born in Massachusetts in 1759 and joined the Royal Navy rising to the rank of Admiral. He only visited his islands once, in 1815 when he brought a supply of penny tokens with him and a coining press supplied by Sir Edward Thomason, who had also struck the pennies. The dies were probably cut by Thomas Halliday. The obverse depicts a seal with date under and MAGDALEN ISLAND TOKEN over. The

reverse has a filleted cod with SUCCESS TO THE FISHERY over and ONE PENNY under. Once again a piece was struck which did not fit the local requirements; at 18.8 grams it was about the weight of a British penny, so a sixth heavier than those in circulation. Probably most were melted down and whilst they may have been of limited use to the fishermen, surviving tokens often show signs of considerable wear. They appear to have been acceptable in Nova Scotia where contemporary newspaper reports mention them being found in shop tills. They fit the category of genuine trade tokens, for the Magdalen Islands as regards intent, if not as subsequently used. As a postscript, Coffin's heirs sold the islands in 1903 to The Magdalen Island Co.; they always seem to have been referred to in the singular. The inhabitants were helped by the Canadian Government to buy their properties and land, which was presumably leasehold.

Newfoundland had no political connection with Canada until it became their tenth Province in 1949. Its 19th century tokens, however share close similarities to those of the Canadian Provinces and can best be considered at the same time. Newfoundland shared the general North American shortage of small change and was intermittently supplied by Britain. For example, in 1798 it received £1000 worth of Boulton's 'cartwheel' pennies. Genuine trade tokens were needed and the brothers Robert and I.S. Rutherford supplied them when they opened a 'General Merchants Store' in the capital, St John's. Four Rutherford brothers arrived in Newfoundland in 1840 and the other two, George and Andrew, also opened a store, at Harbour Grace, about 25 miles from the capital, in a separate bay. There were two token issues in St John's, one dated 1840 the other undated. The obverse had a suspended fleece, familiar from British tokens, and the reverse the arms of the Rutherford family supported by two horses. On the ribbon is PER MARE PER TERRAS,

meaning 'by sea, by land'. The issues were prolific and were thought to have been struck by Boulton and Watt. There is no mention in their records of this order and whilst it may have gone to them, I suggest it was subcontracted. The dies were cut by Ralph Heaton the second, of whom more below, but at this time Heaton had no presses and there is no mention in their order books either, so it is probable that another Birmingham manufacturer struck them. The commercial district of St. John's was unfortunately destroyed by fire in 1846 including the Rutherford's store. In this same year George and Andrew issued tokens as 'Rutherford Bros.' These had similar designs to the 1840 issue but were dated 1846 under the arms, with a minute R over the 8 and an H over the 4; 'Harbour Grace' appears under the fleece. It is known that this order went to Heaton and the dies, as previously, were cut by Ralph Heaton and now include his initials. It appears that again the striking of the tokens was subcontracted, since there is no mention in the order book and Heaton possibly had no presses before they bought most of the Soho Mint in 1850 from Boulton & Watt. There are no figures for the total number of Rutherford tokens struck, but despite being of good weight they began to be rejected by the public and the expression 'not worth a Rutherford Ram' was used for anything of little value. From 1858 in Canada and 1865 in Newfoundland regal bronze cents began to be issued in huge quantities: 20 million for the former and 2 million for the latter. The use of tokens in place of currency had come to an end except for advertising and other marginal purposes. The Rutherford brothers continued to trade until 1876 when their business became bankrupt. Despite this setback George opened another general merchants store and Andrew became a grocer!

The talk ended with an issue by the famous Hudson's Bay

Company. They received their first Charter from Charles II on 2 May 1670 and they set up a number of trading posts where they bought pelts from trappers. Fierce French competition resulted in capture or destruction of most of their posts by 1686. Provisions in Treaties, following a number of British successes in European wars, eventually led to the whole of 'New France' coming under British control. The USA-Canada agreement on the 49th Parallel as the national boundary, confirmed all the vast holdings of Hudson's Bay north of this border. These were sold to the Dominion of Canada in 1869. The Company is still trading in the 21st century!

A four-piece set of brass tokens was issued about 1854 for use by the trading posts. The values are expressed in terms of 'One made beaver skin' and its fractions of half, quarter and eighth. On the obverse is the Company Arms; these are described as "a crest with a fox sitting on an ermine cap of maintenance, over a silver shield, bearing the red cross of St. George. Four brown beavers occupy the quarters". Supported by two elks, early depictions of these animals are described as bizarre. The motto on the ribbon is *PRO PELLE CUTUM* which has been translated as "For the pelts we collect, we risk our skins". The reverse design is utilitarian, not to say enigmatic. At the top are conjoined capitals of H and B for the Company. E.M. is below which stands for 'East Main' a large part of their territory in eastern and northern Canada. The value is below as a figure; the quarter was shown, with finally the letters N.B. below this value. This was an order instruction or engravers mistake for the letters should be M.B. for 'Made Beaver'. Examples are known with a neat hole punched between the N and the B, presumably as a cancellation. It seems obvious in retrospect that such tokens were unsuitable and thus little used,

though another set was issued in 1949 as well as another 20th century set with the correct letters and the values 1, 5, 10, and 20 M.B. for the St Lawrence-Labrador District.

John ended the talk expressing the hope that it had provided an insight into the background and conditions existing in the Provinces which were to become Canada and the numismatic worth of its genuine trade tokens. As well as slides, there were a number of photocopies displayed of articles from the *Canadian Numismatic Journal*, concerning biographical details used in the talk.

London Numismatic Club Meeting, 4 March 2008

This was the occasion of the Annual General Meeting. The President, David Sealy, stepped down, and in doing so thanked the Club and its Officers for all their support during his term of office.

The following were elected to office:

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

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

London Numismatic Club Meeting, 1 April 2008

In consideration of the date, the two papers that were presented both made use of the word 'Fools' in their title.

Anthony Gilbert spoke on 'The Future of Clubs — Meetings for Fools, or Internet Enlightenment?' The talk had originally been presented at the Bexley Coin Club as 'Organisational Numismatics and its Future — Declining or Virtual?' The title change for the LNC meeting was made to suit the date, 1 April, or 'All Fools Day', and Tony nevertheless considered that the new title for the LNC was still apposite. The choice was also to complement the second talk of the evening, by Philip Rueff, 'A Fool Comes to Rome'.

Tony began:

To set the scene. Numismatics is a specialised subject. Emanating from archaeology and the fine arts, it has to compete with the mass and the crass. Early collectors were numbered amongst the nobility, and then, with the advancement of science, learning and the arts, the clergy were ideally placed to lead the hobby. With Britain beginning its expansion of Empire, the 19th century saw classicists and the military adding more to the study of coins. Indeed, the first numismatic society, the Numismatic Society of London (later to become the Royal Numismatic Society) was founded in 1836 (although a medallion with his portrait has the legend: **NUMISMATIC SOCIETY OF LONDON FOUNDED DECr. XXII MDCCCXXXVIII / JOHN LEE LL.D, FRS, FSA, FRAS PRESIDENT.**

The wider enjoyment of numismatics on a local level really took off in the mid- to late 1960s when a new type of collector — the change checker — came to the fore. Victorian and indeed Georgian coins could still be found in one's change (as silver since 1816 was still current coin),

and pre-1947 sixpences and higher denominations still contained some silver. It was also the age of the silver boom. The coin press at that time carried advertisements for a plethora of proof coins and medals commemorating just about everything.

The 1970s saw the growth of metal detecting, and the 1980s saw its successful organisation into responsible clubs and a national federation. Since the 1980s and '90s there has been a decline in the membership of coin clubs and societies. This is probably because of decimalisation — suddenly the coins in your pocket became 'new' and there was thus little chance of making a 'find'. However, I consider that decimalisation is only part of the reason why organisational numismatics has declined. In the past quarter of a century education has changed. There has been a marked difference in emphasis in school curricula, especially in the way that geography, history and mathematics are taught: in essence, the decline in structural method, factual memorising, and learning by rote. The explosion of successful media services — multi-channel television, video entertainment, computer games and sports, has provided new distractions. And now the Internet, a crossbreed of telephony and computing. Socially, the Internet is an extremely powerful medium and appears to offer limitless possibilities in every field of human activity. So, what then is currently the pyramid of possible access to the hobby for the average collector?

Museums. The British Museum's Coin Room is the Mecca, and has vastly improved its accessibility and profile in the last 10 to 30 years, but this has been mainly because it had to modernise its approach or risk being cut back in staff or even shunted off. Although for security reasons the Coin Room appears from the outside as a bank vault, regular exhibitions are put on show at the entrance to the Coin Room and there

are coins now included in the major exhibits of other of the Museum's departments. With the aid of a major bank sponsor, HSB, a permanent coin gallery can now be visited.

Access to local museums and what they have to show is patchy, depending almost entirely on bequests they have received and whether the local curator (normally an archaeologist rather than a numismatist) is interested in the collection.

Congresses and Symposia. These gatherings, generally lasting between one and three days and spanning a weekend, I maintain are an excellent product and are not fully appreciated or attended enough by collectors. There is the general type of gathering covering many fields, e.g. the British Association of Numismatic Societies (BANS) annual weekend Congress held near Easter time and hosted by a member society. BANS also organises an autumn weekend lecture course. Special events built around a particular theme are organised by the Royal Numismatic Society, the British Numismatic Society, the British Art Medal Society, and the Token Congress. These events are for knowledge promotion and exchange of information, ideas, and workshops and, not least, socialising. As well as the talks presented, a major benefit for the participant is the interaction with other collectors whom one would not normally otherwise meet. Priced to suit most peoples' pockets, and with other accommodation options possible, there is also a chance to build a small holiday around the event.

Coin Fairs. These are mostly one or two day events, and are obviously organised for the promotion of coin sales, thus they revolve around collector accumulation. However, the opportunity is there to meet and socialise with fellow collectors. Coinex, organised by the British Numismatic Trade Association (BNTA) is held in London once a year.

The BNTA has also held regional fairs, e.g. Coinex North, and Coinex Wales. The London Coin Fairs, organised by Simmons and Simmons Ltd, are held three times a year (presently) at the Holiday Inn, Bloomsbury, close to the British Museum. There are smaller fairs held around the country, which can be attended, and these are sometimes combined with stamps, postcards, banknotes and other ephemera.

Societies. They normally meet monthly and on weekday evenings with a mid-summer and/or winter break. The two senior societies, the Royal and the British, are more academic and esoteric, but they both offer the best range of talks available, whatever your interests, and one needs to mention that they are at the cutting edge of numismatic research and debate. Local coin societies or clubs, as one would expect, tend to tailor their activities around the interests of their own members. They often hold their own auctions, have social evenings, quizzes and general meetings, and thus are good for exchanging information, knowledge and socialising. Unfortunately, many face difficulties, usually of declining membership or, if that has stabilised, a lack of critical mass or means to try new things. Specialist societies appear to be doing well, with each one organised in a way that suits its particular subject and spread of membership. Are the specialist societies a threat to local clubs? Possibly, but that would be an unfair statement, as I believe that the local society's role in numismatics is as a stepping stone or nursery for people, especially younger members, to progress to specialist interests and possibly ultimately to join one of the two senior societies.

The British Association of Numismatic Societies (BANS). Since its inception in 1953 from small beginnings, the BANS has attempted with some success to help and bring together the local societies (and both the Royal and British belong to it and notably support it). Although having a

series of prominent Presidents, its profile is low and sadly it is not generally known outside of what I call the higher echelons of numismatic academe and local society organisation. It appeals to the 'travelling faithful', and this is a pity but it will always be so as long as the two great Societies are so dominant. BANS has always been a good friend and supporter of local societies – that is its *raison d'être*, and it has published small works and studies that would not otherwise have been generally available and, of course, it promotes its own Congresses.

Numismatic retailers. Sadly, coin shops are now few and far between, which only reflects the level of commercial business available to the trade. Most coin dealers now operate either postally with lists, through Coin Fairs, or on the Internet (many have web sites), or a combination of the three. Often coins nowadays can only be viewed in shop premises with other similar small collectibles.

Numismatic literature. To the average collector numismatic literature tends to be eclectic, but this is not necessarily so. The two major yearbooks produced by the Royal and the British Societies are a mine of information. Any serious collector in any field would find himself needing to refer to these volumes. There is only one high street magazine, *Coin News*, which, in my opinion, is well presented and produced and, more importantly, well positioned in its market. Other magazines have come and gone, notably *Coin Monthly* which was packaged in a format to fit the jacket pocket, catering for the change-checker, the date-type collector and the silver proof 'investor'. The market changed but the magazine did not and so it died.

Some dealers publish price lists within a magazine-type format, e.g. Spink's *Numismatic Circular* (and in the past, the *Seaby Coin & Medal Bulletin*). There are a few annual priced coin catalogues, which are

useful. Both Spink and Coincraft publish catalogues on UK coins, and Krause and Mischler in the USA publishes a good catalogue of world coins. New books are always appearing in most of the specialist areas.

The Internet. Inchoate and fast developing, but at present chaotic and not universal. Presently good for basic information, news and articles, the Internet needs an uncomplicated, simple, fast, more secure commonality of its current nebulous structure to really succeed. No doubt this will arrive in the future.

The New Revolution — the Internet

Advantages. Will the Internet enhance rather than replace current society meetings? I think that this could be true in other fields as well as numismatics when looking at the advantages of the Internet. In the main, the Internet appeals to the two groups of people that coin societies need to target — the well-off and the young. As in the TV age, the Internet appeals to the couch potato, as the subject comes to you. However, unlike television, it is interactive as you can participate and contribute. But, organisationally, it is difficult, for the Internet suits loners and people not living near societies.

Websites and email facilitate membership of nationwide and international clubs. Websites have the ideal facility to promote interactive research and cataloguing, etc, at a faster rate and to a wider audience than the current process of meetings and snail mail. Eventually, nationwide specialist societies that meet just once or twice a year may discover that their communication requirements are greatly facilitated by email, and thus demonstrate a new trend emerging whereby technology brings people ever closer together. Research into the more obscure and arcane areas of numismatics will become more possible, thus shortening publication times.

The rise of eBay and Internet-based pseudo auction houses has greatly facilitated the remote purchase of numismatic material and, by default, the downloading of images for numismatic research, although the vendor's ability to enhance images must always be taken into account. The arrival on the scene of eBay has made possible the purchase of material by collectors who are not situated within easy access to clubs and societies. **[Editor's note:** it has also facilitated the sale of numerous forgeries – *caveat emptor!*]

Links between numismatics and its educational value in a historical context are possible, which the British Museum site is tackling in its own way. In the collecting field of philately, for example, there is already under way a multi-lingual (English/Spanish/French) site supported by UNESCO.

The Internet is dynamic and has potential for a much wider audience, but is it likely to just appeal mainly to organisations and unorganised collectors? This situation would leave the local society out in the cold.

The Downside. The Internet is at the Tower of Babel stage, with technology moving at such a fast pace, especially in regard to its interaction with telephony, that users' equipment quickly becomes out of date. As I see it, the major downside is the lack of cohesion, but the well-off and the young are unlikely to be fazed by this. Surfing the Net needs to be more secure and trouble-free with telephone line costs more transparent, but this will come. To state the obvious, one cannot physically meet up with people over the Net, but you can communicate more effectively with people whom one already knows.

Whereto Coin Clubs? Technological advance. As I have stated, back in the 1960s, with the onset of decimalisation, people began to examine

their change more closely, keeping back any coins with silver content. Will this fever return now that our own pound may disappear in favour of the euro? Technology has moved on apace in the past 30 years. We now use credit and debit cards and computer banking. Are we heading towards a cashless society? If so, then coins would take on the role of curios. However, coin-minting technology has not stood still. We now have bi-metallic and coloured coins and holograms on coins. Who knows what further developments lie ahead of us, perhaps a disposable or rechargeable coin with a built-in chip set to a predetermined value. If coins become more like cards in their operation, then the hobby could survive by just changing direction. In this now fast changing world, change or die?

The Way Forward. Coin society meetings tend to be undynamic, save for the competitions, quizzes, auctions and discussions. There is still a need for a venue where like-minded collectors can meet face-to-face and converse in a group. The Internet has no flavour and direction is difficult. However, the Internet will not go away and it cannot be disinvented; furthermore, its value should be recognised and utilised. In business, knowledge workers are in short supply, for indeed we live in the knowledge society. The Internet – is it friend or foe? The former option has to be the way forward.

The future club meetings may well consist of a portable TV screen or computer with a mobile phone connection, whereby a talk could be called up or downloaded. Other societies or groups could also be linked up for a real plus virtual meeting. Technologically, just about everything is now possible and within reach. However, I think that the local coin societies will continue to struggle to attract members. Many collectors will never encompass the social dimension of any club. Perhaps the way

forward is through the medium of the Congress and Symposium rather than the monthly meeting. The larger societies will survive because of their sheer size and also (often) their institutional support. Smaller local societies are the ones most at risk, so perhaps they are the ones that need to take the lead in incorporating what the Internet has to offer.

London Numismatic Club Meeting, 1 April 2008

Philip Rueff, in keeping with the date, and Tony Gilbert's earlier contribution to the evening, spoke on 'A Fool Comes to Rome'.

Philip said: Some of you may have thought from my title (although too polite to say so) that I would be speaking about my last visit to Rome. You will be pleased to hear that I shall do no such thing. This talk concerns a manic Roman emperor, his triumphant arrival in Rome, a brief history of his reign, his subsequent fate, and a resume of salient points of his coinage.

The Roman Empire was blessed with a number of remarkable and successful emperors, e.g. Augustus, Trajan, and Marcus Aurelius. However, it is generally agreed that it was also afflicted with three really bad and indeed demented emperors – Gaius Caligula who, it was said, made his horse a Consul; Nero, who murdered his mother, adopted son, and his wife, and also persecuted Christians for good measure, and the emperor known as Elagabalus, who reigned AD 218-222. He is the subject of this talk.

Said to have been born in March around AD 203/4 at Emesa (now Hama in Syria), the son of Sextus Varius Marcellus and Julia Soaemias, his name was Varius Avitus Bassianus. When he became emperor he adopted the name of M. Aurelius Antoninus, in honour of the emperors

Antoninus Pius, Marcus Aurelius and his cousin Antoninus Caracalla. The name that he is better known by, Elagabalus, is the Romanised name of the god he worshipped; it was probably never applied to him in his lifetime but only after his ignominious death as a term of derision in Roman eyes.

Elagabalus was the grandson of Julia Maesa, herself the sister of Septimius Severus' respected empress, Julia Domna (her family was said to be of Phoenician origin). His mother was the elder daughter of Julia Maesa. His father was a successful equestrian and senator who achieved high office under Septimius Severus and his son, Caracalla.

From an early age, possibly even from birth, Elagabalus was adopted as the Hereditary High Priest of the revered local Phoenician/Semitic sun god, Elah-Gabal (Romanised as Elagabalus). The contemporary historian Herodian notes that the focus of the cult of the god was not a 'man-made statue of the god, the sort Greeks and Romans put up, but an enormous stone, rounded at the base and coming to a point on the top, conical and black in shape'. This appears on the reverses of some of Elagabalus' more interesting coins. It is highly likely that the black stone was actually a large meteorite that had fallen locally. Some consider that it later emerged as the sacred black stone of the Muslim religion - the Kaaba at Mecca.

In April 217 Caracalla, son and successor to Septimius Severus was assassinated, victim of a plot instigated by the Praetorian Prefect Macrinus. He, however, did not return to Rome but stayed in the Middle East to continue the war against the Persians. Meanwhile he ordered Julia Maesa (sister-in-law of Septimius Severus) to leave the Imperial Court and return to her home town of Emesa and, unusually, allowing her to keep her property as she was now a wealthy woman.

Macrinus was not a successful emperor; he was unpopular with the Roman army in the East, not least for trying to reduce pay and privileges in the army. Despite continuing the fight against the Parthian king Artabanus, the fighting was inconclusive and a peace treaty was signed. A conspiracy headed by Julia Maesa in favour of her grandson, Elagabalus, brought the Syrian army into open revolt. Julia Maesa put it about that Elagabalus was not the son of her daughter's husband but of Caracalla who, curiously, had been very popular with the eastern Roman army. The rumour was apparently supported by the fact that Elagabalus did indeed resemble the young Caracalla; both were good looking, as can be seen from their coin portraits.

Julia Maesa had promised large sums of money if the IIIrd Legion would restore the Empire to her family, and she and her immediate family secretly left Emesa at night to take refuge in the legionary camp, where Elagabalus was promptly hailed as emperor. News of the revolt reached Macrinus, who sent a Prefect, Ulpianus to take the IIIrd legion's camp by force. Elagabalus was displayed on the walls, hailed as Caracalla's son, and most of Ulpianus' troops promptly changed sides. Ulpianus fled to Apamea where he was decapitated and his head sent to Macrinus. Macrinus fled to Chalcedon, was betrayed, captured and executed after a reign of 14 months. Elagabalus was about 14 years old now in June 218. He appears to have shown consideration for the defeated army, no doubt advised by his grandmother, Julia Maesa, and it is one of the few positive episodes in his life.

Having defeated Macrinus, the victorious emperor, accompanied by his family — mother, grandmother, aunt, and his cousin Severus Alexander, with a large retinue of soldiers and courtiers made their way to Rome. It was a leisurely progress via Asia Minor and Greece, wintering

in Nicomedia in Turkey, and only arrived in Rome in the summer of 219. According to custom, the new emperor distributed donatives, the coins bearing LIBERALITAS AVG on the reverse (many of these had been distributed by agents before Elagabalus' arrival). Accompanying the emperor, as well as family, was the sacred black stone of Emesa, symbolising the god of whom he was the High Priest. In the summer of 219 the stone made a triumphant entry into Rome and was housed in a purpose-built temple on the Palatine Hill. The stone appeared as a reverse type on bronze Roman colonial coins and on a number of rare silver and gold Rome mint coins. It is shown drawn in a quadriga, sometimes with an eagle surmounting the stone and on others with four ornamental parasols (perhaps to protect the sun god from the sun!) the legend around it is SANCT DEO SOLI ELAGABAL (To the god of the sun, Elagabal), CONSERVATOR AVGUSTI (protector of the emperor).

There are two principal sources for the reign of Elagabalus: Herodian (writing in Greek) and Aelius Lampridius (writing in Latin). Both, as well as other historians, who mention Elagabalus, gave him an extremely bad press. He emerges as a paradigm of a bad emperor, noted for insane extravagance; luxurious living and effeminacy (he wore silk!); idleness; sexual promiscuity, particularly with 'well equipped' young men – he even went through the ceremony of marriage with one of his male favourites, and a Vestal Virgin; capriciousness; general decadence, and his fanatical devotion to his eponymous god.

His extravagances knew no bounds, especially in the choice of food for his dinner parties. Lampridius recounts some of his fads: serving banquets for 100,000 costing three million sestertii, on solid silver couches with slid silver vessels weighing up to 100 lb. Delicacies such as camel heels, cocks' combs, peacocks and nightingale tongues, hairs of

ostriches, flamingos and thrushes. On one occasion he served grains mixed with precious stones such as real pearls, lentils with onyx, and beans with amber.

He had an eye for the crude joke, such as when guests passed out drunk they might wake up in the morning to find themselves surrounded by the emperor's pet lions, leopards and bears. He allowed his mother Julia Maesa to attend the Senate and to be present when laws were enacted. He set up a women's quarters on the Quirinal Hill where they laid down the laws of social etiquette — an early advocate of 'women's lib perhaps?

Elagabalus' life seems to have a surfeit of women with his dominant female relatives and his three wives. His first wife was Julia Cornelia Paula, daughter of the then Praetorian Prefect. Julia Maesa arranged the marriage shortly after Elagabalus' arrival in Rome in the summer of 219 in the hope that it would make her grandson more acceptable to the Roman aristocracy and also calm him down. Julia Paula, however, was too staid for her husband, and she was divorced in 220 and returned (no doubt with relief) to private life. Elagabalus' next choice of wife scandalised Rome — his eye lighted on the Vestal Virgin, Julia Aquilia Severa, and he married to her in 220. Her coin denominations are fewer than her predecessor, and quite rare. Julia Maesa, the conniving grandmother realised the detrimental effect of the marriage, and pressed Elagabalus to repudiate her in summer 221, and induced him to marry his third wife. She was Annia Faustina, an older woman with an aristocratic background like Julia Paula, and, in fact, descended from Marcus Aurelius. Curiously, Elagabalus seems to have been genuinely fond of his Vestal Virgin Aquilia Severa, and he returned to her after divorcing Annia Faustina in early 222.

The coins of Julia Paula are relatively common; those of Aquilia Severa quite scarce and expensive, and those of Annia Faustina very rare and expensive. Concordia, matrimonial harmony, is the usual reverse type (!). All three ladies had coins in their names issued at Alexandria, billon tetradrachms, and these are more common.

Julia Maesa realised that even the Praetorian Guard were losing patience with Elagabalus and she had failed to curb his excesses. Elagabalus was her eldest grandson, and she had also brought from Syria with her, her second grandson, son of her younger daughter, Julia Mamaea. He was Severus Alexander, first cousin to Elagabalus and four or five years younger. He was totally different — scholarly, well mannered, and with a classical education. In the summer of 221 Julia Maesa persuaded Elagabalus to adopt his cousin as the junior partner in Empire, leaving the emperor to pursue his religious devotions and other concerns. There was a total contrast between the two, and Severus became popular with the soldiers and the Roman people in general. Seeing this, Elagabalus plotted against Severus, trying to remove him from office, even having his statues smeared with mud. The Praetorian Guard got wind of the plot and took Severus and his mother and grandmother into the safety of the Praetorian camp. Elagabalus' life was only spared (this time) by the mediation of a Praetorian Prefect, Antiochianus, on the understanding that he would reform and dismiss some of his favourites from the high offices he had bestowed on them. Although initially agreed, it did not last for long. Elagabalus was in a sulk and dissociated himself from Severus and recommenced plotting against him. The Praetorians had had enough — they hunted through the camp for Elagabalus, reputedly found him cowering in a latrine, killed him and his mother, Julia Soaemias, and dragged their bodies through the streets of

Rome before throwing them into the Tiber on 6 March 222.

Elagabalus' excesses did not, curiously, percolate through to his coinage. He issued a wide variety of denominations of good style and design, Jupiter, Mars, Victoria, Spes, Salus and Fides are frequently chosen types, and there were also coins from a number of provincial mints as well as Alexandria.

Severus Alexander succeeded his cousin (222-235). There followed nine years of reign untroubled by foreign wars, but fighting erupted against the Sasanid king, Ardashir in 232; the campaign was only partly successful and Severus and his grandmother mother, Julia Maesa (who had survived the assassinations of 6 March 222), returned to the West to disturbances on the German frontier. However, before the fighting actually began, the soldiers proclaimed one of their commanders, Maximinus, emperor and Severus and Julia Mamaea were murdered in their camp near Mainz on 22 March 235. Thus ended the story of 'The Fool who came to Rome' from Syria.

London Numismatic Club Meeting, 3 June 2008

This meeting was the Club's annual Members' Own meeting, and a number of short papers were presented.

Brad Shepherd gave an introduction to the hammered silver farthings of Henry VIII and an update to published information based on a die study of many of the known examples of this very rare coinage.

When Henry VIII came to the throne in 1509, he inherited a vast treasury which had been carefully built up and managed by Henry VII. Each coin was worth the amount of precious metal it contained when it

was struck. Based on the value of silver in an indenture of 1509, that meant that 37s 6d was minted from one Tower Pound of silver. The Tower Pound was a uniquely English weight based on the weight of a grain of barley. One Tower Pound was the equivalent of 5,400 grains.

With small denomination coins, to make each coin from pure silver would have made the minting process incredibly labour intensive, and the coins would have been so small that they would be both fragile and easily lost. So, a small amount of alloy was added to help both production and use. For farthings, this practice had worked for hundreds of years and Henry VIII was in no hurry to change it.

For the first 14 years of Henry VIII's reign the farthing die punches from his fathers' time (Henry VII) continued to be used and no-one has yet found a way to distinguish between farthings of Henry VII and farthing produced in the early years of Henry VIII's reign. For most people in the early sixteenth century it would be of no importance when the small silver coin in their hand was made, as for centuries small change only ever had the king's name, be it Edward, Richard or Henry.

The big problem with the small change of the time was that no one could easily tell if a coin was a halfpenny or farthing, and much of the coinage was badly worn or clipped. This caused numerous issues for merchants and the public with farthings passing for halfpennies and visa versa. The only reliable way to tell whether a coin from this period is a halfpence or a farthing is that the inner circle around the king's head is 6mm for a farthing and 8mm for a halfpenny. The 6mm inner circle diameter had been used for farthings since Edward III; this measurement is a reliable way for modern numismatists to check if a coin is a farthing or halfpenny – regardless of how clipped a coin is. Hence, unless you had accurate scales or a ruler, almost impossible to tell the difference between

the two denominations. This is confirmed by the wording of an indenture in 1523 that farthings and halfpennies were struck from the same dies with only the weight being different, so many people often mistook the farthings for halfpence.

Legislation in 1523, the 14th year of Henry VIII's reign but the period of his **First Coinage** (1523-6), revolutionised the production of farthings:

‘And whereas the Farthings and Halfpennies were struck with one Coin, so that the common people many times took the Farthings for Halfpence, it was ordained that the Farthings to be made, from that time, should have on one side a portcullis, and on the other a rose with a cross...’

and for

‘every hundred pounds worth of Silver [converted to coin] as many Groats as should amount to 50 Pounds sterling, 20 Pounds in Half-Groats, 10 Marks in Halfpennies, and 5 Marks in Farthings.’

A mark equalled a half pound, so the quantities specified total 77.5 pounds — the remaining 22 1/2 pounds was struck as pence. Thus this legislation achieved three things:

- It helped the 'common people' to easily distinguish between the denominations by replacing the king's head on farthings. For the first time in 500 years an English silver coin did not have the king's head. The head would not return on a farthing until Charles II.
- It required that two and a half percent of all silver coined had to be

- farthings. (Sadly the mint records for the years 1524 through to 1526 are missing, otherwise it would be possible to work out how many farthings were struck during that time, but based on the coinage minted in 1527 it would have exceeded 400,000 farthings). Only 17 of these farthings are currently known to have survived.
- It utilised the design of these tiny coins for Tudor propaganda (more about this a little later)

As it turned out, it was also the last time these tiny coins had an intrinsic value equivalent to their precious metal content. Every pound weight of silver made 37s 6d. With low value coins, not a lot of silver was used so they are at most only 1cm in diameter.

There are several variants to the new obverse legend on these farthings, some are more abbreviated than others, but it generally takes the form:

hEnRIC'xDIxGRAXxREX (Henry by the Grace of God) with an initial mintmark of a Portcullis.

Of the 17 recorded examples seven of the eight obverses studied are from different obverse dies. The punch used for the Portcullis mintmark was the same as the one used for punching the mintmark on contemporary halfpence — so its use on farthings was only partially successful as it was obviously far too large for these little coins.

The use of propaganda on Tudor farthings has been noted: the Tudors loved puns and symbols. For example: the Portcullis or 'Port Close' was an outer door, in other words a second door, thus 'two door' or Tudor.

On the reverse of the coin the legend shows the name of the mint CIVITAS LONDON around a long cross fourchee with a rose in the centre. Only the London mint struck this issue of farthing.

Another symbol used as a device was the Tudor rose. Of the nine reverses studied, eight have different reverse dies suggesting that these were struck in vast quantities.

Henry VIII's Second Coinage (1526-1544). is also known as Wolsey's Coinage and was produced between 1526 and 1544.

On 24 July 1526, in the 18th year of Henry VIII's reign 'a writ was issued to Thomas, Cardinal Archbishop of York, and Chancellor... commanding him to carry into effect the King's design of reducing his Money to the standard of foreign coins. ... A pound weight troy of silver of the old sterling was coined into 135 Groats, or 275 Half-Groats, or a proportional number of Sterlings, Halfpennies, or Farthings; and so every pound weight made 45s...'. Prior to this, every pound of silver made 37s 6d of coins. So now an extra 7s 6d was to be produced from every pound of silver. This was achieved by producing lighter farthings, reduced from three grains to 2.5 grains, and by adding more alloy to the silver, thus reducing the purity. In effect these coins began to become tokens with the silver content becoming increasingly a matter of show rather than value. This was an obvious ploy by Henry to restock his Treasury.

The term Troy weight is used rather than Tower weight. As part of the changes introduced to the coinage in 1526, the troy pound of 5760 grains replaced the Tower pound of 5400 grains.

This change in the coinage created two new types of farthing. There is a new obverse and reverse legend with the obverse reading: RUTILANS ROSA (A dazzling rose) and on the reverse: DEO GRACIAS

(Thanks to God). The portcullis design on the obverse continued to be used — but in a subtle change the inner circle on the reverse is solid rather than beaded.

Second Coinage Type 1

Type 1 of this coinage seems to have been struck in contravention of the law of 1523 by 'showing on the reverse not a rose but a cross with a pellet in each angle.' Whether a law was passed to change the look of the coinage, or whether there was some other significance is currently unresolved.

The reverse has a plain long cross with a single pellet in each quarter (not seen since the Newcastle halfpence of Edward 1 almost 300 years earlier). On the obverse, three different mint marks (Lis, Rose, and Sunburst) are recorded for this type and can be used to date the coin.

The new obverse legend is RUTILANS ROSA (a dazzling rose). Henry VIII was 35 years old when this first appeared on farthings. In his youth he had been an athletic young man, but paintings from the time shows that years of fine living had made him flabby. Had Henry's ego got the better of him, or was Wolsey simply trying to flatter the king?

There is only one published example of a Second Coinage farthing, Type 1, with a Rose mintmark. It is referred to it in both Spink and in Paul Withers 'Small Change' Series. Having studied this coin recently, the mintmark is not clear but the outline of the Lis mint mark can be seen and it certainly is not the shape of a Rose mintmark. This has since been discussed with Paul Withers, and Spink has been informed. As such, there are now no recorded examples of farthings with a Rose mintmark.

Farthings with a Lis mintmark were apparently struck between 1526 and 1544. There are 18 recorded examples with a Lis mintmark.

Farthings with a Sunburst mintmark were apparently struck between 1537-1538. Only one published example with this mintmark is known.

To return to the use of symbols on farthings: the Sunburst mintmark was introduced to celebrate the birth of Henry's long awaited son in 1537. Its symbolism is evident – the clouds parting and light once again shining on the kingdom or an alternative interpretation is of heaven's rays shining down on a country blessed by a royal prince.

Second Coinage Type 2

Type 2 of the Second Coinage farthings return to the design stipulated by the indenture of 1523, with a rose in the centre of a long cross on the reverse of the coin. Two different mint marks (Arrow, and Catherine Wheel) have been recorded for this type and these can be used to date the coin and t also indicate where the coin was struck.

Type 2 farthings with an Arrow mintmark were struck between 1532 and 1542. The obverse legend remains as RUTILANS ROSA. There is a pun associated with the Arrow mintmark. The master worker at the Tower mint was a Martin Bowes. Both the Arrow and the Bow mintmarks (the latter used on larger denomination coins only) are puns (a rebus) on his name. There are only six recorded examples of this type with an Arrow mintmark.

The Catherine Wheel mintmark was used by Canterbury and was struck between 1533 to 1544. There is the only one published example and this farthing is the only evidence that Henry VIII farthings were not entirely struck in London.

The Third Coinage (1543-1547)

The Third Coinage was also referred to as the Great Debasement. In 1543, legislation required that for every pound weight of silver to be minted, it would be of a new reduced purity of '10 oz fine and 2 oz alloy'. Based on this, every pound of silver would now yield 48s — that is 3s more than in 1526 and 10s 6d more than in 1524.

One year later further legislation devalued the currency again, and silver for coins was reduced to six ounces fine and six ounces alloy. While the weight of the farthing remained at two and a half grains, it now contained less and less silver. (i.e. real value).

A new obverse legend was introduced: *hx Dx Gx RVTIL ROSA* (short for Henry, Thanks to God, a Dazzling Rose). The main portcullis device on the obverse is replaced by a Tudor Rose.

On the reverse, the legend introduced on farthings in 1526, *DEO GRACIAS* (Thanks to God). continues to be used.

Only one example of this coin is known and its identification was confirmed with the help of E.G. Newman of the International Numismatic Bureau for the Suppression of Counterfeit Coin. It has a specific gravity of 9.40 & fineness of about 0.32 silver.' The last hammered silver farthing was produced in the reign of Edward VI, between 1547 and 1553. Only one example has been recorded.

Summary

The first coinage farthings coins were produced from 1524 to 1526 following a period of 14 years when the farthings continued to be made as they had been during Henry VII's reign. They weighed three grains and

were of the old sterling standard, making them worth their weight in silver. The obverse has a portcullis and the reverse has a rose in the centre of a long cross.

The Second Coinage, or Wolsey's coinage was produced from 1526 until 1544. The weight was reduced to 2.5 grains. There are two types of farthing for this coinage with one type contravening the legislation of 1524 by having a single pellet in each angle of the long cross on the reverse. There are four mintmarks used on farthings of this period, Lis, Sunburst, Arrow and, for the Canterbury mint, a Catherine Wheel. There is no Rose mintmark as previously thought.

The Third Coinage, or the Great Debasement, happened in two stages. In 1543 the purity of the silver used in each coin was reduced by adding 20% of alloy to the silver. In 1544 the amount of alloy added to the silver was increased to 50%.

In 1524 a pound of silver produced 37s 6d. In 1526 a pound produced 45s. By the time of the Great Debasement it would produce 48s per pound. The monarch's head had been replaced by symbols of the Tudor dynasty and the farthing had become little more than a token.

Tony Gilbert spoke on 'The "British" Euro'. He said that he was intrigued by an article that appeared in *The Times* newspaper dated 27 December 2007. It was headed: 'Army Base will follow Cyprus into Euro zone'. The two British Sovereign Base Areas (SBAs) of Dhekelia, situated on the south-east of the island, and Akrotiri-Episkopi, which encompasses the southern promontory, are now out of step with Britain. These two areas of strategic importance became the first part of British Sovereign territory to adopt the euro as its currency when Cyprus, alongside Malta, joined the major monetary bloc on 1 January 2008.

These SBAs are not part of the European Union. They are a vital

strategic asset for Britain because they are situated at the crossroads of Europe, the Middle East and Africa. They are close to one of the world's main oil-producing regions, and are part of Britain's global communication network.

The SBAs were retained by Britain when Cyprus achieved independence in 1960. Cyprus joined the European Union in 2004. Politically, Britain aims to harmonise its laws and daily life in the SBAs alongside the Republic of Cyprus as much as possible, thus making the operation of the SBAs as smooth as possible for the 4000 servicemen, their 7000 dependents and also 8000 locals stationed and employed on the bases. The SBAs cover an area of 98 square miles, of which about 40% is Ministry of Defence (Crown) Land, and the remainder is owned by Cypriots, the majority of whom are farmers.

The reverse designs of the 1, 2, 5, 10, 20, and 50 euro cents, and the one and two euros coins carry the cartographic representations of Europe, together with the each coin's denominational value, in common with all of the other Euro countries. The obverse designs of the coins feature the mouflon (a wild sheep) on the 1, 2 and 5 cent pieces; and an ancient Cypriot merchant vessel appears on the 10, 20 and 50 cents. The design on both the one and the two euro coins is a 5000-year-old fertility symbol, a facing male figure with outstretched arms in the stance of a cross, the head and body in the style of a phallus.

John Roberts-Lewis gave the final talk of the evening, entitled 'Water Tokens of Southern Africa'. He introduced it by referring to the current appeal for donations for 'Wateraid' enclosed with household Water Services bills. Money collected is used to provide safe clean water in villages where the nearest water can be a long walk away. This involves the women and children spending many hours fetching sufficient water

for daily washing and cooking, usually from an unclean source. In much of Africa this has changed little in over a hundred years, as John illustrated numismatically with slides of tokens.

The first token was a uniface bronze halfpenny size piece engraved BULAWAYO/ WATERWORKS/CO/LIMITED in four lines. It is listed in the Order Books of the Heaton Mint, Birmingham under 1898. Bulawayo was the Royal Village of Lobengula, King of the Matabele, captured by forces of The British South Africa Company in 1893 when they defeated the Matabele. It proved eventually to be a strategic location for Rhodesia, with a rail link to South Africa and on the line from Salisbury to the port of Beira in Portuguese East Africa. There is an account of the token's history in the Africana Museum Catalogue, now out of print. It seems likely that customers could buy tokens to present to drivers of water carts for a standard amount of water.

John only knew of two other water tokens, both from South Africa. The first was issued by the Kimberley Municipality and is brass, 35.6mm. in diameter and 2.4 mm. thick. The obverse shows the Municipality arms and a ribbon below with the motto SPERO MELIORA, 'I hope for better things'. This is the same as used on a token from West Africa issued by Macgregor Laird, dated 1858. He has found no connection between Kimberley and the famous Birkenhead family whose arms carry this motto. Despite its size, this token is known to have been sold for a halfpenny and the reverse carries the words WATER/ 4/GALLONS in three lines. According to a former Town Clerk these tokens were used to operate Municipal standpipes from 1913 to 1921. Essentially a heavy robust disk, it would have been capable of operating an early simple slot machine. They were struck by the Heaton Mint whose records have an entry dated 4 May 1914 which reads, '5000 tokens

to Sample'. According to R.N.P. Hawkins this form of entry denoted a repeat order. This would explain the date discrepancy and indicate probable use of the system before 1913.

The final token shown, was issued in The Orange Free State by the Jagersfontein Municipality. No value is indicated, but it was known as 'the water penny'. It is as robust as the Kimberley piece, 35.7 mm in diameter, 2.5mm. thick, and it was also struck by Heaton, whose order book shows 10,000 struck in two equal orders. The arms have animal supporters and a ribbon above with EXCELSIOR on it and another ribbon below and the motto PEACE AND PLENTY. The reverse has WATER/ 3 / GALLONS in three lines; not very generous compared to Kimberley which gave eight gallons for a penny. A contemporary account states that Jagersfontein had plenty of water, but it had not yet been laid on to most houses. Forty-one pumps were installed at a cost of £1900 and were operated by slot machines. Each pump was three feet high with a lion's head at the top containing the delivery pipe. A slot on the left hand side took the tokens and the water was delivered when a small lever was pulled.

In 1985 the surviving 18 pumps were declared a National Monument, underlining the importance of a convenient clean water supply in Southern Africa.

London Numismatic Club Meeting, 1 July 2008

The talk scheduled for this evening was to be given by Clara Semple on 'A Much-Travelled Coin – The Maria Theresia Thaler'. However, despite Clara's presence with her talk with her on a CD and a memory stick, the technology of the Warburg Institute's Digital projector defeated all

present and, sadly, it was not possible to present the talk. Despite the technical disappointment (which the Club has vowed to rectify with the Warburg technicians) Clara kindly agreed to a return visit at a future date to present her talk.

In the face of the adversity, our indefatigable President, John Roberts-Lewis, had a talk 'up his sleeve' as a standby and spoke on 'The East India Company in India during the 17th and 18th Centuries'.

John said that on 1 December 1600 Queen Elizabeth I signed a Charter authorising The Honourable East India Company to trade for 15 years with the East Indies. However, it was not until their third voyage in 1608 that they made contact with India. William Hawkins went ashore at Surat on the west coast and travelled to Delhi to establish relations with Jahangir, the fourth Mughal Emperor. A painting commissioned by Shah Jahan, showed three emperors, with himself on the right, his grandfather Akbar in the centre, and his father Jahangir on the left.

Hawkins was well received and found a financial environment more sophisticated than any in Europe at the time. There were countrywide market prices, financial credit arrangements and insurance (including war risk), brokers and an overdue market. Indian mints coined for the Emperor and taxes were required to be paid in newly minted silver, and merchants could have bullion coined at these mints at their own expense.

A map of Mughal India in 1605 and highlighted the main places mentioned in the early years of the East India Company (ETC). Masulipatam on the east coast became the first English Factory in 1611; the name comes from the Factors or Company representatives at the Trading Posts. Surat followed in 1612 and further Agencies were opened in Agra and other cities. Sea voyages took months to get to India from

Europe and had to be timed to avoid the yearly monsoon season. Goods were stockpiled at the Factories for local trade and to fill the holds of the Company's ships. Surprisingly the EIC was able to get permission to fortify their Factories and Fort St George, founded in 1629, was able to open its own mint in 1643. A Factory was established at Hughli in Bengal in 1650.

The first English style coins struck in India for the Company were minted in Bombay in 1672. They were struck on dump copper flans smaller than the dies, which was a common Indian practice, and were called Copperoons. The obverse die had a Latin inscription and the reverse also has a Latin inscription which translates as 'money of the English Government of Bombay'. Below is A 9 standing for Anno Nono or 'year nine'; this is calculated from 1665, the year when the local Portuguese traders reluctantly handed over the Dowry territory. The coin is thus dated 1674 and would only have circulated within Bombay Island and used to pay workers and soldiers. The Island of Bombay was part of the dowry of Charles II's Portuguese wife Catherine da Braganza which he sold to the EIC in 1688.

Two silver designs (obverse and reverse) were also for use only on the Island, because only Mughal style coins could only be struck in gold or silver and this had to be authorised by the Emperor. On some specimens there is part of an inscription around the shield, but the flans are smaller than the dies and so this is often lost on the obverse. The reverses carry part of the Latin inscription for money of Bombay. The rupee has inscriptions in English, also partly off the flan; the obverse reads '1678 by authority of Charles the second' ending with a star and with stops between each word. On the reverse the surrounding inscription reads 'King of Great Britaine [sic] France and Ireland'. There are other

designs and issues dated between 1672 and 1687.

In 1639 authority was obtained to open a mint at Fort St George, Madras. Gold Pagodas were struck between 1678 and 1740, and also from 1740 to 1807. The image is probably Vishnu and the reverses use granulation; in the case of the earlier issues the idea was possibly copied from a Dutch issue for Negapatam circa 1678/9. On the right is the star' pagoda which became widely known outside India. It was also used in Europe and was one of the coins officially approved by the New South Wales Proclamation of 1800, where its tariff was eight shillings. Popularity led to imitation within and outside India.

The Madras Mint struck silver fanams from 1689-1807 and there were three issues. They all used a similar reverse with interlinked Cs, and an example from the second issue has a pellet of unknown significance. Interlinked Cs have been explained as standing for Charles II or for Charles and Catherine, but as their use continues until George III, "Chartered Company" has been suggested. However, Indian mint design often remained unchanged for many years and that may be the case here.

Two new copper coins were introduced by the Madras mint in 1691 and again the flans were smaller than dies. These were a one Dudu coin equivalent to 10 Cash and a half Dudu. The balemark letters on them are said to stand for "Governor and Company of Merchants of London trading to the East Indies". Only the G, C and E were used on the die. These were struck for over 100 years, with a weight reduction in 1755 forming a Second Issue ending in 1807.

The obverses of the Madras copper 1 cash pieces have balemarks showing the date, e.g. "78" (for 1678) in the lower balemark position. Some have a heart-shaped balemarks. Forgeries, especially using flans so much smaller than the dies, are difficult to detect.

Bombay issued copper coins of one Pice and a half Pice, which were minted from circa 1704 to 1716, replacing the previous Copperoons. The crown on the obverse has a star either side and on the reverse is the inscription AUSPICIO/REGIS ET/SENATUS/ANGLI in four lines. The translation is: 'Under the auspices of the sovereign and Senate of England'.

The map of India in 1752 enables us to put the coins mentioned into the context of territorial change. Over 150 years the EIC expanded from a precarious foothold to control by its Presidencies part of Madras and Bombay and Bengal's administration had moved from Madras to Calcutta where Fort William had been built. Regular trade with China began in 1715 and Portuguese influence had weakened. However, increasing French involvement led to hostilities in 1745 which continued on and off for 70 years.

Bombay issued a series of coins intermittently between 1717 and 1771 whose metal content depended on what could be obtained, often 2 Pice coins occur in a tin alloy to use up surplus tin from the warehouses. The higher value was necessary because the exchange rate had fallen from 48 to 72 pice to the rupee. The dies and flans are now the same size; G R for George Rex is above part of the crown and this would be appropriate for three reigns. The abbreviation "BOMB" for the mint is prominent and occurs on the reverses of dated and undated pieces. The same four line Latin inscription was continued and occasional dates were issued in copper when supplies were adequate. The undated issues included one, half and quarter Pice as well as two Pice coins and were struck between 1754 and 1757. In 1717 the Bombay mint obtained the necessary authority to coin gold and silver in the name of the Mughal Emperor. This meant not having to send their bullion to the Surat Mint

and the style carried on until the 19th century. The obverse of the rupee carried a couplet in Persian; the reverse has Arabic figures (e.g. for 46 which refers to the regnal reign and equates to 1803), mint names are frequently off the flan.

In the mid-18th century the EIC operations were dominated by Robert Clive, who arrived in India in 1747 and was commissioned into the Company army at a critical time of war with the French and their Indian allies. Fort St George had been captured and its mint destroyed. He played an increasingly important part in the recovery of lost territories culminating in the victory of Plassey, after which he became Governor of Bengal. By 1760 the Company was ruler of most of Bengal and it was then that Clive sent a young man called Warren Hastings to be the Representative at the Emperor's Court.

Local rulers in the Carnatic in Southern India, whose capital was at Arcot, issued coins in the Emperor's name, the dies being supplied from Delhi. They were in a North Indian style because they were used to pay the Emperor's Mughal troops in the south and these "Arcot" rupees became the local currency. When the Company acquired rights to mint these coins they were also imported into Bengal to pay the Company's troops and were accepted though they were lighter than the Bengal standard. The coins from Arcot carry the mint name but the mints of Madras, Calcutta, Mushidabad and Dacca all struck coins with a similar design but with no distinguishing marks.

In 1773 the Bombay mint issued copper 2 Pice and 1 Pice pieces with a baemark obverse, and there are also half and quarter Pice values. The reverses have part of the crown design on the 2 Pice and a three line inscription on the one Pice. The, coins with flans smaller than the dies, continued a poor standard that did not alter until the end of the century.

The ability of Warren Hastings, an orphan from a poor family, was recognised by Robert Clive and he went on to hold high posts, before returning to England with a modest fortune after 14 years; the high mortality rate for Europeans had claimed his wife and children. He was recalled to the second most senior position as Governor of Fort William in Calcutta in 1772 to restore the Company's finances from their near bankrupt state, having to work with an uncooperative Council and corrupt officials for three years before he succeeded in this task. Hastings was Governor-General of the three Presidencies by 1774 when, during the first Maratha war (1775-82), Bombay was in a dangerous position, being threatened by the Marathas and their French advisers. He assembled six European battalions from Bengal and marched with them over 1000 miles to relieve Bombay. Subsequently he steered the EIC through further war before leaving India in 1785. This was the background during which the EIC became responsible for more territory.

As part of a peace treaty in 1775, following fighting in north-west Bengal, Benares was ceded to the EIC. Coins in Mughal style were struck for the area, and the designs continued into the 19th century. The rupee and its fractions of half, quarter, eighth and sixteenth were produced with a variety of obverses. The reverses show various regnal year numbers. Warren Hastings as a junior Council member had proposed in 1763 that the regnal year should be frozen to prevent the money changers (*shroffs*) from deducting 'batta', percentage deductions on coins of two and more years old. His attempts to introduce this were not immediately successful.

A term that needs to be explained is 'san sicca' rupees. 'Sicca' was a bazaar weight standard, but when it was applied to coins it could mean a die or new money and was used for rupees under two years old. Warren

Hastings introduced new regulations in 1777. A rupee dated AH 1193 (= 1778/9) has the couplet for Shah Alam and on the reverse is the regnal year 19; this became the "fixed regnal year". All rupees were now struck in the native style of the Murshidabad mint with "frozen" dates. The problem stemmed from the law that taxes had to be paid in sicca rupees. There was no batta (charge) applied to coins for the first year; 3% was deducted for the second year and 2% for the third year. Older coins were bought at bullion value and recoined. The system was estimated to support between thirty and forty thousand *shroffs* (money changers) in

Mughal copper coin had no fixed value and was minted for the convenience of the owner. Bengal used cowrie shells for small change at over 5000 to the rupee. John Princeps, a prominent Calcutta merchant, obtained a contract in 1780 to produce 1/2, 1/4, 1/8 and 1/16 Anna coins. He set up his equipment at Fulda, a village 22 miles from Calcutta. It was more advanced than what they had at the Calcutta mint, but their workers were used to strike these neat coins. There were two issues, one with broad flans the other with smaller and thicker flans, struck without collars (though the 1/2 Anna shown appears to have a collar). The 1/16 Anna is on a broad flan the others on smaller flans. Despite, or perhaps because of their superior appearance they were rejected by the public. It is of interest that Princeps's son John became Assay Master for the Calcutta Mint.

Finally, an issue near the end of the 18th century, introduced European minting of the highest standard. By 1788 Bombay had a serious shortage of copper and resorted to countermarking native coins. An urgent order was placed with Boulton's Soho mint in Birmingham, for 100 tons of copper coins. The common obverse is the balemark with 1791 beneath, and scales with 'Justice' in Arabic between, on the reverse.

Struck by steam powered presses, without collars, it took nine months and could have been quicker if Thomas Williams's Anglesey mines had been able to supply the copper faster. They must have been accepted because a second order was placed with Soho. It excluded the one and a half Pice, which must have been too close in size to the two Pice. The second order was dated 1794 when over 8.6 million coins were delivered. The 1791 issue amounted to over 17 million pieces.

London Numismatic Club Meeting, 2 September 2008.

This meeting was scheduled to hear David Powell speak on '17th Century Tokens: A Global View', but David was taken ill two days before hand and was unable to give his talk. However, fortunately David (recovered), was able to give this illustrated talk under the title of '17th Century Tokens: Collecting by Feature rather than by County', in October at the Token Congress at Warwick. About the same number of Club members was present there as attended the Club Meetings, so, the Editor and President (with David's agreement), thought it best to still give an account of David's talk in the Club's Newsletter, notwithstanding the fact that 'it was the talk that never was', at least at the Warburg.

In David's unfortunate absence in September, the Club's indefatigable President, once again (as noted above for the July Meeting) saved the day by producing 'from up his sleeve' a talk on the SS *Great Britain*. So that this should not fall by the wayside, it is printed here after the text of David's talk.

David Powell advocated his preferred method of collecting 17th century tokens by feature, rather than by the traditional method of choosing a county and train spotting your way through Williamson. He

would have had no difficulty picking a county, he said, as he was a keen family historian and two of his counties of origin had plentiful supplies of 17th century pieces; however, there were reasons why this approach did not satisfy him.

First, few counties are as typical as one might think of the series as a whole; many might seem so, as indeed David's potential candidates of Somerset and Suffolk. For a start, those counties each have an extremely high percentage of farthings, Somerset more than any other; therefore, one part of the greater story would be lost. Somerset is also non-typical in respect of municipal issues, in which it and neighbouring Devon predominate. Secondly, his preference was to study the evolution of the series as a whole, including its interface with the adjacent lead series, and for this he felt it necessary to dispense with geographical bias.

There are other reasons also, David argued. First, choice; confining to a single county, he might visit a dealer's stall where six or seven trays of 17th century were in evidence, and yet be confined to focussing on only two or three rows. Then, if a piece of interest was available, the condition might be poor; this is one of the banes of this series, and what first put him off years ago when he first came across it. He might find himself in competition, also, with fellow token collectors of his acquaintance, all seeking the same small field of material; if he was to bid against them at auction, he would often lose; and, finally, if he occasionally won, he might find himself, at exorbitant cost, the proud owner of 0.6gm of illegible disk in some such delectable condition as 'near-mediocre'. This, he felt was not for him; the collectors of Somerset and Suffolk could rest safe from his rivalry.

On the positive side, however, if neither rarity or geography were particular objects of interest, that not only opened the scope to a wider

range of pieces but also allowed such funds as might otherwise have been devoted to rarity to be channelled towards the acquisition of better condition; which, he then proceeded to demonstrate with an extensive display of (mostly) quite common material displaying a wide variety of subject matter.

An enumeration of interesting features was punctuated throughout the talk by a number of statistical distributions, showing the spread of many of these features either by date or across the country; the main source for this being, inevitably, Williamson. For example, a succession of about 18-20 pieces in chronological order, covering the whole period bar the rare first year 1648, was accompanied by some charts which showed that 17th century tokens started in the south-east but rapidly spread through the south, the Midlands and East Anglia within three or four years, but that nine of the more distant English counties, and Wales, were much later, with start dates for dated pieces varying between 1656 and 1663.

The average for dated pieces varied between 1661 with nine for Berkshire to 1667 with eight for Monmouth; which, given that the date range for the series as a whole, shows a considerable skew towards the later end of the range. Against that must be balanced, of course, the many undated pieces which are generally held to be rather earlier on average than the dated ones; the lack of a date being, again, a phenomenon which varies from county to county. Outside London the percentage of dated pieces in counties with a decent statistical sample varies from about 52% to 84%, with the majority in the middle of that range; however, London and Southwark are down around 35%-38%.

Another chart sought to investigate the balance of denominations, and this was accompanied by a display to show the ways in which the

denomination was indicated; examples being shown to illustrate that II might mean two farthings in one case, but I/II three initials in another. A list was shown, by county, of the average value of tokens in farthing, to two decimal places; carrying from 1.04 in Somerset, to a massive 2.58 in Cheshire and 3.14 in North Wales. Apart from London, where they were struck mainly but not exclusively for the coffee houses, pennies appeared only in the late-starting counties above; but such were the figures in some of those counties, that the penny, scarce or non-existent elsewhere, must have been dominant.

Another feature which David enthused about, which have been written about before by others {e.g. Peter Preston-Morley, in his *BNJ* articles on Nottinghamshire and Buckinghamshire} but are now not often spoken of, were the would-be mintmarks or officina marks, as a devotee of ancients would call them. Are they relevant, or are they doodles? Most common of course is the 5-pointed star (mullet) usually associated with Ramage; followed perhaps by the various cinquefoils and hexafoils of the later period which Peter so carefully tried to put in a chronological order in *BNJ*. David showed examples of these, and others besides; for example, the rose which appears briefly for a few months in late 1666 and 1667, features prominently on many (but not all) of the Taunton Constable pieces (Somerset 227-230), but not once in the *BNJ* article on Nottinghamshire (presumably, because nobody in the county ordered any tokens during that period).

David was keen to identify pieces which were clearly not by the main manufacturers; e.g. which derived from sources other than Ramage during the early period. One example shown was Jonathan Rowlett of Gedington (Northants 26), characterised by its wiry date numerals and the long radial lozenges around its rim. Other scarce marks included the rose

of the same year, [16157, exhibited on London 2471, or later, the octafoils of Ralph Butcher of Bishopsgate (London 276) and William Hatfield of Kings Lynn (Norfolk 85), both dated 1666.

As a measure of rarity, David proposed the proportion of pieces not accompanied by a specific price in Dickinson, i.e. for which the latter was unable to find sufficient evidence to be specific; however, as rarity is not an object of this type of collecting, only a chart of county frequencies was shown. The rural counties of southern and eastern England were shown to be the commonest, followed by the Midlands, with London, Southwark, the north of England and Wales, in approximately that order, bringing up the rear.

A distribution of towns issuing communal tokens, by county, was followed up with several slides illustrating the wide range of attractive designs which feature on municipal arms. Many of these pieces are comparatively cheap and so would offer an excellent and comparatively convenient subset to someone wanting either to dabble in the 17th century series on a limited scale, or to try it out for the first time.

The metallurgy of the 17th century token series is as varied as the designs themselves, in that manufacturers clearly just used whatever materials were to hand. No statistics were offered here, just a number of pictures of carefully-selected pieces of different metallic construction taken under common lighting conditions. It was shown that pieces of similar colouring should be photographed together for best effect, and David took us through a succession of rich brass, medium brass, pale brass, medium copper and dark copper; the last mentioned colour, at a guess, being achieved by the addition of a trace of antimony as a hardening agent. The rich and medium brass looked particularly impressive, and David indicated that he had bought one or two certain

pieces specifically for their colouring. Amongst the pale brass was John Twigden, a Northampton glover whose halfpenny (Northants 85) is one of the very few pieces in the series to bear any Latin inscription.

Ladies accounted for just over 3% of the 17th century token issuers, and David showed a number of examples, including one who was (debatably) engaged in a specifically feminine occupation: knitting. Most of them were engaged in the usual familiar trades, store and inn keeping in particular, and no doubt found themselves in that position due to inheriting the livelihood of a deceased spouse. David had visited the site of one of the lady innkeepers, Rebecca Boldero of Ixworth, in 2002, almost a third of a millennium after her token issue of 1669 (Suffolk 200), and regaled us with several pictures.

Also on display on the ladies page was a piece of the enigmatic 'We Three Sisters' of Needham Market (Suffolk 264); initials S, M and H, but otherwise unknown. This bears the phrase 'Our Half Penny' on the reverse, as opposed to the usual 'His' and 'Hers' equivalents. David said that he would love to get hold of the parish register and identify them.

After a brief comment on the forenames of the period, illustrated by distributions from Williamson for comparison with the baby name columns of the present day, and with pictures of tokens showing some rare examples, David moved via the octagonal piece of Zachariah Lightwood (Staffs 103) from names to shape. His example of the latter was pierced, not at top or bottom, but at a random point in the main body of the design. This he used to advance a separate theory that, in both this and the Scottish communion token series, marks commonly taken as accidental damage are in fact deliberately inflicted with a sharp instrument in order to indicate that the period of validity of the piece has

expired. In other words, the damage is often part of their contemporary history, making the piece more desirable than would otherwise be the case; especially so, if the shape of the hole is irregular.

An exhibition of armorial pieces then followed, first personal arms and then guild arms, moving on once the theme of trade had been established to the produce of those trades and the equipment with which they were conducted. This was accompanied by a statistical breakdown of the trades mentioned in Williamson, and David took the opportunity to point out that, with his style of collecting, you needed each significant device only once; thus, if you had one mercer's piece, you needn't bother with most of the other 289 unless the style or a secondary feature took your fancy. This part of the talk closed with a picture of Suffolk 44, an early transport token of the carrier Thomas Bull which David had taken a fancy to in Bury St Edmunds Museum and had waited patiently for four years for an example to come his way.

Examination of the range of subject matter continued with a consideration of the various forms of lettering arrangements, including the famous initial-triads, and the different ways in which these are presented on the tokens. David bought one piece, for example, solely for its upper-barred pi-like "A", and would particularly like to get a piece such as that of Elizabeth Bissell of Portsmouth (Hants 136) in which the wife's initial, rather than the husband's, comes first. Yet further examples of the different priorities which come with this style of approach.

One form of lettering which appears on 17th century tokens is lower-case script, with capital initial letters where appropriate. Several such pieces were illustrated with a date distribution chart which suggested that they commenced c.1664; geographically, however, they are rather inconclusively spread, although quite a number of counties

have few or none. Williamson lists 13 dated pieces for 1664 and 20+ for each of 1666-69; but one only, the scarce Ferdinando Downing of Ewell (Surrey 72) for 1665. Is this an indication that the manufacturer was adversely affected by the plague, perchance? David's last south-eastern-born ancestor lived in Ewell from 1780 to 1796, and he showed an early 20th century postcard depicting the premises from which her father traded as a merchant. Without any other particular interest in Surrey, he had acquired specimens of the two Ewell pieces speculatively (both shown in the talk), on the off chance that one of their issuers had operated from the selfsame building; an hypothesis of which he has vague hopes of being able to verify or deny. With the feature approach, one can collect individual pieces of meaning without them having necessarily having to be from 'your county'.

Letters were followed by merchant marks, that enigmatic evolution (or is it precursor?) of the monogram which was used so often to distinguish ownership c.1350-1650. Usage of merchant marks was fading by the mid-17th century, but Williamson lists some 75 or so, a number of examples of which were shown. Play on letters was then followed by play on words, puns (a rebus) being known on a number of pieces of the series, of which the key of Stephen Lock of Gosport (Hants 72) and the bird of Edward of that name of Colyton (Devon 55) are amongst the most familiar. David's favourite was the piece of James Partridge of 'The Mitre, Royston (Herts 165), in which the usual Ramage mullet had been skilfully merged with the top of the mitre to form a bird which might just be.... a partridge, possibly?

A number of pieces which demonstrate political loyalty were next shown: king's heads, roses and the like being amongst the devices most popularly chosen. It was remarked that certain areas, e.g. Durham, had

an extremely high proportion of such pieces; although, please remember that a proportion of kings' heads do relate to pubs, rather than the monarchy! Most poignant was Unknown 73: 'Fear God, honor the King; Touch not mine Anointed'. The date on the latter, you might guess, is 1660, the date of the Restoration.

David also enthused over, and illustrated, some of the word forms and their possible ambiguity; for example, was it immediately obvious that Devon 280 was the issue of David Hart of Exeter St Thomas, rather than Thomas Hart of Exeter St Davids, given that the city had parishes, and still has stations, of both names? Another example was the place name 'Redrif' (Surrey 278), which was actually from Rotherhithe rather than the more obvious guess, Redruth. Place name spellings are many and various on the series, and the various older forms again offer an interesting theme for study.

Michael Dickinson's remarks in his 1986 book about how seven or eight different styles of beading exist and can be used for the approximate dating of undated pieces are, like the mintmarks mentioned earlier, well known but now relatively little commented on. These were still of interest and were amongst the features he looked out for, after which he then went on to briefly illustrate an example of most of them.

David mentioned his fondness for Williamson's unknowns, the pieces which are either of unidentifiable origin or which sit on the fringes of the series. He showed several, including a couple which had obvious ecclesiastical links and were presumably communion tokens, charity tokens or the like; accompanied by the enigmatic Devon 134, out of series in Williamson, which is probably of similar ilk. Debate now favours that the reputed publican, Mary Moore of Exeter, was probably a

church attributed to a saint of that name; however, whether pub or communion token, 'Drink ye all of this' is probably an appropriate inscription.

Beyond the borders of these unknowns, David just briefly mentioned the lead series, amongst which the main 17th century pieces are set and with which some of them are interlinked, and on which he has spoken before. Showing a few sample pieces, he reminded the audience that there are a few leads in Williamson, and that the lesser-known and less-understood lead material before and after are very much the context in which the better known copper and brass pieces reside.

In conclusion, David reiterated the foremost point of his original argument in favour of feature-collecting; i.e. that given equal assets to start with, the average condition of a feature collection was likely to be considerably higher than that of a county collection. The last of many pieces to illustrate this was a fine halfpenny of Thomas Crapp of Bridgwater (Somerset 55).

[Editorial note: The talk for 2 September 2008 was to have been given by David Powell who was unfortunately taken ill two days before. John Roberts-Lewis had developed a talk based on two Members' Evening short talks given to the LNC in August 2000 and August 2001. This had been given to several Societies in the intervening years.]

'The Story of the S.S. Great Britain. Its Tokens and Medallions'.

During 1998 at the B.A.N.S. Meeting in Bristol, the opening talk on Friday evening was about the S.S. *Great Britain*, (SSGB). On Saturday afternoon it was possible to visit the ship in Bristol Docks. Inevitably the way out was through the Gift Shop, where in a large tub a quantity of brass machine tokens were for sale at fifty pence each. Some

were uncirculated, but most had received some use. On a second visit I noted that there were two sizes, the smaller was 25mm the other 27mm and the price had gone up to £1. There was still no information about these tokens and the staff knew nothing about them. The obverse has a profile of the SSGB and the launch date of 1843; the reverse stated ENTRANCE in large letters. Clearly they had been purchased by visitors and used in a slot machine to get into the exhibits and several people suggested the two sizes were for children and adults.

To find out more I looked through issues of the monthly magazine *Coins* and found an article by Christopher Brunel, a descendent of the great engineer Isambard Kingdom Brunel, one of the engineers who designed the ship. Many contemporary medallions were illustrated, including a 27mm brass version by J.Gardner which was most likely the model for the obverse ship design on the modern token. The sails are set on six masts and smoke is depicted coming from the coal fired furnaces stack. The reverse on Gardner's medallion commemorates the launch by Prince Albert on 19 July 1843 and gives several statistics under which is CONSTRUCTED BY T.R. GUPPY ESQ. C.E. Guppy had become 'Engineer in charge', when it was decided in December 1840 to adopt screw propulsion instead of paddles as originally planned. The Building Committee consisted of I.K.Brunel, T.R. Guppy and Captain Claxton. It is surprising, given his contribution, not to find any mention of Brunel on any of the SSGB medallions. His name and image, however, does appear on two rare medallions of an even bigger ship *The Great Eastern* launched in 1858.

In my search through numismatic magazines I had unwittingly missed the explanation for the use of the modern machine token which was fortunately pointed out to me by our Club Treasurer, Paul Edis. It

appeared in the May 1986 issue of *Coin & Medal News*, in the Junior Collectors section, written by Andrew Wager. I had skipped these sections, thinking they would not be relevant; however they were full of useful explanations! As the article notes, 'these tokens are issued as a check on admissions, there are two sizes for adult and child ... for use at the entrance to the ship itself. In 1986 when Wager visited the ship, the public needed to walk through the working dockyard from the Museum to reach the ship.

There is a 24mm white metal medallion with Prince Albert on the obverse issued to commemorate the launch. He travelled from Paddington to Bristol on Brunel's seven-foot gauge Great Western Railway, arriving at Temple Meads Station, Bristol, in 2 hours and 40 minutes. After the launch and banquet, he returned to London by rail; the whole visit took 12 hours and included six hours in Bristol in 1843!

Connections with British tokens occur for the 18th and 19th centuries; the well known Shropshire token from Ironbridge shows a Severn trow sailing under the bridge. The iron plates used for the hull of the SSGB were forged by The Coalbrookdale Company in Ironbridge and would have been taken down the river Severn and up the river Avon to the Bristol dry dock where the ship was built and is now preserved. Eight hundred tons of 6ft by 21/2 ft iron plates were delivered and most have survived though many have now been consolidated after having the corrosion scale removed. T.R. Guppy the 'Engineer in Charge' was the son of Samuel Guppy owner of the Patent Sheathing Nail Manufactory, Bristol. He issued 19th century penny and halfpenny tokens in 1811 and 1812 and also a farthing in 1811. His son inherited the business which produced nails for the copper sheathing which protected wooden ships from barnacle growth and the Tereido worm. The copper sheathing had

originally been attached to the hulls with iron bolts and was liable to fall off due to the galvanic action of the iron and copper in salt water. Guppy's patent was for a case-hardened copper-zinc alloy bolt hard enough to be hammered into oak; the term 'Copper bottomed' for a safe investment comes from this successful practice. T.R. Guppy worked as a marine engineer before running his own mechanical engineering business and, whilst being in charge of the running of the SSGB project, also patented iron buoyancy tanks and designed the iron lifeboats, probably a 'first'.

A 44mm white metal medallion by Davis of Birmingham has as its obverse Sir Marc Brunel and is one of a number commemorating the "Thames Tunnel". The reverse of another unsigned medal shows the entrances and states **BROKE IN 1828** referring to a catastrophic inflow from the Thames on 12 January, when the geological prediction of solid clay proved to be incorrect. This was when Isambard Brunel was knocked unconscious in the tunnel and carried along its length and up a shaft where he was snatched to safety: he had become resident engineer on his father's project in 1826. There were to be three further breaches before the tunnel was completed in 1842 and opened in 1843, though some of the medals mistakenly say 1842. A direct connection with the SSGB and Sir Marc is that he designed the ship's engines based on ones he had patented in 1822 and used for the Thames tunnel pumps. He was also involved in hull and propeller design using a circular canal of his design.

After the engines had been fitted the ship was moved to the other side of the harbour and a black and white photograph of her moored there was taken by William Fox-Talbot, possibly the earliest photo of a ship. The original engines were removed when the ship was converted for the

Australia run, but the plans survive and a slide of an 88 inch diameter (7 ft 4ins), cylinder was shown. The engines are being replicated as part of the restoration.

The River Thames medallion dated 1845 gives some statistics including: '26 State Bedrooms with one bed and 113 with 2 beds'. The reverse has 22 lines listing names of passengers who endorsed the ship's performance. It states 'our conviction of the great length being no detriment to the excellent sailing qualities...'. This was a rejection of a theory that the hull would not be strong enough if bow and stern were lifted simultaneously by large waves. This and other erroneous statements had a detrimental effect on passenger numbers on the early commercial voyages. The names listed include the artist Joseph Walter, a Naval Captain and a doctor. The Commandant, Lieutenant Hosken, was also praised. Unfortunately he was later to be held responsible for the ship running aground on the Irish coast leading to the Company becoming bankrupt.

Whilst in the Thames at Blackwell, being 'fitted out', it was announced that Queen Victoria would visit the ship. Another medallion was engraved by Davis with the heads of Victoria and Albert on the obverse. On the reverse is the ship and many of the statistics already familiar, but also 'Launched at Bristol July 19. 1843 by H.R.H. Prince Albert', in three lines. There is also mention of the 'State Rooms' and this medallion was plausibly first sold to the public when Queen Victoria, Albert and their children, travelled to Greenwich Palace on the newly completed railway and then by Royal Tender to visit the ship on Tuesday 23 April 1845.

After completion and further trials the SSGB sailed to Liverpool which was her designated 'Home Port', and then she went on her first

commercial voyage to New York, where a great welcome was received. On the outward leg of her fifth transatlantic crossing, the job for which she was intended, a navigation error ended her voyage on 22 September 1846. The ship ran aground on the sands of Dundrum Bay on the east coast of Ireland. Despite Brunel and Claxton organising protection from the winter storms and refloating the ship on 27 August 1847, the Company was bankrupt and had to sell the SS *Great Western* and the SS *Great Britain*. The latter was sold for £18,000 in 1850, about 15% of the construction cost three years earlier.

Gibbs and Bright, the new owners, refitted the vessel for sail with three masts and an auxiliary steam engine. Gold had just been found in New South Wales and the refitted ship was able to carry large numbers of passengers and freight to Australia in shorter times than other sailing ships. In 1852 the ship, now armed with six guns, carried as part of the cargo over a million pounds of British gold and silver bullion. On the return leg 100,000 oz. of gold dust was carried. The next year seven tons of gold dust was carried to Britain for coining and the Royal Mint subsequently set up a branch mint in Sydney. The SSGB was to have a monopoly on carrying gold from Australia for many years. So many of the Australian sovereigns from the Sydney mint came to Britain and were being unofficially used that in 1866 they were made legal tender despite the reverse stating SYDNEY MINT over a crowned and wreathed AUSTRALIA.

Between 1855 and 1857 the passenger trade was interrupted when the SSGB was converted to carry troops, in 1855 and 1856 for the Crimean War and in 1857 for the Indian Mutiny. In happier times a large number of the passengers were emigrating to Australia; in 1861 the first England Cricket Team went First Class. Already cricket was an obsession

with the Australian Colonies. England won six, lost two and drew four of the matches and returned the following year, playing fourteen games in

Australia and five in New Zealand, being undefeated.

Sailing times were normally between 55 and 65 days, the fastest was 53 days. She completed 32 voyages between Britain and Australia; the final one was in 1876 and she was then laid up in Birkenhead until 1882 when the vessel was converted to a cargo carrier sailing between Britain and San Francisco until 1886. Then, failing to round Cape Horn, she became a storage hulk in the Falkland Islands until being taken out of service in 1933 and scuttled in shallow water in Sparrow Cove in 1937.

The ship was not finished however, and neither were its numismatic connections. The Director of the San Francisco Maritime Museum tried to raise interest in her in Britain and elsewhere in the 1950s but without success. By the 1960s the Americans were showing an interest and so were the British at last. The American backer generously stood down and when £150,000 was donated by philanthropist Jack Hayward it became possible for the hulk to be made watertight and loaded on to a pontoon which was towed back to Avonmouth. Bristol City Council made the dry dock available where the SSGB had been built. On 19 July 1970 there was a suitable high tide and she was towed up the Avon and under the Bristol Suspension Bridge (designed by Brunel) to the dock where she had been built, 127 years after her launch on 19 July 1843.

As part of further fund raising The Royal Mint struck medallions in silver and gilt-bronze commemorating the return of the ship. One has an obverse copied from the 1840s River Thames medallion. The reverse shows the propeller designed by Brunel and used on the ship's first Atlantic crossing. A reproduction propeller now fitted to the ship is made

of steel rather than iron and laboratory tests show that its efficiency is

only a little less than the best modern propellers. A second reverse has a

small propeller dividing the 1970 date, over a seven-line inscription within a rope pattern, culminating in an anchor below.

In 1971 the Texaco Oil Company launched a 255,000 tons tanker built at the Swan, Hunter yards on the Tyne. Lady Gladwyn, a direct descendent of Brunel, attended the launch as did members of the SSGB Fund who were given a generous donation by the oil company who named their tanker S.S. *Texaco Great Britain*: 100,000 brass 25.5mm medallions were struck; half were distributed free from their petrol stations in the north of England and half in Bristol and the West Country. The obverse shows the modern tanker, with name and statistics including 'Length 1107 ft.' and 'Launched 1971'. On the reverse is S.S. GREAT BRITAIN over a familiar engraving of the six-masted version of the ship. Beneath, in three lines is DESIGNED BY I.K. BRUNEL / LENGTH 322ft. / LAUNCHED JULY 19TH 1843.

The talk ended with a picture of Brunel painted by his brother-in-law John Horsley, the Royal Academician, which shows plans of the Thames tunnel on the table beside him. Slides of all the medallions, the contemporary paintings of the ship and some from the restoration accompanied the talk.

London Numismatic Club Meeting, 7 October 2008

Frances Simmons, the 'other half' of the well known Simmons and Simmons Gallery, came to give a talk on 'The Modern Olympics - the British Connection, and the Modern Olympic Medals'.

Frances said that it is a little known fact that Much Wenlock, a

small historic market town on the border with Wales, is the birthplace of the modern international Olympic movement. The Wenlock Olympian Society Annual Games were held this year as they have been since October 1850. From the very beginning they were open to everyone, with no distinction between amateur and professional, and included athletics, archery, cycling, football, cricket, a general competition or pentathlon, country sports like tilting and something for fun, like a wheelbarrow race.

The person responsible for the institution of the Wenlock Olympian Games was Dr William Penny Brookes. He was born in 1809 in Much Wenlock where his father was a local doctor. He studied medicine at Guys and St Thomas's hospitals in London before travelling to Italy to continue his studies in Padua and Paris. Upon his father's death he returned home in 1831 to take over the family practice (he was just 23 years of age). He was a visionary radical at a time of revolution, social and industrial; a Justice of the Peace, as well as a keen botanist and physician. He was the prime mover behind the renovation of the Council Chamber and the building of the Corn Exchange, and introduced gaslight and the railways to Much Wenlock.

In 1841 Penny Brookes founded the Agricultural Reading Society, an early lending library 'for the promotion and diffusion of useful information'. He wrote to many famous people, including the Duke of Wellington and Abraham Darby, the local iron founder and industrialist who responded with donations and books. Classes were created in Art, Botany and Philharmonia.

The Ancient Olympics had been abandoned for 1500 years (in 776 BC) but remained in memory, met in the odes of Pindar and Pausanias when learning Greek at school. Like so many other doctors of the time Penny Brookes was interested in improving the health of the working

classes and especially children's health through sport; he pressed for the inclusion of physical exercise as part of the curriculum in National Schools. Penny Brookes also had in mind the self-improvement of the working classes, perhaps influenced by the yobbish behaviour demonstrated in the many petty crimes that came up before him as a magistrate. At Penny Brookes's instigation, a public meeting was held in Much Wenlock, on Monday 25th February 1850. It was resolved unanimously:

'That it was desirable that a class should be established in connexion with the Agricultural Reading Society for the promotion of the moral, physical and intellectual improvement Of the inhabitants of the town & neighbourhood of Wenlock and especially of the Working classes, by the encouragement of out- door recreation, and by the award of Prizes annually at public meetings for skill in Athletic exercise and proficiency in Intellectual and industrial attainments.'

The Minutes further note, "That this section of the Wenlock Agricultural Reading Society be called "The Olympian Class'. A Committee was then established to promote the first Meeting held on the race-course nearby on 22nd and 23rd of October 1850 A band led a procession of flag-bearers, competitors and officials through the town. It was a festival, a pageant for all which in later years developed to attract competitors from all over the country, from Liverpool, London, and Birmingham. Prizes were awarded but a specific medal was not created until 1865/66. However, there are medals in the archives of the Society, including the Wenlock Games Medal for Tilting. The equestrian element of the Much Wenlock Games included tilting at the rings - country farmhands on horseback charging a set of rings hung from a pole over the racetrack like Arthurian knights. In 1859 Penny Brookes sent £10 as a

prize for tilting at the rings to the Greek Romanian entrepreneur Evangelis Zappas, organiser of the pseudo-Olympian Games which were part of a national industry exhibition. As tilting did not figure in the games the prize money went for the Long competition, but this action put Penny Brookes in contact with the Greeks and with others interested in reviving the Olympic Games. The following year, in 1860, the 'Olympian Class' became The Wenlock Olympian Society.

There were cash prizes for athletics; other events had trophies, medals or objets d'art. Some of the Wenlock competitors were awarded an olive crown; a nod to the mythology of the Greeks, as olive trees grew on the slopes of Mount Olympus and were sacred to Zeus. Dr Penny Brookes created the National Olympian Association in 1865/66 with Hulley of Liverpool and Ravenstein of the German Gymnastic Club in London as a National amateur sports association. This was a significant shift from the local to the national arena, and it worked splendidly. Their first festival at Crystal Palace in 1866 (Sydenham, Kent) was a huge success and the venue began a long association with sport. From the National Olympian Association grew other national associations for such sports as athletics, fencing and football. Particularly in athletics it forced the issue of sport open to all, not just an elite from public schools and Oxbridge. One notable competitor was the cricketer and sportsman W. G. Grace who came away from a cricket match in which he was playing, went to Crystal Palace and won the 400 yards hurdles before returning to continue with the cricket match.

The Wenlock Olympian Society medal for the General Competition or pentathlon was first presented in 1868. The design is an amalgam of classical symbolism and easy to read emblems. The motto is *Arte et Viribus* (by skill and strength). It is an 8-pointed star in silver,

with a ribbon for wearing. The central oval medallion, surrounded by an olive wreath, features a forward facing Nike, the Goddess of Victory, standing on an orb and holding another olive leaf crown. This was the victor's crown symbolising a win during the ancient Olympic truce, the olive branch being always a symbol of peace. The inscription comes from Pindar's Olympic Odes, 'there are rewards for glorious deeds'.

The four shields on the bar represent the elements of the games, art and sport: literature and music (the scroll and lyre), a bust and palette (sculpture and painting), a tilting spear and ring, a quoit, a cricket bat and ball for athletics; and, lastly a gun and sword for military exercises. There were prizes for arts and crafts, such as knitting and sewing, music, poems and painting.

In 1887 Dr Penny Brookes responded to an appeal by the young organiser of an International Congress on Physical Education, Baron Pierre de Coubertin, acknowledged as the founder of the modern Olympic Movement. Coubertin was in correspondence with Penny Brookes and visited Much Wenlock in 1890 for the Games. He was 27 years old, Penny Brookes 81 but the Frenchman was so impressed with the doctor's efforts and enthusiasm that he was moved to write in the 1890 December issue of *Revue Athletique*: 'If the Olympic Games that Modern Greece has not yet been able to revive still survives today, it is due, not to a Greek, but to Dr W P Brookes'. This seems to be rather unfair on Zappas the entrepreneur but true enough. Penny Brookes, with his passion for improvement, breathed new life into the Olympic spirit but never lived to see his dream realised for the modern Games. He is, however, commemorated in the parish church of Much Wenlock and during the Games on his grave a flame burns constantly.

The modern Games relied and still relies heavily on the symbolism

of ancient Greek coins and sculptures, and on the magic and mythology of the Greeks. The Greek coins from Elis, the site of ancient Olympia, provide much of the imagery: Nike, the spirit of Victory with her olive crown and the eagle with thunderbolts, emblems of Zeus the sky god in whose honour the ancient games were held.

This debt to ancient Greece is evident in the commissioning of the medals for the first Olympic games of the modern era. From the beginning there were two medals made — a commemorative to be and dignitaries, and a prize medal awarded to the winning athletes. The 1896 Prize medal for the first Olympiad of the Modern Era distributed generally to all participants and officials, was commissioned by Baron de Coubertin from the eminent French medallist Jules Clement Chaplain. Born in 1839, Chaplain studied under the sculptor Joffroy and the medal engraver Oudine, before entering the Ecole des Beaux Arts in 1857. At the age of 21 he obtained the second prize at the Concours de Rome for gem and medal engraving; a Warrior depositing the Palm of Victory on the Altar of Mars. The following year, 1861, he carried off the first prize for gem and medal-engraving, the Prix de Rome. His compositions are firmly based in the neo-classical idiom, the reverses emblematic. He is praised by Leonard Forrer as 'one of the glorious leaders of the present renaissance of medallic art'. So he was an obvious choice for this important commission. Chaplain made honorific medals in profusion for doctors and professors, government departments and institutions - masterly, proficient, realistic - usually a profile portrait in modern or academic dress with a neo-classical reverse, nodding to the modern age with the occasional inclusion of laboratory instruments. Yet the Olympic medal design for the time was startling on a low relief struck medal. Chaplain appears to have been inspired by the statue of Zeus by Pheidias

which once stood in the Temple of Zeus in Olympia. This same image of a forward facing Victory with her olive crown is found on the Much Wenlock medal. The statue was one of the Seven Wonders of the Ancient World and is described by Pausanias, with Zeus holding in his right hand a figure of Victory made from ivory and gold. The huge head of Zeus, god of the sacred groves of Olympia, looms in the background holding on his right hand a tiny figure of the goddess Nike, a small winged Victory figure holding an olive wreath standing on the globe. Technically she is in the foreground, the important figure, both gift and giver; the result is magical and dreamlike. The image on the medal confirms the giving of the highest award from the highest authority for any specific deed or event.

It is interesting to note just how many elements Coubertin took away from Much Wenlock and incorporated into his games, the Nike image on the Much Wenlock General Competition medal is just one of them. Coubertin also copied the format of a competitive festival combining both sports and arts. The Art Olympiad, a competition for artists (whether music, literature, painting, sculpture) is rarely mentioned but it has been a part of the modern Olympic Games throughout whether directly or as part of a Universal Exhibition, for example in Paris in 1900 or in St Louis 1904. It will feature in the 2012 Games as a cultural Olympiad, which has already begun with exhibitions and events planned throughout the UK right up to the Games themselves.

The reverse of the 1896 Chaplain prize medal features Mount Olympus with its sacred groves of olive, oak and laurel thus establishing firmly a sense of place and myth. It also established a tradition to include at least in the commemorative medal a reference to the place in which the

Games are held. Only first and second prizes were awarded, there was no third prize. One hundred silver and 150 bronze medals were made, but there were also other trophies given as prizes.

Chaplain also designed the commemorative medal for the 1900 Paris Exhibition; it was also the Second Olympiad – but a very disorganised affair. There are prize plaquettes by Vernon made by the Paris mint but nothing was really codified; the "Games" included car rallies and pigeon racing as well as fencing, archery and the more usual sports.

The commemorative medal for the First Olympiad in Athens was made by Lytras, a Greek sculptor, and was given to the participants, the officials, dignitaries, judges and athletes. The iconography is the Temple or Acropolis, a seated Nike, and the phoenix, the bird symbolising rebirth. These medals were made in profusion, about 20,000 pieces, in gilt bronze, silvered bronze and bronze, yet they are still rare today. The medal was used again for the unofficial or tenth anniversary Athens Games in 1906, simply by changing the date. In 1904 the games were in St Louis attached to the World Fair, and it was the first year that real gold medals were awarded. In 1908 the Games should have gone to Rome, but Mount Vesuvius erupted in 1906 and Naples, in dire need, begged that the Games go elsewhere so London, at very short notice, hosted the Games. Nevertheless the 1908 Olympiad was recognised as being the best organised Games so far.

The Fourth Olympic Games commemorative medal was designed by Bertram Mackennal, an Anglo-Australian responsible for most of the stamp designs for George V and the portrait on his coinage. His style has links with the New Sculpture and with Art Nouveau; he was much influenced by Alfred Gilbert. The commemorative medal shows Fame

with her trumpet holding a palm branch with the inscription ELIS ATHENS PARIS ST LOUIS LONDON IN COMMEMORATION OF THE OLYMPIC GAMES HELD IN LONDON 1908. The medal was sold to raise funds for the Games but also given to the participating athletes.

The 1908 London Olympic Games featured a number of firsts: a stadium had been purpose built for the Games; the Franco-British exhibition was also held that year on the same White City site attracting some eight million visitors; the Empire Pool was the first covered swimming pool (as it was longer than the regulation 50 metres, a platform to shorten the pool and to accommodate the judges and timekeepers was built; the distance for the Marathon was fixed as from Windsor Castle to the royal box at the White City stadium, 42 km 195mm. It became the official distance in 1924; team Relay races were included in athletics; for the first time a parade of all the teams behind their flags at the opening and closing ceremonies, just like in Much Wenlock; Baron de Coubertin, now President of the International Olympic Committee, adopted the words of a Pennsylvanian bishop as a motto for the Games, encapsulating the British notion of fair play: "The important thing in the Olympic Games is not winning but taking part. The essential thing in life is not conquering but fighting well".

The neo-classical reverse of the 1908 Olympic commemorative by Mackennal featured a quadriga (a four-horse chariot) with a charioteer and winning athlete. This image is seen on many ancient coins usually with Victory/Nike flying above. Mackennal has cleared the design of all but the central motif and enlivened it - he added an extra figure, the victor paraded in his chariot, with a flourish of a palm branch and a cloak billowing up behind him; otherwise it is almost a crib from the coin designs from ancient Akragas or Syracuse in Sicily.

Mackennal was also responsible for the 1908 Olympic prize medal; it is tiny, only 33mm, the size of an old 10p coin. It was awarded in gold, silver and bronze. The medals were in solid gold for only a few years, 1904, 1908 and 1912; thereafter they are gilt silver for the first prize. The same medal was awarded to all winners but the gold only went to the captain in a team sport; the other members of the team got silver; for second prize team winners the captain got silver, the team bronze. About 260 of each prize medal were struck by Vaughton of Birmingham (who also did the Bowcher/Spink medal for the Franco-British exhibition). The event is engraved on the edge of the prize medal but not the individual's name. This medal appears to be a series of clichés – the nude male athlete, crowned by a female – or in this case two classically dressed females, the impedimenta of the various games and exercises at their feet.

The reverse of the medal, with St George and the Dragon on it, refers to the tradition of anchoring at least one medal to the place of the Games. Mackennal (or more probably the British Olympic Association) chose St George the patron saint of England and the composition is very reminiscent of Alfred Gilbert, Edward Burne-Jones and William Morris. It is very rooted in the contemporary style yet echoes the classicism of Pistrucci's design for the coinage. Nonetheless, Nike appears again, this time rewarding St George with an olive crown and palm branch. Although Nike unbalances the design she is already a necessary Olympic emblem. In 1908 nothing was yet really codified but gradually the modern Olympics were creating their own traditions, establishing a sense of place, of the *genius loci* while retaining this aura of myth, whether borrowed from classical sources or local ones.

In 1924 Andre Rivaud made the Prize medal for Paris as a result of a competition. It was the first time the five Olympic rings were used on

the medal to represent the five continents. Not until 1932 were they adopted as the emblem of the Games with the motto *Citius Altius Fortius* — faster, higher, stronger — a reference to effort and aspiration by all rather than the fastest individual, the highest jump; Penny Brookes surely would have approved.

Another artist, Raoul Benard, made the commemorative medal; the cityscape in vignette is a formal device often used on Art Deco medals — splitting the medal into one-third/two-thirds. This stylistic device would be used in 1948 when the Games again came to London by default. Helsinki should have organised the Games in 1940 but was unable

because of the war to fulfill that promise immediately. So, despite

rationing and shortages, the Games were moved to London. The major first at these Games was the invention of outside television broadcasting — even though there weren't many private sets. The medals, however, were not revolutionary in design. The Mackennal design of the charioteer and athlete in the quadriga of the 1908 commemorative was reprised by John Pinches.

The 1948 reverse for the commemorative was new, incorporating a variant of the emblem or logo of the Games which the organising committee wanted to represent London both in 1948 and in the future - the Houses of Parliament viewed from St Stephen's Green with the Victoria Tower and Big Ben. The hands of the clock are at 4 o'clock, the time the Olympic Games were formally opened by HM the Queen. The medal is almost identical in layout to the 1924 Benard piece. Pinches's catalogue simply states that they fulfilled the specification of the British Olympic Association.

Frances had come across odd medals associated with these Games: the first, a standing nude athlete, crown size 3 8mm. The other not only

has this design but the reverse has a slightly different scene of the Houses of Parliament, seen from the south side of the river with Westminster Bridge. On another medal (possibly the prize medal) the athlete bends down at the starting block with all the figures are in threes. However, the reverse is similar to the commemorative, albeit the variant reverse. One was found in the studio medals of Isaac Greenstein who worked for Pinches. There is a good reason why such a design was not needed or used for a prize medal and it has to do with continuing the new traditions of the Games of the modern era.

The 1948 Official Prize medal deposited in the British Museum has the same design used since the 1928 Amsterdam Games. Nike, spirit of victory, holds in her hand a palm branch and in her right the winner's crown; a Coliseum is in the background. The medal was the result of a competition in 1921, and was made by Professor Giuseppe Cassioli, (Florence, 1865-1942). The inscription refers to the present Games, i.e. the 14th Olympiade, London 1948.

The original dies used in the 1936 Games had been lost in Berlin during the war. So, according to the John Pinches catalogue, Lord Burghley (a previous Olympic medal winner now head of the 1948 London organising committee), 'lent his own medal which was enlarged in wax using the reducing machine in reverse, and then restored very exactly from enlarged photographs and reduced again but to 2" instead of 2 1/4'. With the reverse legend amended for the venue the dies were supplied by Pinches for Helsinki in 1952 and Melbourne in 1956. Lost, but found in Berlin after the war, were the Olympic flag and nine of the 60 medallic chains worn by officials. The latter seem mainly to have disappeared but the flag was flown during the Games.

From 1928 to 1968 the prize medals for the Summer Olympic

Games were the same design, and thereafter only the obverse with the awarding goddess was used (except for Moscow which reprised Cassioli's design in full). At least we are led to believe that the medal design remained unchanged from one Games to the next but there are perils in having the same design but not the same dies for your event. The design is copied and recopied from one event to the next, freely interpreted or in certain cases misunderstood by the medallic engraver. An unhappy example is the gold 1964 prize medal deposited in the British Museum; even the sport is misspelled *Yochting*, the original design simply misread and misinterpreted.

The 1960 games held in Rome were the first where medals were awarded to be worn around the neck but the metal chain didn't go down well with the organising committee and the experiment was not repeated. Perhaps it still had Fascist overtones from the 1936 Berlin Games, or perhaps it was the cost. Neck ribbons were substituted and have been used ever since. Television broadcasts have altered the way in which the Games are presented. The prize giving ceremony with the appropriate national anthems being played has become really important. In Athens in 2004 the habit of awarding leafy crowns of olive was reinstated - even though the local Interflora had to make over 2000 crowns and the winners didn't know whether to keep them on for their national anthem or take them off in the manner of a baseball cap and to wear them over their hearts!

In 2004 Athens approved a new prize medal obverse by Elena Votsi, winner of a competition among nine selected Greek artists. All were asked to include the Nike of Paeonios, a statue in the museum of Olympia and the Panathinaiko stadium. It was adopted after the Games

by the International Olympic Committee for future prize medals. But one wonders how well understood it is, as the Olympics are a global phenomenon and this is a specifically Western cultural icon.

In 2012, the Games will be held on Hackney Marshes in east London, just a short walk away from my house. As a collector and dealer in medals I wonder what numismatic legacy the 2012 Games will leave. Almost certainly the logo will figure in the design. The Games in 2012 are focussed on children and the legacy of the games. What will they see in the Votsi design? A fairy with a feather in a sports stadium, or the inspiration to try harder, aim higher, do better? They are more familiar with the name Nike as a swoosh on a trainer, a tick in the box; but does it matter, and to whom?

In issue 50 of *The Medal* in 2007, Peter Radford, an Olympic medallist himself in Rome, wrote about the importance of medalling today, of winning medals of symbolic not cash value. He wrote: 'my medals are primarily important because of personal associations and memories and not because of any aesthetic or monetary value they may have. When they do, this is of course, a wonderful bonus. This must be the case for all those who win them.' My hope is that we can produce a medal truly worthy of these Olympic athletes and that will be our legacy for 2012.

Acknowledgements:

I'm grateful to Chris Cannon, the Wenlock Olympian Society Archivist, and to the Society in general for the use of their archives and associated photographs. I also would like to thank Philip Attwood, Department of Coins and Medals, The British Museum, for allowing me to study the Olympic medals in their collection.

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Wenlock Olympian Society (Muriel Furbank, Helen Cromarty, Glyn McDonald, Chris Cannon); *William Penny Brookes and the Olympic Connection* 2007.

London Numismatic Club Meeting, 4 November 2008

Ron Haller-Williams spoke on 'Hungry Heptillionaires – The Hungarian Hyper-inflation of 1945/46'.

Hyperinflation of course means excessive or extreme inflation getting totally out of hand, with the spiralling effect of too much money chasing too little by way of goods and other items. The official definition appears to be 50% per month or worse, which equates not to 600% per year but compounds to some 12,874% per year! Not many places/periods have suffered at this level or worse for an extended period: Germany in 1923 is the obvious and most famous instance, but others have included Greece in 1944, Zimbabwe currently, revolutionary France in the 1790s, certain periods of the Roman Empire. The components of the Austro-Hungarian Empire also suffered hyperinflation in about 1921 and 1924, including Poland, Austria and Czechoslovakia – also Hungary, where in

1925 the Pengö was introduced at 12,500 korona; before World War I, the korona had been quite a respectable coin, 5 grams of .835 silver, or five-sixths of the silver content of our shilling.

Brazil, for example, has had chronic bad inflation, of the order of 200% or so per year for over a decade, and some 39% per month in late 1989 (over 1000% per year in 1988 and 1989, peaking at some 86% in the month of February 1990). There appear to have been only two months of true hyperinflation, December 1989 and February 1990, both with some 86% in the month. Some of you may remember that, as a result of 6 or 7 currency changes, the Real of 1994 onwards equates to some 2,750,000,000,000,000 times the pre-1942 Real. Other countries with a more or less similar story include Angola, Argentina, Peru, Turkey, Vietnam and Zaire.

The two worst ones of all time, Ron believed, were Yugoslavia in the early 1990s and Hungary in 1945/6. Hungary had great problems at the end of World War II, with much of its labour force in concentration and POW camps, and with the gold and convertible securities having been seized during the Nazi occupation. The apparently unrestricted occupation banknote issues, by the Nazis and later the Red Army, exacerbated the situation. How was the country to cope with day-to-day living and administration, let alone rebuilding its war-damaged areas and making the reparations demanded?

The March 1945 notes of 100 Pengös and 500 Pengös were reasonable enough by comparison with the pre-war issues, but the problems mentioned led to the issue of 1000, 10,000 and 100,000 Pengös before the end of the year. In December an attempt was made to reduce

the money supply by issuing stamps - three notes of a certain value had to be used to pay for a stamp which would then validate a fourth such note. However, this was unsuccessful because money in bank accounts was unaffected by this measure, and there was by then an "inertial" aspect to the inflation. The million-Pengö note entered circulation later that month, followed by the 10 million, 100 million and 1000,000,000 ("milliard") by March 1946.

The AdoPengö (Tax Pengö) was introduced as a money of account in January 1946, and was fairly stable for a few months - until in April it took physical form as a tax payment certificate and in June was recognised as legal tender; then it also suffered hyperinflation, though not as badly as the Pengö itself, which eventually hit 268% **per day** in July 1946. (1 100 000% in a week, but don't ask what that is per month or year!)

There came notes for 10,000, 100,000, 1000,000, 10,000,000, 100,000,000 and a milliard "MilPengös" (millions of Pengös), followed by a similar set of six notes denominated in "B.-Pengö s" (european billions **of Pengös**), though the last of these (1000,000,000,000,000,000,000 Pengös or 10^{21} Pengös) had not yet been issued by the end of July, when the issue of further **Pengö** notes was prohibited. This is the world's highest denomination ever printed; it would, however, have taken 400,000,000 of these (i.e. 400 American-style octillions of Pengö) to 1 Forint! These notes, from plates adapted from the notes of 10,000 to a milliard Pengö s, remained attractive-looking, but people gave up counting the zeros, or even the banknotes themselves! There are also stories of street sweepers disposing of tons on Pengö banknotes, and of bank tellers committing suicide or going mad.

A new currency, the forint (defined as 75.7 milligrams of fine gold) was introduced on 1 August and, for a while, people could exchange their inflationary Pengö for these, at the rate of 200,000,000 AdoPengö (tax Pengö s) or 400,000,000,000,000,000,000,000,000 Pengös (4×10^{29} Pengös) for one forint, whose value was considerably less than that of the 1925 Pengö (263.16 milligrams of fine gold). This was backed mainly by the return of the gold which had been seized during the German occupation.

Ron showed, in an album, some of the coins and most of the notes involved. For further reading, there is an excellent paper by Richard A Banyai, *The Legal and Monetary Aspects of the Hungarian Hyper-Inflation 1945-1946*, and a very good article by Dr Mihaly Kupa on pp. 22-32 of the *International Bank Note Society Journal* (Vol. 32, No.3, 1993).

London Numismatic Club Meeting, 2 December 2008

The Club was delighted to welcome again a very old and stalwart supporter of the Club in the person of Graham Dyer, OBE, former Librarian and Curator of the Royal Mint, and a Past-President of the British Numismatic Society and of the British Association of Numismatic Societies.

Though he was not in the best of health, Graham kindly came to London from South Wales for the evening and gave us a most interesting talk entitled 'An Innocent Abroad'.

Graham's interest in coins began about the age of eight and he conveyed the excitement he experienced from some of his modest early acquisitions, which struck a chord with many in his audience. His

numismatic interest continued, but he did not imagine when he joined the Civil Service that this interest would turn out to be a career. He was assigned to the Royal Mint to fill a Civil Service post and with the encouragement of some senior staff he progressed until his eventual appointment as Librarian and Curator of the Royal Mint Collection. He described the privilege of being able to reorganize and add to this historic collection and particularly for the part he played in the removal of the collection from its home on Tower Hill in London to its new quarters in Llantrisant.

He was asked to join The Royal Mint Advisory Committee and explained its function showing some slides of it in action, with a number of faces being recognized by his audience. He became President of the British Numismatic Society from 1994 to 1998 and said he felt honored to be selected for this important and interesting position. Another and perhaps the highpoint of his career was the award of the OBE which was described with excellent slide support.

The number of questions asked by a well-attended meeting, was an indication of the interest and enjoyment of Graham's talk.

113th Club Auction 6 May 2008

The auction was held at the Club's regular venue, the Warburg Institute, at 6.30pm. There were 22 members present to bid on 85 lots (84 as per the list, plus one late addition), which had been compiled by David Powell. The first half of the evening's proceedings was hosted by Dr Marcus Phillips who took the gavel until the interval following lot 42. David Powell then took over for the second half of the auction.

Eight Club members had submitted lots for the auction. Unusually, four of the vendors' entries had been donated to be sold on behalf of Club funds, which the writer perceived imparted a particular flavour to the bidding, unusually structured and tactical. Fifteen lots were left on the table, 70 having found a new home – a good result overall. One vendor's entry of 12 lots of mostly 20th century German pieces, generously submitted on behalf of Club funds, aroused much interest, especially the three lots of porcelain coins. The top price realised in this section was £18 for a set of seven Saxony porcelain coins, all dated 1921.

A long-term member donated 15 lots of modern uncirculated and proof coins with an ornithological subject matter. All of them found a buyer. The highest price achieved on the night was £20, and this was reached by consecutive lots 44 and 45, both at their respective reserve prices – they were *Roman Imperial Coins* vol. 6 (Diocletian- Maximian), 1984, and *Roman Imperial Coins* vol. 7 (Constantine-Licinius), 1984. Also, lot 54, a two-volume set of *The Westminster Bank Through a Century*, was knocked down for £17 against a reserve of £5, and lot 56 of four ex-LNC library booklets fetched £13 against a modest reserve of £2.

In the writer's opinion the two 'best value' lots sold that night were both paperback general catalogues, which are always useful in a numismatist's library whatever their particular interest. Lot 43, Pick's *Catalogue of World Paper Money*, 9th edition, was knocked down from just £1.50, the vendor letting it go against a listed reserve of £6. Lot 68, a copy of Krause & Mischler's *Catalogue of Modern World Coins*, 2005 edition, went for £3.50 against no reserve and on behalf of Club funds.

The total sales amounted to £367.50, with the Club, thanks to the generosity of its members, reaping a bounty of no less than £190.65 by way of auction commission and donated lots.

To summarise, on paper the auction looked to be somewhat uninspiring. Some of our Club's auctions contain very good and worthwhile entries, but often there are not enough interested bidders to do justice to the vendors. However, these events turn out what the members want them to be – highs and lows with some interesting tactical bidding. Well done to the vendors and the bidders for making this a very good Club evening.

The Committee have now reverted to organising only one Club auction per year, but this is always under review dependent upon the level of material submitted.

BOOK REVIEWS

Early Anglo-Saxon Coins. Gareth Williams. Shire Archaeology 89. Osprey, Oxford, 2008. 64pp, 68 colour and 3 b/w illus. Paperback. £6.99.

For those not familiar with Shire Books, the publisher requires authors who are experts on a subject to introduce it without 'talking down' to the

readers. They are restricted to about 70 to 80 A5 pages and can include as many photographs and diagrams as needed. The ownership changed recently (2008, to Osprey Books) and colour illustrations are now used in all new titles and, where possible, in new editions or reprints of older titles, the covers of which have also been redesigned.

It is usual for a reviewer to have expertise in the subject matter, for obvious reasons; however this is not so in this case. Your reviewer talked to the Editor of the LNC *Newsletter*, suggesting that since the Shire Series has a reputation for producing excellent introductions to their subjects, the review could be approached by a numismatist with little knowledge of Anglo-Saxon coins to see how well this complex series has been covered for the non-expert.

The book is divided into eight short chapters which are preceded by two pages listing illustrations and a three page glossary, which is essential for unfamiliar numismatic names and historical kingdoms. The introductory chapter defines 'Anglo-Saxon' as an imprecisely defined period of about 650 years between the fifth and eleventh centuries AD. The use of 'Early' covers the fifth to ninth centuries ending when the four main Anglo-Saxon kingdoms had been formed and the Viking onslaught of the mid-ninth century was at its height.

In the fifth century, migration of Continental peoples to Britain, the conversion of the Anglo-Saxons to Christianity, introduction of written law, royal authority, charters and development of towns were some of the significant changes. Settlement was fragmented with a large number of petty kingdoms formed in the fifth and sixth centuries. The Roman 'occupation' economy no longer existed once troops were withdrawn to the Continent and imported coins were no longer needed for military pay, though there is some evidence that circulating coins continued in use.

Some hoards are illustrated containing imported Byzantine, Visigoth and Frankish gold with finds in graves mostly converted to jewellery. Metal detector finds of stray coins show some evidence of trading across the Channel and North Sea even to the Mediterranean.

The late sixth and seventh centuries constitute the only period with a detailed historical account written by the Venerable Bede, a Northumberland monk. There was a rise in Christian kingdoms and in issues of gold coins, probably used for paying taxes and fines, etc. These coins often have blundered legends and are difficult to assign to specific kingdoms. Design is influenced by Frankish and other Continental kingdoms and there is an absence of silver or copper coins. Larger gold solidi were minted, but smaller gold tremisses dominate the finds. These coins were referred to as 'shillings' in the Old English used in Aethelberht's Law Code.

By the late seventh century, gold ceases to be struck and is replaced by silver coins probably called pennies, some are inscribed and metal detector finds are also useful here to define the area of use via distribution maps of the finds. By the mid-eighth century coins have named rulers and/or a moneyer on them, sometimes a town name is used. Flans are broad and thin, but by the end of the century they become larger and heavier.

An early royal coinage had been issued for Aldfrith of Northumberland (685-705), but the first major issue of regal coins was struck for Offa of Mercia. His wife Cynethryth is the only Anglo-Saxon queen known to have appeared on a coin. Though the silver penny remained the main currency coin, Offa also issued a very rare gold coin called a mancus, the name perhaps coming from Arabic. Few have survived and were probably for use as high status gifts between rulers.

This description of some of the content of the first four short chapters gives an indication of the detail imparted in a few pages and there is more interesting detail in the following chapters, with the final one covering the Viking onslaught in the mid-ninth century. The history and coinage of the late Anglo-Saxon period involves the unification of England, not covered in this book, but there are two pages of suggestions for further reading. Two further pages give details of museums where collections of the coins can be seen.

This book is recommended both as an introduction and for the wealth of detail.

John Roberts-Lewis

Renaissance Medals. Graham Pollard. National Gallery of Art, Washington DC, USA. 2007. Vol. 1. i-liv + 591 + lv-cxxxv pp. Vol. 2. i-xlii, 592-880, xliii-cii pp. Hardback, £50 each volume.

This sumptuous two-volume work forms part of the collections of the National Gallery of Art, Washington's, systematic cataloguing of their collections of paintings, sculpture and the decorative arts. It catalogues the most important collection of Renaissance portrait medals in the USA. Graham Pollard, formerly Keeper of Coins & Medals in the Fitzwilliam Museum, Cambridge (1966-88), sadly passed away in December 2007, but not before the production of these volumes had been accelerated so that he could view it before his terminal illness claimed him.

The two volumes are consecutively paginated and have 1745 duotone and 66 colour plates. Volume One concentrates on Italian Renaissance medals, catalogued according to their respective Schools: Padua, Ferrara, Mantua, Milan, Rome, etc. This rather than attempting a chronological structure as there is difficulty in precise dating of many of

these pieces of the period. Beforehand, the preceding pages of notes have to be read or referred to in order to comprehend the approach taken in presenting the catalogue entries. The same consistent approach is adopted for the entries in Volume Two. The latter volume is smaller than Volume One and lists entries for French baroque and 16th century German medals, together with smaller sections on English 16th-18th century and also Dutch 16th century medals. Medals acquired between 1997 and 2003 have been included.

The entries give an analysis of each medal's composition. Inscriptions are described, together with an English translation. The technical notes alongside the medals are extensive, as are the accompanying notes listing earlier references. Volume One includes a specialist Appendix on an 'Expanded nomenclature for defining alloy composition'. The reviewer is not sure if this section is entirely relevant to the collector or student of these medals, but perhaps it is included in the work because someone needed their research to be published somewhere! Specialised metallurgical examination of coins and medals has its place in determining forgeries, minting, or provenances, but here no comments are offered. Contemporary copying of these pieces by casting was not uncommon. There is an extensive Bibliography, Concordances, Index of Inscriptions, and an Index. Volume Two contains the same listings, other than the 'Expanded nomenclature...' essay.

These two volumes present us with an important work of cataloguing, which was Graham Pollard's forte and expertise. Much of the research has been sourced from previous works, as evidenced by the copious notes, references and extensive bibliographies. At £100 for the two volumes, which seems to be not expensive, they are a valuable reference source for anyone interested in medallic art. *Anthony Gilbert*

The Hibernia Coinage of William Wood (1722-1724). Sydney F. Martin. C4 Publications (The Colonial Coin Collectors Club), USA, 2007. xx + 492 pp. Hardback, £60.

The author, who is a Trustee of the American Numismatic Society, begins by exploring the historical background to these coins. The issuance of Wood's copper halfpence and farthings by Royal Patent during the early part of George I's reign inflamed contention in areas beyond the coinage itself, notably colonialism, mercantilism, Irish rule, and exploitation.

In the Preface, the author refers to Dr Philip Nelson who covered the series in 1903, and also to the Norweb Collection III sale, which provided more detail. Reference is made to Robert Vlack, who carried out a detailed study of the series and identified over 250 varieties of halfpennies and farthings. He never published his work but it was made available after he had addressed a meeting of the American Numismatic Society in the 1960s.

Following the opening chapter, which provides a brief history of the coinage, Chapter 2, headed 'Making the Coins', presents a highly detailed examination and explanation of the coining process. The meat of the book follows this in Chapters 3 and 4, which cover the farthings and halfpennies respectively. There are 57 varieties of the farthing and 228 varieties of the halfpenny identified; all are illustrated and the descriptions of the differences are well presented. The author has included some 'Quick finder' tables to assist in locating varieties within the book. Following the catalogue chapters, there is one on the historical background for American circulation.

Principally these coins were brought over for use in the East Coast

Atlantic colonies from Protestant Ulster during the famines of 1740-41 and 1754-5, and during the extreme hardship and poverty years of 1771-5. The migrations from Catholic southern Ireland did not become major until the potato famines of 1846-50. Gold was not generally available in Ireland and silver was scarce, thus the Irish immigrants brought with them whatever coins they could. Wood's coppers ended up in the American colonies either as a by-product of these mass immigrations, or via entrepreneurs during the period roughly 1722-40. Although not specifically struck for use in the American colonies, these pieces nevertheless ended up there, as is evidenced by metal detector finds, which the author mentions and gives quotations from literary sources. A map of find spots shows a spread along the littoral from New Brunswick to South Carolina, with a concentration from Massachusetts to Virginia.

A useful Appendix compares the author's classification with those of previous students of the series, notably Nelson and Vlack. Another Appendix of contemporary documents shows how much interest was taken in the colonies with regard to Wood's coinage, and colonial resistance to Wood's *Rosa Americana* coinage (struck under a separate patent) may have been engendered thereby. A Select Bibliography and an Index end the book.

All the coins illustrated are Grayscale images, and from the author's collection; he says that the use of colour would have made attributions more difficult. He also designed the attractive dust jacket that instantly leads the eye to the book's subject matter.

This is a highly detailed and well-illustrated study with plenty of references to provenances. Sydney Martin says that he hopes the book will encourage collectors to search for more varieties and to offer corrections — thus we can expect an Addendum/Corrigendum to be

published in the future. This statement is not only to be applauded but demonstrates his dedication to numismatic research. The book now sets **the** standard as the reference work on this series. *Anthony Gilbert*

Royal Commemorative Medals 1837-1977. Vol. 1: Queen Victoria 1837-1901, excluding the Jubilees of 1887 and 1897. Andrew Whittlestone and Michael Ewing. Galata Press, Llanfyllin, Powys. 2008. 184pp. Paperback, £30.

Although the authors inform us that this volume is the first in a series, it is actually the fifth to be published in a planned series of eight. Volumes 2, 3, 4 and 6 have already been published by Coins of Beeston between 1993 and 2000. The excluded Jubilee medals of 1887 and 1897 were published as volumes 2 and 3 in 1993 and 1998 respectively. This volume has been produced in a limited edition of 250 copies.

The Preface introduces us to the outline of the series. Laurence Brown's three volumes, *British Historical Medals 1760-1960*, cover a wide field of occasions and events, but mostly excluded the white metal pieces commemorating events around the British Royal family which were intended to be worn. It is these white metal pieces that are catalogued here, the authors stating, 'which opens the field to include medals for general sale and those produced on behalf of municipal and other authorities, commercial firms and other organisations, usually for presentation.' Excluded pieces include prize and attendance medals, badges and buttons. The Industrial Revolution had made possible the striking of medals by commercial firms at an economic price for the public to purchase. The peak of this activity seems to have been from 1887 to 1902.

The catalogue section covers nearly 2000 medals, over 700 of which are illustrated. It is important to first read page 4, 'Using the Catalogue', which explains the method employed. An introductory Table of Contents lists the events commemorated chronologically, the medals are arranged by makers and designers alphabetically within each year of issue. A list of acknowledgements and a bibliography show just how widely the net was spread in compiling this volume. There are four indexes: Index of medals of uncertain attribution lists nearly 70 medals which the authors could not catalogue in the main body of the work; Index of makers, designers, die cutters, publishers, etc, a General Index and, finally, a useful index of obverse legends.

Although the authors readily concur that there are gaps in their knowledge in various aspects of many of these medals, this volume fills a gap in this field of numismatics research; other published material is sporadic and widespread, One must applaud the authors for undertaking this task which the writer has evidenced has taken many hours of examining dealers' stocks and individual numismatic collections, q.v. 'Acknowledgements', The authors state that this catalogue will contain errors but ask for assistance from readers in order to record amendments, especially information on the makers of unsigned pieces.

This particular volume took five years in the making, and leaves us with the planned Volume 5, King George V; Volume 7, King George VI and, lastly Volume 8, Queen Elizabeth II up to her Silver Jubilee in 1977, still to be published. Realistically, we are looking beyond the year 2013, which would span a time frame then of more than 20 years since the publication of the first volume, Volume 2, in 1993. George VI's reign was relatively short and material on George V and Elizabeth II should be

equally more extant and available. Let us hope that the authors can complete this series, which would make a wonderful set of volumes, and truly complement Laurence Brown's three-volume set. *Anthony Gilbert*

Jetons. Medalets and Tokens. Vol. 4. British Isles from circa 1830.

Michael Mitchiner. Hawkins Publications, Croyden. 2007. 848pp, illus throughout. Hardback, £80.

Here we have another massive tome from the irrepresible pen of Michael Mitchiner. The pagination of this volume, and the enumeration of the pieces, continue from volume 3, which covered the period c. 1550 up to this volume's start date of c. 1830. As with the previous volumes, the net has been spread widely to encompass all kinds of historical medalets, counters, unofficial farthings, advertising tickets, passes and admission tickets, prize medals, farming tokens, industrial and market tallies and checks. Indeed, the Contents List runs to 12 pages ! The book is profusely and well illustrated with all the pieces shown at x 1½ and neatly described. The stated start date from c. 1830 has to be taken with care as a number of earlier pieces are included, e.g. passes, tickets and tokens relating to recreational activities which belong to the 18th century, Nevertheless, it is welcome to see these difficult pieces catalogued.

In the Preface the author explains his approach in compiling this catalogue: "The aim of the present study is to look at the manufacturers of die-stamped discs and also to look at the range of functions serviced by these artefacts. The manufacturing picture is one aspect. The way in which the pieces reflect the social structure is a second aspect. Pieces have been selected with these two features in mind."

The author maintains in his Introduction that whether you chose to

call any of these pieces a jeton, a medalet or a token, they are all privately manufactured die-stamped discs.' On first view, the book attempts to cover a very wide field, but with little depth. However, the author has stated that he has not attempted completeness, thus we cannot pin him down. The book does not pretend to catalogue all known examples of all class types in one volume, but rather to '...present a cross section of the generally cheap, die-stamped discs...'. The multi-faceted coverage of this volume needs to be considered by the user in regard to the great historical upheavals of the 19th century. Industrialisation and middle class expansion saw the issue of clothing retailers' tokens. The establishment of an industrial working class brought about organised relaxation, Working Men's' Club, public house checks, and the Co-operative movement. Much reference is made to other sources which helped with this study, although this reviewer has noted many omissions of publications which members of the Token Corresponding Society would be aware of, especially by such diligent researchers as Neil B. Todd on public house checks, and Whittlestone and Ewing on commemorative medals. Indeed, the volumes of the Token Corresponding Society Bulletin and the useful bi-annual sales catalogues produced by John Whitmore have not been included in the Select Bibliography. However, the latter does open up possible new sources and resources of little known references, which the user can fruitfully pursue, and exploit.

Again, Michael Mitchiner brings us to the overall purpose of this study,' ... to draw together a picture of what was happening in the field of die-stamped metal discs embracing a wide range of different functions. This, in turn, helps to develop a picture of society and of how society was

evolving...'. This stated helps to explain that the different types of tokens listed here are generally representative only of the vast numbers that were struck, and also that the emphasis employed is mainly on the smaller-size die-stamped discs. Included are a Table of Suggested Valuations for specimens in VF condition, and an Index.

Though this work is a valuable addition to the sum of publications on tokens generally, this reviewer maintains that it is a general work and, as such, numismatists looking for specific tokens or pieces relating to their own collecting fields will needless have to engage in some digging. Upon deeper and further inspection, it appears as a jumble, discordant and without purposeful structure and it is not necessarily consistent in its cataloguing approach. However, the writer feels that this statement is wholly in tune with Michael Mitchiner's approach to his previous studies, i.e. publish what you know. Thus this is a book to delve into. Its inconsistencies of approach throw up some surprising asides of information which one would not come across in a straightforward and conformist listing, and are none the less richer for all that.

Anthony Gilbert

Designing Change. The Art of Coin Design. Edited by Kevin Clancy. The Royal Mint, Llantrisant. 2008. Hardback, £19.99.

Wow! This is a highly colourful and magnificently illustrated book. At a first flip through one may think that it is a 'coffee table' book with its whole-page photos of same-denomination coins that owe more of the photographer's art than to numismatics. However, elsewhere the enlarged photos of the coins do assist in illustrating the relevant points made by the contributors in their essays. In his Foreword, HRH The Duke of Edinburgh writes: 'Coins are part of our daily lives. They are at once the most commonplace and yet significant symbols of the country...'

The book was published to coincide with the exhibition 'Designing Change: Coins of Elizabeth II' on display in Room 69a at the British Museum from 18 September 2008 until 22 February 2009. The book, or a note it about for visitors was not seen by the writer at the exhibition – surely a missed opportunity.

Clive Cheesman, Rouge Dragon Pursuivant at the College of Arms, opens the essays covering the history of heraldry and its relationship to and portrayal on the British coinage, explaining the development and changes in the Arms. He corrects a common misconception - the Royal Arms represent the monarch's 'personal' claim and not the 'political' claim to sovereignty. The often-mentioned absence on the national coinage of any representation of Wales is admirably explained in its historical context, as is the inclusion of the French 'Hs' until 1801.

Catherine Eagleton, Curator of Modern Coins in the BM, describes Christopher Ironside's designs for the UK decimal coinage. Her contribution was aided by the recent acquisition of Ironside's archive of drawings and plaster casts by the Department of Coins and Medals. We see the designer's earliest surviving designs, dated 1962, through his other designs and plaster casts to the final chosen pieces.

Sir Christopher Frayling, Rector of the Royal College of Art and Chairman of the Royal Mint Advisory Committee, contributes 'Continuity through Change: The Royal Mint Advisory Committee'. adapted from his lecture to the British Numismatic Society in May 2008. The Committee was established in 1922 by Colonel Robert Johnson, the aim being to bring the Royal Mint's designs up to date. He had heavily criticised the Mint's production of previous coins and war medals.

A double-page spread presents the plaster models for the four

coinage portraits of HM The Queen — by Mary Gillick, Arnold Machin, Raphael Maklouf, and Ian Rank-Broadley. In August 2005 the Royal Mint issued an invitation to members of the public 'to make their mark on history ...' by submitting designs for the proposed new coinage. A total of 526 designs were submitted and, gradually, in stages, the Committee reduced them until on 14 March 2007 the final decision was made — 'Designer Z' was chosen as the winner.

'Designer Z' was Matt Dent, a young professional graphic designer whose submission was 'Making an impression!'. In his contribution he tells that the designer's brief, downloaded from the Royal Mint's website, was that the four constituent parts of the UK were to be represented on the six coins. How was this to work? It seemed to Matt that it offered an opportunity to tackle the designs holistically; he 'could imagine children enjoying the puzzle as much as an adult might'. Of course we know the result, as the coins are now gradually appearing in general circulation through the banking system. The BM exhibition features 26 variations on the positioning of the denominations around the master design of the shield. Plaster models of the designs were made by the sculptor John Bergdahl, a trained modeller who also designed the current silver Britannia coins featuring the over-reaching waves. He notes the importance of the plaster model to the designer in bringing the designs to life (p. 71), adding details like muscle mass, wisps of hair and fur... and, 'I could run a finger over the textures and feel the lion's mane...'

There is a chapter on 'The visual language of coins' by Stephen Raw, a lettering designer and member of the Royal Mint Advisory Committee. He had given a talk on lettering at the joint RNS/BNS societies' 'Art in Coinage' meeting in Cambridge in July 2008. Designing lettering for a coin is not always straight forward as 'text founts are

designed to work in a straight line' (p. 93), and this is where CAD (Computer Aided Design) comes into its own whereby founts can be stretched, bent or manipulated to fit a curve. Matt Dent had chosen Baskerville Bold type for four reasons — legibility, compatibility with heraldic design with its thick and thin strokes, heraldic presence and, importantly, the fount strikes well in the manufacturing process.

The final chapter, 'Receiving Change: Reaction to the New Designs', is by Kevin Clancy, Head of Historical Services at the Mint and Secretary to the Royal Mint Advisory Committee. The new coins were officially launched on 2 April 2008 at the Tower of London, still regarded by the Mint as 'its spiritual home', but the press had got wind that Britannia might be dropped from the regular coinage. A double-page spread shows the media's reaction as a montage of the headlines: 'New jigsaw coins', 'Britannia banished as coins get a makeover', 'It's bye buy to Britannia' and, remarkably, 'All change'. The whole process had taken some two-and-a-half years.

The selection of essays, in a book that initially looks to be lightweight and glossy, all fit neatly together in bringing us the modern story of 'Designing Change: The Art of Coin Design'. It is very reasonably priced, highly readable, instructive and informative with a balance of presentation and context that is just about right to appeal to designers, new collectors and 'old hand' numismatists. It really is 'Wow!'

Anthony Gilbert