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**NEWSLETTER**  
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**HONORARY EDITOR**

**Peter A. Clayton**

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## **EDITORIAL**

The Club's resilience and member support was well displayed this year when, despite the best efforts of our Speaker Finder, David Berry, three gaps appeared in the otherwise full advertised programme. The first was at the February meeting when the speaker found that he had double booked himself and John Roberts-Lewis saved the day by producing a set of Seaby slides on the Hellenistic Monarchies. Valiantly commenting on them from the short note descriptions, John felt that there would be no point in simply reproducing the list in the *Newsletter*. The scheduled June meeting similarly suffered when David, despite valiant efforts at cajoling (and other undisclosed efforts) was unable to find a speaker to fill the gap. But, true to fashion, the Club's internal resources filled the evening with a number of interesting contributions.

The lack of a speaker for the September meeting was due to the untimely death of Paul Edis (see Gerry Buddle's obituary below). To save David's palpitations for the third time this season the Editor offered to present a talk based on one he had given the previous week to the Friends of the Petrie Museum in the Institute of Archaeology directly opposite the Warburg across Gordon Square. There the talk had been heavily Egyptologically oriented and, despite the title being the same, some 20% of the talk and slides was altered to retain the Egyptology focus but having more rounded numismatic content included.

Of particular interest is Hugh Williams's talk on Carausius in view of the almost 600 coins of that emperor found in the recent vast Frome hoard (see *Newsletter* Vol. VIII, no. 15, January 2012, pp. 51-64). They constitute the largest group of coins of Carausius found and work continues in cleaning and conserving them alongside numismatic study. Included amongst the bronzes were five of Carausius' rare silver denarii

which were in EF condition.

Philip Mernick drew attention to the many different numismatic elements of East London. He has particular local knowledge of the area outside of his more usual specialisation on tokens and jettons, as well as on the intriguing Billies and Charlies (upon which he will speak at the BANS 60th Anniversary Congress in April – see below for details).

David Powell, well known for his special interest in lead tokens, upon which he has spoken to the Club, presented a fascinating alternative to the more usual way of collecting 17th century tokens not by county but by feature.

Sadly, this year has seen the demise of two of the Club's notable members – Laurence Brown and Paul Edis – and also of a very old friend and supporter of the Club, David Sellwood. Obituaries of all three appear below.

For those who may not yet be aware, the BANS (of which the Club is a long time member) celebrates its 60th Anniversary this year. This will be signalled by a very special Annual Congress hosted by the British and the Royal Numismatic Societies at Greenwich over the weekend of 5-7 April. Two members of the Club are among the nine invited speakers and others are well known numismatists, several of them old friends and speakers at the Club. Full details can be had from Mrs Claire Hughes, The Royal Mint Museum, Llantrisant, Pontyclun CF72 8YT. email <[claire.hughes@royalmintmuseum.org.uk](mailto:claire.hughes@royalmintmuseum.org.uk)>

*Peter A. Clayton, Honorary Editor.*

### **London Numismatic Club Meeting, 7 February 2012**

The talk advertised for the evening was David Young speaking on 'Pleasure Garden Passes'. Unfortunately he had double-booked himself to speak at the Wessex Numismatic Society that evening on a different topic. Since he had agreed that booking before agreeing with LNC's speaker finder, David Berry, the Wessex NS took precedence. Hopefully, David will be able to present the talk, upon which he is an acknowledged authority, to the Club at a later date.

In face of the difficulty the Club's President, John Roberts-Lewis, stepped into the breach to show and comment on a set of slides of coins of the "Hellenistic Monarchies: Alexander the Great to Cleopatra VII". This was a series of slides created by Frank Purvey from coins in the Heberden Coin Room of the Ashmolean Museum, Oxford, and once sold by Seaby as one set amongst the many that Frank Purvey produced. Any of the sets, John said, were now much sought after, despite the digital world that now obtains.

Working from the printed list that had been sold with the slides, John was able to add personal comments to the commentary, adding much to this series of splendid illustrations of the beauty and history of ancient coins.

### **London Numismatic Club Meeting, 6 March 2012**

This was the occasion of the Club's 64th Annual General Meeting. As usual, it was held in the Lower Common Room of the Warburg Institute, starting at the earlier time of 6pm, which gave more time for the Club's customary Wine and Cheese party and socialising afterwards.

John Roberts-Lewis, the President, delivered his address, recalling the year's programme once again brought together and fruition by the Club's Speaker Finder, David Berry. Notable was David's success in

bringing both Dr Roger Bland and Sam Moorhead from the Department of Portable Antiquities and Treasure in the British Museum. Their very enlightening talks were fully published in the Club's *Newsletter* in January 2012. The Club's membership stood at 69, with an average number at meetings of 16. There were 19 members present at the AGM, but none of the invited guests had been able to attend.

The Treasurer, Paul Edis was unable to be present and his accounts and report were presented by Tony Holmes. Paul noted that rental charges at the Warburg were increasing and the situation could arise where the Club had to eat into capital money to meet expenditure and keep going. A substantial donation of £1000 to the Club had been much appreciated. The Club's assets now stood at £6,864, but at the present rate of expenditure it would not be too long before the capital assets would have to be used to bolster the Club's finances. No increase in subscription was suggested for the present as it had only recently been raised, but the possibility must be borne in mind.

The elected Club's Officers and Committee were:

President	John Roberts-Lewis (his second year under Rule 4c)	
Deputy President	Anthony Gilbert	
Secretary	Robert Hatch	Assistant Secretary Gerry Buddle
Treasurer	Paul Edis+	Programme Secretary David Berry
Newsletter Editor	Peter Clayton	Webmaster Harold Mernick
Committee	Philip Mernick, Anthony Portner, David Powell	

Tony Holmes was re-elected as Honorary Auditor.

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

## **London Numismatic Club Meeting, 3 April 2012**

Hugh Williams, well known to Club members for his interest in and research on Carausius (286-293), gave a talk entitled: 'Carausius and the First British Empire'. Hugh said:

'Who was Carausius? When I mention his name, I am often greeted with puzzlement or comments like, "Don't you mean Claudius?" If an academic version of Family Fortunes asked one hundred people to name a famous Roman Emperor, the chances are that Julius Caesar (though he never assumed that title), Hadrian, Nero, Claudius and Constantine would be the main choices, and that no-one would mention Carausius. Yet the fact is that Carausius reigned in Britain, lived in Britain and died in Britain, and is the founder of what could be termed the "First British Empire".

At school we were all taught about how the Romans came to Britain under Julius Caesar and Claudius; we were also taught that after the Romans left (AD 410), Britain was plunged into the Dark Ages. This simplistic approach fosters many misconceptions about the period when Britain was part of the Roman Empire, and before looking at the reign of the Emperor Carausius, I would like to deal with some of these.

a) ***Veni, vidi, vici*** (I came, I saw, I conquered). These words, attributed to Julius Caesar, are sometimes mistakenly said to refer to Caesar's visits to Britain in 54 and 55 BC. This is not so. They refer to a short war carried out by Caesar against King Pharnaces II of Pontus in modern Turkey. Misleadingly they create the impression that the whole Roman episode in Britain was short lived. In fact Britain was a part of the Roman Empire for some 367 years - put into context, a period equivalent to the time of the English Civil War, 1644, to the present.

b) **Another common misconception is that the native British were**

**invaded by an army of occupation, consisting of Italians, who ruled over the locals with brutality.** It is true to say that the Roman army was the most efficient and well drilled army ever to invade these shores, but after the initial invasion, and a few minor insurrections, it is also true to say that for most of the 367 years, Britain enjoyed peace and a degree of prosperity not seen again for over 1000 years. The Roman army over this time consisted of men from all regions of the Empire. Tombstones record soldiers from Gaul, Germany, North Africa, Mesopotamia, Spain, Syria, Italy, Thrace and Dacia.

Merchants followed the army, such as Barathes from Palmyra in Syria, whose tombstone in Corbridge states that he was a seller and maker of ensigns. His wife predeceased him, and he set up a tombstone to her in South Shields (it is in the museum there and a copy is in the British Museum). She was a freewoman of the Catevallaunian tribe from the north of England, and died aged thirty. The inscription has an addition in Palmyrene script.

The role of the army was more than that of a fighting machine. The army would have been responsible for road maintenance, building works, security, policing, scouting, gathering information, gathering and storing of provisions. In fact it was possible to serve a full term in the Roman army without ever having to fight in a battle.

c) **A third misconception was that Britain was a highly important part of the empire.** By looking at a map of the Empire, Britannia was at the extremity of the empire; a small province famous mainly for tin, slaves, hunting dogs and inclement weather.

I will illustrate this talk mainly with images of coins. Coins were the newspapers of the time - a hard-copy mechanism for the efficient distribution of news and official propaganda. In the case of Carausius,



there is almost no other contemporary evidence from his reign and his coinage can be used in many ways to give an insight into a fascinating piece of British history.

Julius Caesar made two expeditionary visits to Britain in 55 BC and 54 BC. Both were short summer visits, but neither involved conquest. It was left to the Emperor Claudius nearly a century later, in AD 43, to organise and oversee a conquest. The landing probably took place near Richborough in Kent, where a large commemorative arch was erected by Domitian (AD 81-96), similar in impact to the Gateway to India, erected by George V in Bombay. Claudius visited in triumph with a retinue containing elephants, beasts which must have caused amazement to the locals of Colchester, where a temple was founded and dedicated to the Emperor. On his return to Rome, Claudius was given a ceremonial triumph, and an arch was dedicated there to his achievement. This arch appears on a coin and its inscription records DE BRITANN - the news of the Empire's latest conquest.

The area below the Fosse Way, virtually a straight line from Exeter to Lincoln, was quickly subdued and brought into the Empire. Wales and the north of England proved more stubborn. This southern area remained stable until AD 60, when the Boudican Revolt flared up. Boudica made use of the fact that most of the Roman forces were campaigning in north Wales and she burnt the towns and massacred the inhabitants of Colchester, London and St Albans, before being defeated somewhere in the Midlands by the combined forces of the XIVth and XXth legions. Some coins found in Colchester show evidence of being in great heat.... could this be a result of Boudica's sack of the city?

The Conquest progressed, and within ten years the whole of Britain up to the Tyne was under Roman control. Hadrian visited the province in

AD 122. One of the greatest Emperors, a most talented man and a seasoned traveller, he visited every province in the Empire, but even Hadrian must have been surprised by the desolation of Northumbria. His friend, the poet Florus, sent him a little rhyme:

*I don't want to be Caesar please,  
Tramping around with the British,  
Weak at the knees*

Hadrian's reply also survives:

*I don't want to be Florus please,  
Tramping round pubs,  
Into bars to squeeze.  
To lurk about eating pies and peas,  
To get myself infested with fleas.*

Florus might have been more at home in the Newcastle of today!

Hadrian was the first Emperor to portray a representation of Britannia on a coin. It was to influence the design for the re-introduction of the modern Britannia onto the coinage of Britain by Charles II in 1672. The model for that Britannia was Frances Stewart, Duchess of Richmond, one of the many ladies who is said to have known the Merry Monarch exceedingly well.

Hadrian initiated the building of the Wall from the east to the west coast. It was built over a ten-year period by 30,000 soldiers, using some 24 million stones. I recommend *The Wall* by Alistair Moffatt, the most readable book on Roman history I have read this year. The wall was garrisoned by cohorts of soldiers and auxiliaries from all over the empire. Life on the wall was no easy posting. This we know about from the

*Vindolanda* letters that one of the soldiers received a welcome parcel of “pairs of socks from Sattua, sandals and two pairs of underpants”! W.H.Auden must sum up how many felt in his *Roman Wall Blues*.

*Over the heather the wet wind blows,  
I've lice in my tunic and a cold in my nose.  
The rain comes pattering out of the sky,  
I'm a wall soldier, I don't know why.*

There were still minor skirmishes and occasional unrest. During the reign of Commodus (AD 117-192; depicted as the mad emperor in the film *Gladiator*) unrest in the north was settled, leading to the issue of a coin commemorating VICT BRIT.

From 208 to 212, Septimius Severus and his sons, Caracalla and Geta, based themselves at York, campaigning against the Caledonians. A coin that can be dated to 211 commemorates the success of Caracalla, showing what is probably the first representation of a Scotsman on a coin. In AD 212 Caracalla divided the province of Britannia into two, Britannia Superior in the south, and Britannia Inferior in the north. The rationale for this seems to be to stop any would-be usurper gaining the support of all three British legions too easily. The II<sup>nd</sup> Augusta and the XX<sup>th</sup> Valeria Victrix were stationed in Britannia Superior, and the VI<sup>th</sup> Victrix were based at York in Britannia Inferior.

For the next 74 years, Britain seems to have been a peaceful outpost of the Empire, unaffected by revolts, disturbances or civil war. More and more villas appeared, and the towns became thriving markets. Town walls began to be erected at this time, but there is little evidence that there was any threat to the inhabitants.

This brings us to the year AD 286. Diocletian had become emperor in AD 284, and he had wisely come to the conclusion that the successful

running of such a large Empire was too much for one man. He elected one of his generals, Maximian, to become joint Emperor. Diocletian would remain as the senior partner, basing himself at Antioch and take control of the eastern portion of the Empire, whilst Maximian, based in Rome, would be placed in charge of the West, including the two British provinces. Now enter the subject of this talk: *Marcus Aurelius Mausaeus Carausius*.

The story recorded by the later Roman historians relates how Carausius, Commander of the Roman Fleet in the English Channel, was charged by Maximian and an order put in place for his arrest, which in turn would have led to his execution. Carausius, from his two main bases at Rouen and Boulogne, had been given the task of stopping raiding on the coast of Gaul by Frankish and Saxon pirates. The charge accused him of failing to stop the pirates before their raids, and only apprehending them on the way home when, according to a later version by a medieval Scottish chronicler, Hector Boethius, their boats were ‘ladyn ful of riches and guddis.’

There may, or may not, have been any truth in this rumour. It is just as possible that Maximian feared Carausius as a possible usurper, or even that Carausius felt jealous over Maximian’s elevation. Whatever the case, Carausius knew that he had to act. He had all Roman boats north of Gibraltar under his control, and undoubtedly a substantial number of troops to guard the bases under his control. He was obviously popular with his men, and in late AD 286, he was declared as Emperor by them.

Troops’ loyalty can often only be guaranteed by the correct level of payment. Carausius’ first task was therefore to issue coins. The first issue of coins was probably, on the basis of finds, struck at Rouen. The gold is excessively rare, two fine examples, aureii, being from a recent find from

Derbyshire, and the bronze issues are certainly not common. The propaganda value of the coins is obvious. Carausius is clearly seen as Augustus (the title of the Emperor), whilst CONCORDIA MILITVM on the gold piece clearly extols the unity of his forces. PROVIDENTIA on the reverse of the bronze coins illustrated the part played by Providence in the elevation of Carausius.

Carausius now made his master move. By remaining on the Continent his forces would have been vulnerable to attack by the legions loyal to Maximian. As soon as the weather was favourable, probably in the early months of 287, he took his troops, and the entire Roman navy north of Gibraltar, over to Britain. He almost certainly landed in Britannia Superior, and gained the immediate support of the two legions, IInd Avgvsta based at Caerleon and XXth Valeria Victrix based in Chester.

I will now attempt to explain how the extant evidence may be used to piece together some of the events of the reign. In terms of inscriptions from Britain, there is only one referring to Carausius. A Roman milestone was found on the bed of the River Peterill near Carlisle in 1894. The inscription reads :-

*IMPCM*

*AVRMAVS*

*CARAUSIOPF*

*INVICTOAVG*

*Imperator Caesar Marcus Aurelius Mausaeus Carausius Pius Felix*

*Invicto Augustus*

The Emperor and Caesar M A M Carausius Pius Fortunate and Invincible Emperor

This single inscription is important on a number of counts. The title INVICTO indicates that it was erected after 291. It also gives us the

Emperor's full names, and, above all, it shows that Carausius, by this date at least, held control over Britannia Inferior as well as Britannia Superior.

The only extant contemporary writings are in the form of panegyrics, or sycophantic laudatory speeches, given to Maximian and his junior colleague Constantius. As such, they are, of course, very biased and damning of Carausius. I will refer again to these, but will concentrate on the coinage as a source of evidence for the events to follow.

Many of Carausius' coins are rare, and sometimes unique. The recent Frome hoard (April 2010) of 52,503 coins (the largest single pot find of Roman coins in Britain), contained nearly 600 coins of Carausius dated to the first three or four years of the regime (but none of his successor and murderer Allectus). Of these 600 odd, five were silver denarii in superb condition. Two of them illustrate the arrival of Carausius and his troops in Britain. It is almost certain that he would have been in contact with the two legions in Britannia Superior before committing his troops and boats to arrive in Britain. The first coin shows Britannia greeting the Emperor, with the legend EXPECTATE VENI, 'Come thou long awaited', a quote from Virgil's *Aeneid*. The second shows the Emperor on horseback, raising his hand in acceptance of the cheers of the crowd watching his triumphal arrival in London, the capital then, as it is today. The legend ADVENTVS AVG, translates as "saluting the arrival of the Emperor".

The silver coins are scarce, many books refer to them as *denarii*, and as such tariffed at one half of the scrubby bronze coins that we will encounter later. This of course is not the case. The silver coins were only struck early in the reign. The rarity of gold coinage perhaps indicates a lack of the precious metal, and it is likely that silver, which was more

common in Britain, was used as a substitute in high value coinage.

The former coin has caused much interest amongst classicists. William Stukeley, the famous eighteenth century antiquary, had boundless enthusiasm, coupled with a fertile imagination. He was trained in the classics and pointed out that the words *Expectate Veni*, appear in Vergil's *Aeneid*. Classically trained numismatists have seized on this ever since. How wonderful! The only direct reference to the works of Vergil appears on a coin of a usurper operating in our little extremity of the Empire. Can you imagine the delight of our lice-infested sentry, used to reading his Vergil, whilst the wet wind blew over the heather.

Such an interpretation seems as likely as our current five-pence coin being analysed by numismatist of a future millennia as showing a direct quote from Shakespeare's *Two Gentlemen of Verona*, perhaps commemorating an export deal of beer to Italy.

*"I'll to the alehouse with you presently, where for one shot of FIVE PENCE, thou shalt have five thousand welcomes"*

Speed in *Two Gentlemen of Verona*, Act II, Scene V

I apologise to classicists, I just do not believe the connection.

I also feel that the belief in Stukeley shown by eighteenth century gentlemen collectors has left another legacy. A fine bronze medallion of Carausius resides in the British Museum. The obverse shows a consular portrait facing left, whilst the reverse shows Victory in a chariot, a typical medallion reverse of the times. The letters below the chariot are INPCDA. For many years these letters were a mystery. A few years ago, however, Guy de la Bédoyère, known to many of you through Time Team, made a remarkable observation. These letters form the initial letters of a quote from Vergil's Fourth *Eclogue*.

*IAM NOVA PROGENIES CAELO DEMITTUR ALTO*

“Now a new generation comes down from heaven above”.

Statistically the chances of this happening by accident, with a relevant six-letter quote, are almost nil. The classicists were overjoyed, as no doubt would have been the semi-literate barbarian mercenaries on Hadrian’s Wall, all chanting their Vergil in unison. I accept the intended meaning of the letters one hundred percent, and it illustrates a remarkable piece of detective work by Guy. de la Bédoyère. However, to me it condemns the medal.

This particular quote from Vergil would have been well known to any eighteenth century gentleman of leisure, and was, I believe, used on the frontispiece of early editions of Dryden’s *Annus Mirabilis*. We also know that many gentlemen collectors desired large bronze coins or medals wherever possible. There was a thriving trade in the production of “medals to order”, with skilled artists producing fascinating designs, and often striking the coin or medal in metal from melted down, but genuine, Roman sestertii. I fear that this is the case here. Other indicators also come into play.

The medal was not found in any archaeological context, but in an old manor house in the north of England. Just the sort of place such a gentleman collector would have lived. Stylistically, I have always harboured doubts. The obverse is well copied from a known silver coin, but the lettering, and particularly the hairstyle on the figure of Victory, does not seem quite right.

Finally, the initials INPCDA would be so obscure to most people, especially semi-literate troops, that for this to be the only full quote from Vergil, on a coinage covering one of the largest empires ever known, and some hundreds of years of issue, is to me unbelievable. It would seem as



obscure and worthless as putting NITWOOD on coins of 1983 (this never happened by the way!), as a commemoration of the 500th anniversary of the accession of Richard III. (*Now is the winter of our discontent!*).

I apologise for having shaken the Vergil connection like a dog shakes a bone. It is now time to move quickly on to less contentious pastures.

Carausius issued coins referring to the various legions of the army; for example, the two coins shown bear regimental badges, the Capricorn regimental badge of the IInd Augustan Legion based at Caerleon, near Newport in Monmouthshire and, more puzzlingly, the ram of the Ist Minervan Legion, stationed on the Lower Rhine. Carausius issued coins with the XXth Valeria Victrix based at Chester, and also of six other legions mainly stationed on the Rhine borders.

Why? There are two possible explanations. Either he hoped to gain support of these legions; unlikely since they were not stationed in Britain or, or more likely, that the troops guarding his naval bases on the Continent were detachments from these legions, who now found themselves in Britain.

A new, previously unrecorded type has recently come to light, citing the IInd Augustan Legion, based at Caerleon, but showing a completely new legionary badge - a female centaur walking left. Significantly, the VIth Victrix Legion, who were probably still based at York, are not mentioned on this early issue. Could it be that the VIth Victrix did not support the Carausian regime. Certainly the medieval Scottish historians, admittedly not the most reliable source for Roman history, write of a great battle between Roman legions being fought, at this time, near York. A coin dateable on style, and index mark to the second year of the reign, may answer the question.

I know of only two specimens of this coin. The legend reads RESTIT BRITANN, and shows Carausius raising the figure of Britannia. The legend, “the restoration of Britannia”, is highly significant. No longer are we talking of two provinces, Superior and Inferior, but the restoration of a single province of Britannia under Carausius. It looks as though the historians were correct in this instant. It is also known that a single coin citing the VIth Victrix does exist, but it belongs to a later issue nearly three years into the reign and, even more surprisingly, shows the boar badge of the XXth Legion. Were the remnants of the Sixth now on board and supportive of Carausius.

The Fleet, or *Classis Britannica*, did not seem to have a direct mention, though one coin type does bear the legend CONCO C. I know of only two specimens of this type, and it is interesting that the full legend has to be pieced together from both specimens. CONCO M is an accepted abbreviation for Concordia Militum, the harmony of the troops, so it is quite possible that the CONCO C coin does refer to Concordia Classis, the unity of the fleet. Even more interesting is the object in front of the female representation of Concordia. An altar would be shown at ground level, and it looks like the engraver is trying to show perspective. Does this represent a Roman lighthouse in the distance. It bears comparison with the portrayal of the Eddystone lighthouse on our pre-decimal penny.

What of the family of Carausius. It was a regular occurrence for Roman emperors to refer to immediate family on their coinage. We have yet to discover a portrait of Carausius’ nearest and dearest, but Stukeley’s ever lively imagination used the coinage to invent a wife for Carausius, known as Oriuna. He based this on a coin, but what he failed to realise was that the female bust was simply a representation of Fortuna.

However, there are some scarce coins, struck near the beginning of the reign, that may allude to the emperor's family. These are a few very rare coins with the legend CONIVGE AVG on the reverse. They show Carausius joining hands with a lady. CONIVGE means marriage in the physical sense, so any interpretation of the coin representing a marriage between Carausius and Britannia does not stand up. There are two variants. The first shows an altar between the couple, whilst the second, more interestingly, shows a young boy in place of the altar. The question thus needs to be addressed, did Carausius marry soon after his accession, and inherit a stepson.

There are two coins that may also be relevant. One shows clasped hands (I know of only two specimens), bears the legend VXI AV, which in full may be interpreted as UXORI AVGVSTI, dedicated to the wife of the emperor. Coins showing clasped hands are a common theme on coins commemorating marriage (or wishing for the support of the army by usurpers). The second coin shows a young man in military uniform with a standard. The legend reads PRINCIPI IVVENTVTIS, or Prince of Youth. This title was often bestowed on the son of the emperor; could this be the adopted son of Carausius? No coins are known showing a portrait of wife or son, and this small series is very short lived. Did both die shortly afterwards, did the marriage fail, or are we reading too much into the coinage?

Another coin is known from only one specimen. The reverse shows the front of a temple, with the legend VRBIS AVG RES, "The Restorer of the City of the Emperor". This in all probability refers to London. In 1993, Tim Williams published a report of excavations in the south-west corner of the Roman city of London. He found evidence of building work, including a temple complex, dated by dendrochronology to exactly

this period. Carausius, it appears, made efforts to make his mark architecturally. The coin shows the words MVLT IMP, inside the temple. This translates as “May the Emperor continue for many years”.

Building work was not restricted to the capital. It is likely that many of the Saxon Shore forts were constructed about this time, Porchester probably being the best preserved. Thoughts about the role of these forts have changed markedly over recent years. It is now accepted that the distances between them inhibits use as a barrier against either marauders or an invasion. They may have had a role that doubled as warehouses for essential supplies, ensuring that organised distribution could occur. It was thought for many years that Pevensey was of a much later date, but recent excavations on one of the main gateways yielded evidence of a Carausian date.

Evidence based on casual coin loss gives us a good indication of the deployment of troops during the reign. We can compare this with losses during the Gallic Empire, another breakaway regime, which lasted from 258-273. For the scientists and mathematicians in the audience, a mathematical model can be built. The number of finds from a given period on any site, should be proportional to the number of coins lost. The number lost, in turn, should be proportional to the number in circulation. The number of coins in circulation should be an indicator of the activity, hence population on that site. It was thus possible to set up and solve a differential equation which yielded the results that show conclusively what any military strategist might expect: a large shift of troops from the northern frontier to the south of Britain where any invasion could be expected.

The portrait of Carausius generally depicts him as a thick set, lightly bearded figure. Some observers think he looks a little thuggish,

whilst others think him to appear more affable, a portrait painted in Rosemary Sutcliffe's, *The Silver Branch*, a well researched and thoroughly entertaining children's novel. There are two portraits that are unusual and well worthy of consideration here. The first is of a very high artistic standard, showing a wonderful full-face portrait, a most difficult task for the engraver. I only know of three other examples, all of which are in poor condition. One of them, found in the south of England a few years ago, fetched a five-figure price when auctioned in the United States.

A second portrait is an even more recent find, and shows Carausius in the guise of the sea-god Oceanus, a most unusual representation. This, thankfully, has been bought for the nation with funds from the Arts Fund.

By 291, Maximian had built a fleet of sufficient strength to carry an invasion fleet across the channel. He set off on his mission, only for his boats to be caught in a mid-channel storm with many being wrecked and the rest made to return to the continent. There followed an uneasy peace, during which Carausius issued a remarkable coin type. The obverse shows three busts, of Carausius, Maximian and the senior Emperor in the east, Diocletian. The legend reads CARAVSIVS ET FRATRES SVI, "Carausius and his brother emperors". The reverse of the coin also reflects this unlikely alliance, with AVGGG, the three G's indicating that the three emperors are of allegedly equal status.

Two similar types were also issued by Carausius, one citing Diocletian, and the other showing Maximian in prime position, though interestingly this one does not mention Maximian by name.

In 293, two important events took place, though we do not know which came first. Maximian was to be supported by Constantius, who was appointed to the title of Caesar in the west by Diocletian. Even more

significantly the reign of Carausius ended. He was succeeded by Allectus, who, according to the later historians, had been his Chief Finance Minister. The panegyrists indicate that Carausius was slain by treachery.

An engraving from Barnard's *The new, comprehensive and complete history of England*, 1783, recalls the “*et tu Brute!*” moment. It is easy to rely on this account of the demise of Carausius, but care must be taken.

One very early type of coin issued by Allectus has a legend ending in AVGG. Does this indicate a very short period of joint reign? Maybe Carausius fell fatally ill, and Allectus was elected joint Emperor, with Carausius dying shortly afterwards.

The First British Empire lasted barely three years under Allectus. He may well have sent troops to try and gain a foothold on the Continent. The indications are that they were trapped in a bridgehead at Boulogne, by Constantius, who built a mole to cut off access to the harbour. In 296, an invasion fleet under Constantius set sail for Britain. Asclepiodotus, a General under the command of Constantius, landed on the south coast, possibly near Chichester, whilst Constantius set sail for the Thames estuary and London. Allectus mustered his troops to meet Asclepiodotus and a final conclusive battle was fought, probably somewhere close by on the line between Liss and Silchester. Allectus was soundly beaten. Constantius, meanwhile, landed in London, returning the capital, once more, to the Roman Empire.

In September 1922, a large hoard of gold coins and medallions was discovered in Arras, northern France. A local jeweller was shown these wonderful pieces, only to judge them fakes, and most were melted down for their metal value, but a few survived. One magnificent medallion from this hoard, now in the local museum in Arras (and uniquely the only

coin in France declared a national monument) shows Constantius, in triumph, entering London, and being welcomed by the personification of the city. This gold medallion is 41mm in diameter and weighs 52.88gr, the equivalent of 10 *aureii*.

Constantius was to become emperor himself, and his son Constantine, the first emperor to promote Christianity, is known as Constantine the Great.

The name of Carausius did re-emerge in the 350s. Rare coins struck in Britain in these trouble times refer to a “Carausius Domino”, though little more is known of this person.

I finish, appropriately for St David’s Day, in the tiny Welsh village of Penmachno, in Snowdonia. It seems that some of the last vestiges of Romanisation survived in this area. Several inscribed stones have come to light in the area, and are preserved in Penmachno Church. One, dated to the late fifth century, bears the legend: CARAVSIUS HIC IACIT IN HOC CONGERIES LAPIDVM - “Carausius lies here in this pile of stones”.

The Carausius in question may or may not have had an ancestral connection with our hero, either way it is almost time to lay Carausius to rest!’

### **London Numismatic Club Meeting, 12 June 2012**

This was the annual occasion of the Club’s Members’ Own evening. It is always an interesting evening for the diversity of material that Club members produce.

**Anthony Portner** spoke on ‘A Sicilian half follis for Tiberius 111 (698-705)’. ‘Whilst there are many types of follis for Justinian 11’s first reign (685-695) only one half follis was known until Simon Bendall published another type in the *Numismatic Circular* in 1998.

In November 1999 our own club member, Steven Mansfield, published a half follis for Justinian 11's successor Leontius (695-698). At the time he rightly considered this to be the last Sicilian half follis. Steve considered the date to be regnal not indictional (one instead of ten). In view of the Bendall specimen being indictional year 8 (694-5), it is more likely that this follis was also an indictional year 10 (696-7) - the penultimate year of the reign. Indictional years go in a 15-year cycle and are tied up with the Late Roman taxation system and consisted of three lustra of five years related to assessments.

Tiberius 111 (698-705), Leontius's successor, struck two types of follis – the earlier with a facing bust and the later with Tiberius standing. In 2005 CNG sold a unique half follis of the first type.

The coin I am now showing appears to be a new second type half follis. Like the CNG specimen, it does not have the usual monogram above the mark of value but only the letter T for Tiberius in the left field, as opposed to the fuller legend on the CNG specimen..

It will be interesting to see whether there are further unpublished half folles from this period to be discovered.'

**David Berry** described his visit to Goldsmiths' Hall to attend The Trial of The Pyx. On Tuesday 7 February, 2012. 'It is well known that the Trial of the Pyx has been conducted since medieval times as a method of testing the quality of the coinage; in modern parlance, ensuring quality control. What is less generally appreciated is that, many years after our coinage has ceased direct dependence on the bullion value of its constituent metals, and taken on more of a token value, this ceremony still goes on today. Even less well known is that ordinary mortals like you and I can apply to attend it, and have some chance, albeit small, of getting in.



The Trial is actually conducted in three parts:

- Part 1, is at the Goldsmiths' Hall in early February, when the contents of the Mint's trial bags are sampled and counted.
- Part 2, lasting for some eight weeks thereafter, is when the samples are subjected to detailed scientific analysis.
- Part 3, at the Goldsmiths' Hall again, in early May, is when the results are announced.

The event which the general public can attend, albeit only by securing prior invitation, is Part 1. Details are available from the Goldsmiths' Hall website, for example:

- <http://www.thegoldsmiths.co.uk/about-the-company/the-trial-of-the-pyx/>
- <http://www.thegoldsmiths.co.uk/events/>.
- Part 3, often attended by the Chancellor of the Exchequer, is a closed event, but the reports of some past years can be found online on the Treasury website. For example:
- [http://www.hm-treasury.gov.uk/d/trial\\_of\\_the\\_pyx\\_2007.pdf](http://www.hm-treasury.gov.uk/d/trial_of_the_pyx_2007.pdf)
- [http://www.hm-treasury.gov.uk/d/pyx\\_2009.pdf](http://www.hm-treasury.gov.uk/d/pyx_2009.pdf)

Anyway, so much for the mechanics of being able to get in if you want to. What, you may ask, is the point of it in the modern day as it is now just tradition and ceremony. However, it is a fascinating, interesting and most enjoyable experience.

I arrived at Goldsmiths' Hall, situated in Foster Lane between the Museum of London and St Paul's, at about 9:30am. Being a little early, I browsed around looking at the fine quality gold- and silver-ware on display, of various dates from the 17th century to modern pieces. We were then invited upstairs into the Great Hall at about 10:00am.

The spectator area was relatively small: six rows of 18 seats, nine

each side of the aisle, at the very back of the Hall. The rest of the Hall was devoted to the action, and we were separated off, as if by an altar rail, beyond which we were not allowed to pass. There were presumably some privileged guests amongst those present, as the number of places advertised for the general public (about 70) was clearly short of the 108 available. Immediately beyond the barrier, and to the right-hand side, away from the door, was a Royal Mint display stand advertising its usual commercial wares; the intention being that the public could admire these before and after, although I am not sure whether orders were being taken.

For those less enamoured with modern Royal Mint commercialism, there was plenty to enjoy in the architecture and ornamentation of the Hall itself: four or five pillars down each side of the room, 18 sumptuously decorated roof panels, five massive chandeliers, several full-length paintings of Georgian royalty to our left, and some fine stained-glass windows to our right, plus, of course, the minutiae of the Pyx arrangements themselves, straight ahead of us.

As to the latter:

- In the centre, a long oak table running away from us, with perhaps 18 to 20 seats arranged around it; one for the Judge (the Queen's Remembrancer) at the far end, and the others for the jurors and wardens of the Goldsmiths' Company.
- To the left was an area largely left clear as an assembly area for the 19 mint officials who had travelled up from South Wales the day before.
- At back right, was the pile of crates in which the Pyx samples had been transported, and in which they waited in readiness.
- In front of that, a small individual counting area for the precious metal and proof pieces.

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- In front of that again, along the side of the room, an area for the press. BBC “Money Matters” correspondent Paul Lewis was particularly in evidence, wandering around with a camera.

Although due to start at 10:00, there was little action until about 10:20, but that was to the good, as there was a lot to take in before the process got under way. At about that time the Master of Ceremonies came and addressed the audience, to explain what we were about to witness, and did it very well. He also reminded us that, even though it may not be evident, we were actually in a court of law; therefore, no photographs were allowed. The atmosphere was thoroughly congenial; and one got the feeling that, despite the serious nature of the ceremony, we were meant to enjoy ourselves. It was a little like going to the Palace for an awards ceremony, as I once did when my father got his MBE.

The jurors walked in at 10:35, followed by the Queen’s Remembrancer, at 10:45; whereupon, all stood. The number of jurors is not necessarily 12, as in an ordinary court of law; it is of that order, but is chosen according to the size of the sample. The latter being greater this year than some previously, there were several more, perhaps about 15 or 16. We discovered afterwards that one had gone sick on the day; no matter, they just shared out the work and it took a few minutes longer.

Also sitting with the jury, and entering with them, were three red-liveried wardens of the Goldsmiths’ Company. These, and the jurors, were named in order at the start of the proceedings by the Master of Ceremonies, to which summons each replied, “Present”. The list included one or two ladies, honourables and well-known surnames, but not excessively so; clearly, the parties, selected by the Goldsmiths’ Company, were mostly quite well connected. Their ceremonial task to come, however, was quite mundane.

The next item on the agenda, after the introductions had been dispensed with and before the main activity commenced, was a homily by the Queen's Remembrancer. He was an excellent speaker; whether a numismatist by natural inclination or just well-researched, I do not know, but he demonstrated a fine knowledge both of early hammered minting techniques and of the economic principle that bad money drives out good (Gresham's Law). I suggested to Robert Hatch (half jokingly), our Club Secretary, that he would be a superb choice should the Club be short of speakers for our programme.

Alas, we were not to hear the end of this excellent homily, which chronologically ended at the Great Recoinage of 1697, because the present event was only Part 1 of the annual Trial of the Pyx, and the second half of the address is traditionally withheld for Part 3 in May. After delivering his speech, which took about a quarter of an hour, the Queen's Remembrancer departed the court and left everyone else to the practicalities. This struck me as rather odd, but this is apparently the normal procedure.

As soon as the Queen's Remembrancer had departed, the mint officials came to life, buzzing around as they started to unpack the plastic crates and delivering a constant supply of their contents, in the form of small bags, to the waiting jurors. The latter each had in front of them two bowls, one of copper and one of wood, plus some paperwork.

The pieces in the Mint bags are, in one sense, already a sample; they contain one coin from each batch made. The juror, after opening the bag with scissors and counting the coins within, then took samples from it by placing one coin in the copper bowl, which will go forward for analysis, and the rest in the wooden bowl, which will be returned to the general heap. They record the count in a booklet. We saw one afterwards,

courtesy of one of the officials, who came across to talk to us and showed us his master copy, that they consist of a list of bag numbers, against which those falling to the responsibility of any particular juror are marked, in his or her copy, in red felt-tipped pen.

The jurors proceeded most industriously, and in no time threatened to fill up their wooden bowls; but the Royal Mint staff were equally efficient, and ensured that a regular bowl-emptying service (into a sack) was always to hand. The latter clearly knew who was meant to receive what, and had delivery down to a fine art; they had had a trail run, apparently, albeit without the jurors, the previous day.

The number of coins taken to the Pyx varies from year to year according to the vagaries of mintage, and in some years also includes, on request, the coinage of New Zealand (but for some reason not any of the other Commonwealth countries). This year New Zealand was included, and the total number of coins submitted was 81,000, apparently rather more than the norm. Jubilee and Olympic specials, we were told, also boosted the numbers. The proportion of pieces taken to the Pyx is 1 in 10 for precious metal and other special issue pieces, but much lower for the everyday material; 1 in 50 or 100, or even 1 in 500 or 1000. The lower is the face value, the lower the percentage sampled.

The process on the small table to the right was less obvious, but I presume that it was much the same with lesser quantities of the precious metal material. There were only two officials examining, but they were getting plenty of attention; indeed, Mint officials were almost queueing up to give them things. As someone who likes ordinary coinage which is meant to be used, rather than glitzy special issues, I naturally took an aversion to the latter getting such disproportionate attention.

81,000 coins is, of course, a massive number for 15 to 18 people to

count, and I wondered how long we were going to be there; but I should not have worried, for the supply of unopened plastic crates was starting to diminish rapidly, and by around 11:30 some of the jurors were starting to run out of work. That, however, was only Phase 1; only pounds and higher denominations had gone to the table, plus a very limited percentage of the smaller denominations. The rest of the latter had gone next door, to the counting machines of Phase 2; which, as the room had a very wide doorway at our end, we were able to freely go across and view.

There was no proper end to the formal proceedings in the main hall; it just fizzled out. People drifted across, the jurors at the back of the room behind the main stairwell and the spectators, or such of them as decided to remain, across the landing. It is worth hanging around afterwards; there are still things to see and, even more interestingly, the occasional willing official to talk to.

Across in the counting room there were six machines, a line of three on each side, each designated for a specific denomination or pair of denominations. For example, machine 3, near left as we looked through the doorway, was allocated to 5p pieces, whereas machines 5 and 6, on our right, were earmarked for 50p and 20p respectively. Each machine had two seats behind it for jurors, and they were attended constantly by money-bearing mint-officials, who dutifully tipped bag after bag of small change down the chute. We were privileged, whilst this was going on, to have the senior member of the trio of Goldsmiths' liveried wardens come across and talk to us, and it was pleasing that he should be willing to do so. Before departing we went back into the now nearly empty main hall to see the remnant of the clearing up, and got involved in another similar conversation, this time with a member of the Royal Mint. He and his

colleagues had, no doubt, been packing up; starting, I am sure, with the collecting up of all those pieces in the copper bowls which were going off for assay.

It was all over by about 12:00, but on descending the stairs from the main hall we found, just as we were about to exit, a set of scales in a side room attended by yet another constant scurry of mint officials. Bag bearers were running around everywhere, carrying no doubt the output of the counting machines, and weighing each as they arrived. After a few minutes watching we left them to it, and returned outside to that strange world called normality!

**Michael Anderson** spoke on O'Reilly's money saying, his talk was a result of his last visit to Dublin, last both in the sense of most recent and, no doubt, final. Those of you who were at the 2006 BANS Congress will remember the exhibition of 'A Thousand Years of Irish Coins and Currency' at the National Museum of Ireland's Collins Barracks site on Benburb Street, where the coins are displayed in chronological order, starting with the Hiberno-Norse coinage of Sihtric Anlafsson on the left as you go in, and ending up with the Euro and plastic credit cards at the far end on the right. From the tenth century onwards there is roughly one case per century. By the way, the Ashling Hotel where we stayed has been completely demolished and a modern replacement built in its place.

I was particularly attracted to the fourteenth and fifteenth centuries, because so many of the coins were Scottish, which is a particular interest of mine. There were hardly any Irish coins between Edward I and Edward IV. There are currently known two halfpennies and a farthing of Edward III of 1339-40 and three Henry VI pennies of 1425-6, meaning that the total extant coinage of Ireland over a period of over 150 years amounts to

four-pence farthing, of which a halfpenny and the farthing are in the Dublin Museum, a penny each in the British Museum and the Ashmolean, and a penny and a halfpenny in private hands; so the scope for collecting Irish coins of this period is somewhat limited. Scottish coins, however, circulated widely. In *BNJ* 1964 there is an article by Bill Seaby and Ian Stewartby on the 1962 Balleny hoard which lists ten Irish hoards containing David II groats, and in *BNJ* 1967 Colm Gallagher quotes an Irish document of 1379 which established an exchange rate of three pence English to the Scottish groat. The preponderance of Scottish coins in Ireland seems to contrast with the situation in Scotland where, for instance, in the 1877 Montrave hoard from Fife, which also contained David II groats, English coins outnumbered Scottish by twenty to one, whereas the 1852 Pettigo hoard from County Fermanagh and the Balleny hoard from County Down were 100% Scottish.

In one of the displays I noticed a three-quarter penny, which reminded me of the three-quarter David II halfpenny listed by Lord Stewartby in the *BNJ* 2000 article with Nick Holmes on ‘Scottish Coinage in the first half of the fourteenth century’, and I wondered if this was an Irish practice. It is always said that the cross on the reverse of medieval coins was to facilitate the division into halves and quarters. However, it is very difficult to divide a coin into quarters. You can divide it into halves by cutting along the diameter, but if you want a quarter all you can really do is to cut one of the halves along the remaining half of the other diameter, and that leaves you with a half and a spare quarter, which could easily get lost, as metal-detectorists are discovering. I wonder therefore if it was realised that you could avoid this by just cutting half-way along the two diameters, giving you the quarter that you needed and leaving you with a spare three-quarters, which you could hold



onto until you needed another quarter or half, when you could just cut along the remainder of one of the diameters. The reason why not many are found could be that people would be less likely to lose them and would keep them until they needed to cut them again.

I was particularly intrigued by what appeared to be David II groats labelled 'O'Reilly's money'. The questions which crossed my mind were 'What is O'Reilly's money? How do you tell them from genuine David II groats?', 'Could any of the David II groats currently on the market really be O'Reilly's money?', and 'Can one collect it?'

An attempt to Google 'O'Reilly's money' got me plenty of information about an American television commentator called Bill O'Reilly, but nothing relevant to fourteenth century Irish coinage. I therefore asked a few colleagues and Robert Thompson referred me to Michael Dolley and Bill Seaby's article in *BNJ* 1967, which I must have received and read when I was in Ecuador but it had evidently not made enough impression on me to stay in my mind for the next forty-odd years. I also asked Colm Gallagher, who told me much the same as what is in the Dolley-Seaby article. I have since found one more reference, in the 2003 publication *For Want of Good Money* by Edward Colgan, who spoke at the recent Bournemouth Congress on 'The Early Numismatic History of Australia'.

The circulation of O'Reilly's money was prohibited by Acts of the Irish Parliament in 1447 and 1456. Note 'Acts of the Irish Parliament'. Ireland had greater autonomy under Henry VI than it did under Queen Victoria - all due to the Union with Ireland in 1801. If we had left well alone the Irish Parliament could have met in Dublin and all the trouble over Irish Home Rule in the nineteenth century and independence and the IRA in the twentieth and twenty-first could have been avoided. By the

way, the old Houses of Parliament on College Green are now occupied by the Bank of Ireland, and the House of Lords Chamber is open to the public. Do you know what language Acts of the Irish Parliament were in in the fifteenth century? Not English. Not Gaelic. French! O'Reilly's money is described as 'le money del Oraylly'. Imagine Ian Paisley and Martin McGuinness having to swear at each other in French!

O'Reilly's money is very lifelike. How was it made? You remember how you used to take the tops from the school milk bottles and rub them on a penny and get an almost perfect George VI penny in silver, or rather tinfoil? Well like that, except that instead of milk bottle tops they used very thin silver foil. You took a current coin, it didn't have to be a David II groat, and rubbed a piece of silver foil on one side, and then rubbed another piece of foil on the other side, and then took a lead disc of the right size, and the right thickness to give the correct weight, and wrapped the two foil clichés round it, and you had a very acceptable groat. There is a short article on the method of production by Derek Allen in *BNJ* 1949. Although they were such a problem in the fifteenth century, the reason there are so few around now is partly because the lead tended to corrode with time, and also because in the past curators and collectors, finding that their precious groat had a lead core, would just throw it out as rubbish instead of saving it for posterity.

Most O'Reilly's money looks to have been clipped, but it has not been clipped. If you clipped O'Reilly's money you would get mostly lead, and anyway you would cut the edges off the clichés and the thing would fall to pieces. But most currency in Ireland was clipped, so if you counterfeited a nice full-size groat it would stand out like a sore thumb, so most O'Reilly's money was made to look clipped, even where, as in the Pettigo hoard, the clichés were made from unclipped originals.

Why O'Reilly's money? Well it seems that the coinage originated and largely circulated in the Cavan and Meath area where the O'Reilly clan were mainly based, and so the coinage was associated with them.

Can one collect it? Not easily. The only sale record I can find is an O'Reilly's copy of a clipped Henry VI annulet issue Calais groat at lot 82 in Whyte's millennial sale at 38 Molesworth Street on 29 April 2000 which realised 160 punt, bought from Spink in 1976 ex S.N. Lane collection. In fact, both the Dublin and Belfast museums also contain O'Reilly copies of annulet coinage Calais groats, so that must have been another favourite target of the counterfeiters. The Dublin Museum also has an O'Reilly copy of a contemporary counterfeit of an Irish groat of Edward IV, so it is a counterfeit of a counterfeit, which must be an unusual phenomenon.

### **London Numismatic Club Meeting, Tuesday 3 July 2012**

It had proved difficult to obtain an outside speaker for this meeting, and so it was advertised in the programme as 'General Club Discussion', and with 13 members present.

**David Berry** opened the proceedings to explain how he had had his phone upgraded HTC so that it took photos of coins. This was invaluable when at a coin fair as he could check his collection on the phone ! He said that a USB digital microscope (costing about £60) was very useful and can enlarge detail from a whole coin image. The technique was to 'drag and drop' into a Drop Box, and then it can be transferred to the phone. It was also possible to add text, and to download the Drop Box to the phone. A book, *Android for Beginners*, was recommended.

**Harold Mernick** produced a display of Travancore silver – generally 19th century tourist souvenirs decorated with the small silver

coins of Travancore (located in the south-west corner of the continent). The basic coin used is a chuckram, absolutely minute and about a quarter of the size of a 1p piece. Two chuckrams equalled a half fanam, a larger coin whose dies were used to strike one chuckrams. The largest coin used was a half rupee equal to three and a half fanams, and 14 small chuckrams.

Attractive silver items utilising the coins displayed included silver spoons, sweetmeat dishes, leaf-shaped toast racks, small cut out decorated bowls fitted with liners (probably for salt), belt buckles like a nurse's buckle, menu holders, tea strainers and napkin ring holders.

There was a great deal of work involved in producing these items; some with over 500 solder points. The silversmiths apparently melted down rupees and Mexican dollars for their material, and the silver, with no marks, was probably around .900 fine.

**Tony Gilbert** drew members' attention to a free exhibition at Goldsmiths' Hall: 'Gold, Power and Allure'. 4500 Years of Gold Treasures From Across Britain. This ran from 1 June to 28 July, and was highly recommended. [Your Editor heartily endorsed Tony's recommendation, and noted he had had that several of the early gold items exhibited in his hands as Outside Valuer when he had provided the Treasure valuations for them at the time when they went before the Treasure Valuation Committee.]

The nearby exhibition (entry charge) in the Guildhall Library: 'Butcher, Baker, Candlestick Maker. 850 Years of Livery Company Treasures', was also well worth paying to visit. A great variety of treasures, not all of precious metal, were displayed, and your Editor noted that there were items on show from his Mother Company, the Worshipful Company of Farriers, including two early pieces that he had donated.

Attention was also drawn to the coin display in Room 69a (outside

the entrance to the Coin & Medal Department), celebrating Shakespeare with ‘Crowns and Ducats: Shakespeare’s Money and Medals’. ‘This display explored the role of coins and money in Shakespeare’s works, as well as illustrating how money and medals marked the major events of the late Elizabethan and Jacobean worlds’ (press release).

Our member, Gerry Buddle, had explored this in his talk to the Club in January 2010, ‘A Rose in the Ear – Coins in Shakespeare’ (*LNC Newsletter*, Vol. VIII, No. 14, January 2011, pp. 5-15).

Barrie Cook’s book, *Angels & Ducats. Shakespeare’s money & medals*, accompanied the exhibition (see review below).

Further discussion regarding the Club’s future, and its accommodation, was cut short by the Warburg’s evening staff ejecting members at 7.30pm. The matter, not a new problem, has been taken up with the Warburg’s management and is being addressed by the Club’s Committee, with a resolution being hopefully reached before this account appears in print.

### **London Numismatic Club Meeting, 4 September 2012**

The Club heard Philip Mernick speak on ‘Local Numismatics’ and giving an intriguing view of the numismatics in his home area Tower Hamlets in East London.

Tower Hamlets is situated immediately to the east of the City of London and was created in 1965 by the merger of the former Metropolitan Boroughs of Bethnal Green, Poplar and Stepney. The name Tower Hamlets was the obvious choice for the new borough having been used since medieval times to signify those villages that could be required to provide men to defend the Tower of London in times of emergency. It had also been the name of the parliamentary constituency created by the Second Reform Act of 1867. The population of the area grew as London

expanded, from 900 in 1087 and 13,000 in 1600 to 330,000 in 1851. A unique feature of Tower Hamlets was that it was the source, from the 13th century, of the great majority of the national coinage as both the Tower of London and the 1809 Royal Mint are located within the boundaries of Tower Hamlets. The first coins to be struck there were pennies of Edward I (1272-1307) and the last, prior to its move to Llantrisant, was a 1974 dated gold sovereign struck in November 1975.

Local numismatic from Tower Hamlets covered almost all series of paranumismatics starting with 17th century tokens. About 650 different tokens are known from all parts of the modern borough and the numbers per individual location seem to represent quite well their relative commercial activity. Hence riverside Wapping has 183 tokens whereas more rural Bow only six.

Apart from a few very rare mid-18th century brewery and theatre tokens Tower Hamlets hardly features in the otherwise massive 18th century series. What little there was in the way of copper coinage tended to gravitate to London via its many breweries, so there wasn't the demand experienced by the manufacturing centres of the Midlands. For this reason all we have from Tower Hamlets are an advertising token from an ironmonger in Spitalfields, a spurious token purporting to be from Bow and a number of Skidmore and Kempson tokens showing churches and other prominent buildings (Tower of London, Trinity Alms House) made for collectors. For similar reasons there are no Tower Hamlets tokens from the silver and copper series of the first two decades of the 19th century.

We do, however, find many examples of tokens from the middle of the 19th century. Pub tokens, mostly made by the London makers, Ralph Neal and W.J. Taylor; checks from co-ops and provision merchants; over

one thousand market checks from Spitalfields and Columbia markets, and even a couple from the local fish market at Shadwell. Churches were also represented issuing tokens for communion and charity distribution. The area was also home to ship builders, food and chemical processors, many of which issued tokens for internal use (mostly ferry, food or refreshment). Examples of many of these were shown.

Many medals and medallions were also exhibited from local grammar and board schools, also medals commemorating local events and places including Thames tunnel, Great Eastern steam ship, Blackwall Tunnel, and Tower Bridge. The talk ended with a 20th century medal commemorating the opening of the Docklands Light Railway and a 21st century Canary Wharf parking token.

There are also many badges, sporting awards, industrial exhibition medals, etc. also known but perhaps fortunately, time did not permit their inclusion.

### **London Numismatic Club Meeting, 3 October 2012**

This meeting was to have heard a talk by the Club's Treasurer, Paul Edis, on 'Crusader Coins' but, sadly, as the Club knows. Paul passed away earlier in the year (see obituary below), and several members of the Club were present at his Memorial Service on 10 August.

The Club's former Chairman, and current Editor of the *Newsletter*, Peter Clayton, offered to step into the breach. The title of his talk was 'A Medallic View of Ancient Egypt and Egyptologists'. He had given a talk with the same title the previous week in the Institute of Archaeology to the Friends of the Petrie Museum, University College London. He told the Club's Speaker Secretary, David Berry (who attended that talk), that the version for the LNC would not be identical. The Petrie talk had been given to an audience of dedicated Egyptologists, and hence the content

and references were ones readily understood by that audience. The LNC version was more numismatically oriented; about a quarter of the slides had been changed to present other medallions but still retaining ancient Egyptian sites, objects and Egyptologists of numismatic interest.

Peter's first slide, to set the scene, was the reverse of Octavian's (later Augustus) denarius with a crocodile and the legend AEGYPT CAPTA. It referred to the battle of Actium on 2 October 31 BC when Antony and Cleopatra were defeated and Egypt became a Roman province. Roman tourists immediately went to Egypt and Egyptian antiquities and especially obelisks were removed to Rome. In fact, there are 13 obelisks presently standing in Rome, and only six in Egypt (four of them in their original locations). The obelisks initially removed to Rome were often placed on the spina (the centre low dividing wall) of a circus, but all were toppled in late antiquity save for one. Pope Sixtus V (1585-90) had an interest in the obelisks and he commissioned his architect, Domenico Fontana, to remove the still standing, unincised, obelisk in the circus of Nero behind the Vatican to its present position in the piazza in front. It was believed that the obelisk had not been toppled as it had witnessed the martyrdom of St Peter under Nero. Three other obelisks, fallen and broken, were retrieved and re-erected by Fontana – one outside St John Lateran (inscribed for Tuthmosis III, and although shortened, still the tallest extant); one now in the Piazza Popolo (inscribed for Seti I and his son, Ramesses II), and the smallest one (uninscribed) on the Esquiline Hill outside the apse of Santa Maria Maggiore (where Sixtus V is buried). All four obelisks were represented on the reverse of a medallion of Sixtus V, and can be distinguished by their varying heights shown on the medallion.

Later Popes also excavated fallen obelisks and had them re-erected



and represented on commemorative medallions such as Innocent X (1644-55) and the obelisk in the Piazza Novena; although an Egyptian obelisk it was inscribed in hieroglyphs for the emperor Domitian (AD 81-96).

With the French invasion of Egypt in 1798, Egyptomania took charge and a group of scientists under the leadership of the Baron Vivant Denon were directed to record the flora, fauna and antiquities of Egypt in 12 huge illustrated elephant size volumes and eight quarto volumes of accompanying text; the *Description de l’Egypte*. A small medallion commemorated Denon’s work with his portrait, and on the reverse with the two Colossi of Memnon at Thebes, and the legend reading ‘Elles parleront toujours pour lui’ – ‘they [the monuments] always spoke for him’. Another medallion reverse obliquely praised Napoleon’s conquest of Egypt with a representation of a crocodile chained to a palm tree – based on the reverse of a bronze coin of Augustus from the mint of Colonia Nemausus (modern Nimes) that alluded to the victory at Actium and the veterans settled afterwards at Nimes.

By the Treaty of Alexandria, 2 September 1801, when the British combined army and navy defeated the French forces in Egypt, Egypt was handed back to Turkey, and the British received the antiquities held by the French in Alexandria, including the Rosetta Stone, now in the British Museum. This was the key for scholars working on ‘cracking the code’ of Egyptian hieroglyphs. A brilliant scholar Thomas Young (medallion illustrated) in his paper of 1819 set the French Champollion on the right track for decipherment published in 1822. A series of portrait medallions commemorated the 150th anniversary of the decipherment in 1972, and also the 200th anniversary of Champollion’s birth (1790-1832) in 1990.

Numerous medallions used Egyptian objects to commemorate, for

example, the erection of the obelisk of Ramesses II in the Place de la Concorde in Paris (1836), the opening of the Egyptian galleries in the Louvre (1822), in the Turin Museum (1824), and in the Vatican Museum (1839). Our own ‘Cleopatra’s Needle’, erected on the Victoria Embankment in 1878, appeared on the right in a view from Waterloo Bridge advertising the Hotel Cecil on a large medallion in 1897 (it stood where Baldwins are now located).

Portrait pieces represented many archaeologists, including Giovanni Belzoni and his opening of the Second Pyramid at Giza (of Chephren) on 2 March 1818. Unfortunately although his likeness was remarkably accurate, the wrong pyramid was featured on the reverse – it was the Great Pyramid of Cheops (Khufu, and one of the Seven Wonders of the World) instead of Chephren’s. The audience was surprised at this point to see a medallion with a portrait of the late Dr John Kent, former Keeper of Coins and Medals in the British Museum. The reason for his inclusion was because it has been the custom in the BM to produce a portrait medallion to commemorate Keepers of C & M, and they choose their own reverse. In John’s case it was an aerial view of Chephren’s pyramid and the legend ‘Nihil Sans Labore’ – the two reverses shown together showed how wrong Belzoni’s medal was. Many other Egyptologists, were featured, mainly French like Gaston Maspero, Jacques De Morgan (who found the fabulous treasure of the princess Khumet in the pyramid at Dahshur), and Pierre Montet who found the royal burials at Tanis in the Delta in 1939, including the only (to date) intact pharaoh’s burial (Psousennes). Jean-Philippe Lauer rounded off the portrait medallions with one commemorating his 54-year’s work at the Step Pyramid at Saqqara (and we saw a photo of him aged 95 on site in March 1997 with Peter). He died aged 99 on 15 May 2001.

Other medallions commemorated the flooding of Nubia between 1962 and 1970 to make Lake Nasser with the building of the New High Dam . The great temple of Ramesses II, and of his queen, Nefertari, at Abu Simbel, were cut up like a gigantic jigsaw puzzle and relocated on higher ground above the lake. Then the complex of temples on the island of Philae was likewise taken down and re-erected on a nearby island clear of the water. A series of medallions relating to the events were shown, as well as illustrations of the actual monuments themselves. The 1972 Tutankhamun exhibition at the British Museum was recorded on a bronze-gilt medallion.

A fine large medallion by Guy Richardson for the British Art Medal Society called 'Tomb Robbers' (no. 12 of a limited edition), had a high relief head of a tomb robber breaking through a wall on the obverse, and the reverse was a cross section of the pyramid plateau with robbers shown deep below ground robbing a sarcophagus.

The final slide was of the Petrie Medal, commissioned by friends to commemorate Sir Flinders Petrie's 70th birthday in 1923. A fine profile portrait occupied the obverse and the reverse featured an ibis, the bird of the Egyptian god of learning and wisdom, Thoth, and the tiny portrait head of the pharaoh Khufu (Cheops), found by Petrie at Abydos and the only known representation of the pharaoh. Subsequently the medal was awarded to prominent archaeologists including Sir Arthur Evans. Sir Leonard Woolley and Sir Mortimer Wheeler, until the money to strike the medal ran out and a cash prize was instituted. Petrie was not enamoured of modern sculpture (he disliked Epstein's work), and remarked of his medal that, 'The first aim of the artist seems to have been his own virtuosity according to modern standards'. Despite that, it is a

fine medal, and the only medal amongst those shown on the 80 slides that was not in Peter's collection.

In support of the talk a fine selection of some of the medals that were illustrated was on the table for members to examine.

### **London Numismatic Club Meeting, 6 November 2012**

David Powell's talk was entitled '17th Century Tokens: Collecting by Feature rather than County' and he advocated his preferred method of collecting 17th century tokens by feature, rather than by the traditional method of choosing a county and trainspotting your way through Williamson. He would have had no difficulty picking a county he said, for 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 his own 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. David expressed his preference for looking at 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 advantages also in favour of this approach. Choice is one; confining to a single county, one might visit a dealer's stall where six or seven trays of 17th century tokens are in evidence, and yet 'his' counties confined to only two or three rows. Then, if a piece of interest was available, the condition might be poor; one of the banes of this series,

# Number of types (approx)

London	3543	Gloucs	226	Salop	107
Kent	595	Herts	226	Leics	105
Southwark	502	Dorset	224	Staffs	103
Yorks	445	Cambs	214	N.Wales	83
Suffolk	375	Warwicks	193	Cheshire	79
Devon	368	Berks	189	Herefs	73
Essex	359	Sussex	183	Hunts	73
Norfolk	353	Bucks	179	S.Wales	54
Somerset	342	Northants	179	Durham	53
Surrey	308	Worcs	171	Monmouth	20
Wilts	279	Lancs	145	Westmorland	19
Lincoln	270	Derbys	124	Rutland	17
Middx	259	Notts	121	North'land	10
Oxon	253	Beds	107	Cumberland	5
Hants	238	Cornwall	107		

## Date distribution

1648	5	1657	283	1666	840
1649	25	1658	171	1667	848
1650	34	1659	162	1668	745
1651	71	1660	70	1669	619
1652	152	1661	37	1670	213
1653	91	1662	61	1671	101
1654	49	1663	164	1672	16
1655	67	1664	376	other	1
1656	186	1665	199		

**TOTAL: 5586 pieces**

and one which put the speaker 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; were he to bid against them at auction, he would often lose; and, finally, were he occasionally to win, he might find himself, at exorbitant cost, the proud owner of 0.6gm of illegible disk in some such delectable condition as near-mediocre. Such, he felt was not for him; the collectors of Somerset and Suffolk could rest safe from his rivalry.

Further, if neither rarity or geography are particular objects of interest, that not only opens the scope to a wider range of pieces but also allows such funds as might otherwise have been devoted to rarity to be channelled towards the acquisition of pieces in better condition; which was then demonstrated 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 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 was accompanied by a display of 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, and which has 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 the manufacturer Ramage; followed perhaps by the various cinquefoils and hexafoils of the later period which Peter so carefully tried to sequence in *BNJ*. Examples of these were shown, 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).

Also shown were pieces that were clearly not by the main manufacturers; e.g. which derived from sources other than Ramage during the early period. One example 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, 1657, 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.

It was also demonstrated, with William Reynolds of Alcester (Warwicks 9-10) illustrated as an example, that issuers sometimes changed supplier.

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 (listed under Middlesex), 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 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 we moved 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 the speaker indicated that he had bought one or two 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 a Latin inscription.

Included at the end of the metallurgy section were a number of examples of contemporary crude lead, amongst which the main 17th century pieces are set and sometimes interlinked. There are a few lead pieces in Williamson, and the lesser-known and less-understood lead material, both before and after, provide the context in which the better known copper and brass pieces reside.

Ladies accounted for 3%-4% of the 17th century token issuers, and a number of examples were shown, 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 showed several modern pictures of her premises which suggested that much of the 17th century architecture still survived.

Another illustrated example of a piece issued by the proprietor of premises still standing was a fine one of the Mother Red Cap in Holloway, Islington, London, visited by Pepys. David had recently visited, with the intention of photographing the place in its current state; but finding that it was very much rebuilt and down at heel, not to say much plagued by modern traffic, he decided against taking the picture. [However, see George Berry, *Taverns and Tokens of Pepys' London*, p. 82, for a photo. Ed.]

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 legend 'Our Half Penny' on the reverse, as opposed to the usual 'His' and 'Hers' equivalents. It would be a challenge to get hold of the parish register and identify them.

After a brief comment on the forenames of the period, illustrated by distributions ex Williamson for comparison with the baby name columns of the present day, and showing pictures of tokens representing some rare examples, the talk moved, via the octagonal piece of Zachariah Lightwood (Staffs 103) and the heart-shape of William of Milton (Kent 418), from names to shape. The Lightwood piece was pierced, not at top or bottom, but at a random point in the main body of the design; which circumstance David 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 often deliberately inflicted with a tool in order to indicate that the period of validity of the piece has expired. In other words, the damage done is often part of their contemporary history,

# Trade Guilds

Grocers	444	Fruiters	19	Distillers	3
Mercers	290	Dyers	15	Feltmakers	3
Bakers	108	Pewterers	10	Girdlers	3
Drapers	94	Skinner	10	Inholders	2
Tallowhandlers	92	Carpenters	9	Pinner	2
Apothecaries	64	Leathersellers	8	Plasterers	2
Ironmongers	61	Barber-surgeons	7	Turners	2
Haberdashers	52	Watermen	7	Brassfounders	1
Butchers	36	Armourers	6	Fellmongers	1
Cordwainers	36	Cooks	6	Fletchers	1
Blacksmiths	35	Cutlers	5	Founders	1
Merchant Tailors	35	Joiners	5	Glovers	1
Weavers	35	Merch.Adventurer	5	Gunmakers	1
Clothworkers	29	Saddlers	5	Horners	1
Salters	28	Stationers	5	Needlemakers	1
Bricklayers	23	Woodmongers	5	Patternmakers	1
Vintners	21	Brewers	4	Shipwrights	1
Fishmongers	20	Glaziers	4	Staple Merchants	1
Coopers	19	Upholsterers	4	Woolmongers	1

## A few other interesting professions...

Aleman	Hatter	Ropemaker
Bacon-seller	Joiner	Rugmaker
Bailiff	Limeman	Seamster
Bellman	Locksmith	Seedsman
Bodice-maker	Maltster	Slopseller
Bookbinder	Mariner	Soapmaker
Bookseller	Mealman	Spectacle-maker
Broker	Miller	Swordbearer
Cap-maker	Milliner	Tanner
Carman	Musician	Tobacconist
Changer of farthings	Oilman	Tollman
Chapman	Postmaster	Tripeman
Clockmaker	Potter	Trunkmaker
Coachman	Poulterer	Trussmaker
Comfit-maker	Quartermaster	Waggoner
Flaxman	Ratkiller	Watchmaker
Gunner	Rector	Webster

making the piece more desirable than would otherwise be the case; especially so if the shape of the hole is irregular.

Comment was also made on the various straight and curved flan clips which often occur in 17th century token manufacture, with the reasons diagrammatically explained and several examples illustrated.

A display 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 particular 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; an example of which David had taken a fancy to in Bury St.Edmunds Museum and had patiently waited for four years until an example came 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. These are but 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 shown, together 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 – indicating perhaps that the manufacturer was adversely affected by the plague? One of David's ancestors lived in Ewell from 1780 to 1796, and he showed an early 20th century postcard depicting the premises, built c.1577, from which his ancestor had traded as a merchant. Without any other particular interest in Surrey, he had speculatively acquired specimens of the two Ewell pieces on the offchance 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.

Letters were followed by merchants' marks, that enigmatic evolution (or is it precursor?) of the monogram which was used so often to distinguish ownership c.1350-1650. Usage of merchants' 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 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 Burd of Colyton (Devon 55) are amongst the most familiar. The speaker'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 have guessed: 1660, the date of the Restoration.

Word forms, and their possible ambiguity, are another form of interest in this series; for example, is it immediately obvious that Devon 280 is 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 is actually from Rotherhithe, London, rather than the more obvious guess, Redruth, Cornwall. Place name spellings are many and various on the series, and the various older forms again offer an interesting theme for study.

Reference was also made to the efforts of collectors to try and win reattributions of pieces to their own county, quoting Ron Kerridge's spirited argument at a recent Token Congress in favour of Henry Barnes (Herts 189) coming from Steyning rather than Stevenage. Williamson actually says Baines. Two more examples were shown to illustrate that even a standard reference is occasionally wrong: Anne Atkins of Sandwich, where a peacock is described as a carnation, and John Batwell of Temple Bar (London 3032), whose name Williamson renders as Battell. The Atkins error has persisted through several successive works since it was first published in the *Numismatic Chronicle* in 1862, but for those familiar with peacocks on Roman denarii, it is plain to see.

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. David reminded the audience that these were still of interest and were amongst the features he looked out for, after which he then went on to briefly illustrate examples of several of them.

Next followed a number of 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, and it does occur in the Eucharist service.

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), with the suggestion that, with the advocated approach, it need be the only Crapp piece in one's collection!

**References:**

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## **London Numismatic Club Meeting, 4 December 2012**

Tony Holmes, having spoken on Popes at the December meeting last year, now turned his attention to the Roman series with ‘Don’t Despise Gallienus’.

Most people would be amazed to be told that genuine Roman coins can be bought for £3, or even less, in identifiable condition. Amongst the cheapest and commonest Roman coins are probably the antoniniani of Gallienus, emperor AD 253-268. They are common because they were mass-produced by the hundred million during the third century inflation in an empire which had a developed monetary economy.

At the beginning of his reign, the emperor Valerian (AD 253-260) appointed his eldest son Gallienus, as co-emperor with him, with the task of combating incessant barbarian attacks across the Rhine and Danube frontiers, while Valerian went to the east to fight the Persian invasion; both had to deal with usurpers, of whom there were no less than 19 in the 15-year reign. Gallienus himself enjoyed considerable success on the Rhine but his generals were less successful on the Danube and he ended up making a treaty with the Marcomanni and took the chief’s daughter, Pipa, as his concubine - we are not told what his wife, Salonina, thought about this arrangement!

Valerian was captured by the Persians in 260 and Shapur I (AD 241-272), the Persian king, liked to use the Roman emperor as a mounting block to get on his horse! This is represented in the famous relief at Naqsh-i-Rustam, and after his death Valerian was flayed and his body stuffed. Gallienus seems to have made no effort to redeem his father from captivity. Postumus, a most trusted general, made himself emperor of France, Germany and Britain in that same year and, despite winning battles, Gallienus was unable to remove him.

In 267 the Goths again invaded and Gallienus' leading general, Aureolus, declared himself emperor at Milan. While Gallienus was besieging him there a conspiracy of his leading officers assassinated him and murdered Salonina as well; the fate of Pipa is unknown, but it is unlikely she would have been allowed to survive.

At the start of Gallienus' reign the principal coin in use was the antoninianus, probably worth two denarii, which was only 15% silver but was pickled in cows urine to give it a very thin layer of silver on the surface. It looked like a good silver coin when first issued but once this microscopic layer of silver had worn off it looked like copper. It has been suggested that some salts of silver must have been put in the alkaline liquid, and if this were done a very thin layer of silver would be deposited. This would actually occur by electrolysis, though the Romans would not have known that - they just knew that it worked!

Coinage was issued in gold, base silver and copper. The gold is not understood, for the weights seem to be all over the place. The copper consists of the traditional sestertius (a quarter denarius), the as, a sixteenth of a denarius, and the dupondius (worth two asses) - the emperor wears a radiate (spiky) crown on this, which usually indicates that the coin is worth two of a basic denomination. Some of the sestertii, unusually, have the radiate crown; these may be double sestertii.

The vast majority of the coins, however, are antoniniani, with a token number of denarii and quinarii (half-denarii). During the joint reign, 253-260, most of the coin legends refer to AVGG, meaning the two augusti or emperors; in Latin the doubling of the final letter indicates a plural. After 260 the inscription is AVG as there was only one emperor. The silver content dropped from about 15% to as little as 2 - 4%. Until 258 there were five mints working for the empire: Lugdunum (Lyons) in

France; Rome; Mediolanum (Milan); 'Moesia' (Serbia/Bulgaria) and 'Asia' - which may have been at Antioch in Syria, when it was under Roman control. Lugdunum was lost to Postumus in 258 and thereafter struck his coins. A mint was opened at Siscia (Sisek in Hungary) in 259.

There are some 1300 types of silver/base silver (called billon) coins for Gallienus, as well as about 650 for his father, wife and two sons, so there is plenty to study and collect. Of course some of these types are rare and they cost a bit more if they are still fully or partly silvered; the silver coating is microscopically thin and would wear off with a little use.

Naturally a number of the coins are celebrating military success, to keep up people's morale! Some could be a puzzle to anyone not familiar with Roman iconography and customs. When you won a battle you set up a trophy - not a silver cup as it might be now, but a lance stuck in the ground, a helmet on top, a breastplate and shields hung around it - there would be plenty of armour lying around on a battlefield. Either side of the standard are depicted two captives drawn very small (no doubt how they would be feeling). The inscription reads 'GERMANICVS MAX V'. The title 'Germanicus' means that Gallienus had overcome the Germans; the 'V' that he had done this for the fifth time - like a modern gallantry medal with clasps for repeated valour - and 'MAX' that he was the greatest. This dates the coin to 258; it is from the mint of Lugdunum (Lyons) which was taken by the rebel general Postumus later in that year and then struck his coins, the bronze sometimes being over struck on earlier pieces.

To keep the troops on his side, an emperor had to give them special donations, *donativa* - we might say, bonuses. This is reflected in the inscription 'LIBERALITAS AVGG' - the liberty and generosity of the two augusti. The two G's in 'AVGG' represent the plural and the reverse

shows the personification of Liberality, carrying a cornucopia, symbol of abundance, and a square thing on a shaft or handle. This was used to hand out the coins - the soldier held out his hands covered by a fold of his toga, the emperor held out the implement and pulled a trigger and the correct number of coins fell into the toga. Very likely this coin was used in such a distribution!

The coins emphasise all the virtues of the emperors - hence 'PIETAS AVGG', the piety of the emperors. This type shows Gallienus and his father Valerian sacrificing to the gods, extending their hands over an altar placed between them. Piety to a Roman had a somewhat different overtone - it meant being wise enough to keep in with the gods and the traditions of the ancestors, very important to the Roman. An emperor who lacked this respect might bring disastrous retribution upon the state.

Another common type has the inscription 'FORT REDVX' - (good) fortune returns - and shows a personification of Fortuna, seated, left, holding a rudder and cornucopia, the traditional emblems of Fortune. At the foot (in the exergue) it has MS, the second workshop of the Mediolanum (Milan) mint.

Many types ask various gods to protect the emperor - he certainly needed it, with Persians and barbarians repeatedly invading and his own generals rebelling with the legions they commanded. They are invoked via various reverse types: 'APOLLONI CONS AVG' - 'O Apollo protect our emperor' - with a griffin as the type; 'IOVI CONSERVAT' - 'O Jupiter protector'; 'MARS VICTOR' - Mars, helmeted, with spear and shield; 'DIANA FELIX' - fortunate Diana - the goddess, in short skirt, is out hunting with her bow and dog, and is just drawing an arrow from her quiver.

Specially interesting - and expensive - are the series of coins struck

to honour the legions e.g. 'LEG I ADI VI P VI F' - to the First Legion, Adjutrix, six times pious, six times faithful. It looks as though these compliments were renewed each year. Seventeen legions are commemorated, all but one on the Rhine-Danube frontier, and all the coins were struck at the Milan mint. They show the badge of the legion in question, e.g. a Capricorn for the First Legion.

Whilst Gallienus has rather a bad reputation for luxury and debauchery (he is said to have sprinkled his hair with gold dust!), his wife Salonina is of excellent repute. She appears with her husband clasping hands on the reverse of a coin with 'CONCORDIA AVGG'. He must have thought well of her as there are at least 149 types with her portrait and suitable reverses, e.g. 'VENVS AVG' with Venus shown holding her helmet and a long transverse sceptre - the Roman Venus was not above doing a bit of fighting!

They had two sons, the elder, Valerian II, was given the rank of Caesar in 258 and died about two years later, his youthful portrait has him with the radiate crown. It was issued to commemorate him and to celebrate his being consecrated as a god. His youngest brother, named Saloninus after his mother, was then made Caesar in his place and sent to learn the art of war with Postumus, a trusted commander of the Rhine legions. In 259 he was promoted to the rank of Augustus, as his father's intended successor; but before the year was out, Postumus had rebelled and murdered his young protégé. Postumus was murdered by his soldiers in 268, the same year that his enemy Gallienus suffered the same fate.

Most of the 19 rebels and usurpers did not strike coins, but Macrianus and Quietus, who led the Eastern armies in retreat after the capture of Valerian I, were both killed in battle as they fought for power in civil war. What dreadful times they were!

## **CLUB AUCTION RESULTS**

**by Anthony Gilbert**

### **117th Club Auction 1 May 2012**

The auction was held at the Warburg Institute, WC1, at 6.30pm.

Fifteen members, plus two prospective members, were present to bid on 115 lots which had been assembled by David Powell, the Club's auctioneer. Bids by the two guests were made via a Club member in accordance with the Club's Rules. Unfortunately, some regular attendees at the auctions were not present because of domestic commitments, holidays or illness.

The Deputy President announced that because of the new time restrictions imposed by the Warburg, it was decided to dispense with the customary interval and to run straight through the programme.

Our auction complier and auctioneer for the evening, David Powell, announced that should time be pressing, the auction would terminate at lot 91, and this had been previously agreed with the vendors. Marcus Phillips had agreed to act as Deputy Auctioneer.

There was the usual good mixture of material – ancient, hammered, milled English and foreign coins, and tokens, checks, medallets, banknotes and books. Swiftly moved along by the gavel master, bidding by the 14 paddle holders was brisk on the lots supplied by seven vendors, and included one donated on behalf of Club funds. Good progress was made on the first 58 lots with minimal reading out of lot descriptions. The Cashier intimated that a short break could be made in view of the rapidity achieved.

Of the 115 lots, 88 were sold and 27 left on the table – in all not a bad result in view of the absence of several regular bidders as previously mentioned. Such a situation offered opportunities to others, and underbided lots offered bargain opportunities. Many lots were sold at, or just

above, their reserve. The highest price achieved was £30 for lot 74, a heavily creased Charles I Aberystwyth mint groat (S.2891), mm. book, which sold at its reserve. A silver antoninianus of Herennia Etruscilla, wife of Trajan Decius (AD 249-251) with Pudicitia reverse, sold at its reserve of £15. Bargains included lot 55, three sets of New Zealand official coins for 1967, 1969 and 1970, for just £3, its reserve. Lot 56, a UK Commonwealth Games 1986 silver coin in its original Royal Mint presentation case, sold for £13 against its modest reserve of £8.

A 17th century coffee house token of A. Vincent in Friday Street, London, 1671 (W.1134), was a good buy at its reserve of £10. No interest, surprisingly, was shown for lot 39, a silver 10-ore of Christian IX of Denmark, 1873, even at its low reserve of £2. A small yet scarce publication, *Cornish Tokens* by Williams, lot 110, one of only two books known to the writer which lists that county's sack tokens, although now superseded, was a good buy at £4 against no reserve. Gilbert Askew's *The Coinage of Roman Britain* (hardback, Seaby 1951), although updated in a second edition (1980) was still a bargain at 50p. Three lots of the British Numismatic Society's annual journal (BNJ) for 1971-3 (lots 89-91) with a £10 reserve were sold when the vendor accepted £3 each (and saved the auctioneer having to carry these large volumes away). These BNJs are now available on line via the BNS's website, which may affect the price of second hand copies of the BNJ, but there is still no substitute for having a proper book in the hand. Despite the downturn on the BNJs, the same vendor did very well on his banknotes, lots 92-101, all of which sold at or above reserve. All the donated lots of numismatic publications (102-15) were sold against no reserves.

The total for this Club auction was a modest, though respectable, £378. The Club's commission, and the donations, amounted to £63.80.



David Powell and Gerry Buddle deserve the Club's thanks for overcoming some unexpected organisational problems met in setting up the evening's meeting, which nevertheless progressed successfully, and finished within the allotted time – 'it was alright on the night'!

## **OBITUARIES**

### **Laurence Brown, LVO, 1931-2012**

Laurence Brown, who was one of the last surviving founder members of the London Numismatic Club, sadly passed away in June at the age of 80. Laurence was a link to the past and will be sadly missed.

Laurence suffered a severe heart attack two years ago, and had been in deteriorating health since then. He was well known in the Club and had been a regular attendant at meetings in the early years. He will be best known outside of the Club as the author of the definitive catalogue of British commemorative medals, *British Historical Medals 1760-1960* (BHM). This book was the sequel to *Medallic Illustrations*, which covers the earlier period of production, and was published in three volumes between 1980 and 1995.

Laurence started his professional numismatic career when he joined the respected firm of B.A. Seaby Ltd in 1947. He left shortly afterwards to do his National Service in the RAF, narrowly missed serving in the Korean War, and returned to join Bert Seaby in Great Portland Street. Laurence worked closely with Emmy Cahn, from the firm of Frankurt auctioneers eminent in the pre-war years; her knowledge of foreign coins was vast and he learnt a lot from her. When she died in 1968 Laurence took over the foreign department, and he became Managing Director of Seaby's when Peter Seaby retired in 1974.

From Seaby's Laurence moved to Christie's, where he helped run the coin auctions for many years. They handled very many important

collections; when asked which one he particularly remembered, he would often quote the Gallia collection of French medieval gold. When he tried to retire they persuaded him to stay on as a part-time consultant. After Christie's took over Spink the coin department moved to Spink, taking Laurence with them, and thus he became consultant for Spink. He helped catalogue many auctions at Spink, and wrote the occasional article in Spink's *Numismatic Circular*. His articles were usually about medals but included a very useful index to CNI, the 20-volume corpus on Italian coins. He worked into his late 70s, and only last year attended a Seaby staff reunion with his wife Ann. The party was attended by 23 people, some travelling from the continent especially for the occasion. As well as being a founder member of the London Numismatic Club, Laurence was also the second longest surviving member of the British Numismatic Society, having joined in 1946.

While doing research for his book Laurence found himself at Windsor Castle, where he was very pleased to be allowed to study the Queen's collection. He realised that the collection was not catalogued or particularly organised, and offered to take the job on. From that point he travelled up to Windsor one day a month, at his own expense, for the next 34 years. The job grew as he went along. As the news spread around the various Royal households that there was a numismatist on the staff, more and more items were brought to him or to his attention, and at the same time the flow of new issues from the Royal Mint increased considerably. It was therefore almost only as he retired that he could declare that the project was complete and up to date as of that moment. He had also advised on the design and installation of purpose-built cabinets, and for all this work he was awarded the Royal Warrant in 1979, and was made a Lieutenant of the Royal Victorian Order (LVO), which is the personal

gift of the Queen, in 1995. He was one of an extremely small number of people who have received an award from the reigning monarch for services to numismatics, and was in very distinguished company indeed.

Laurence left a unique legacy. When the Queen receives a State Visit, an exhibition is prepared at Windsor Castle of relevant and interesting articles for visiting dignitaries to inspect. Other exhibitions are prepared for particular people and themes at Windsor Castle, Buckingham Palace and the Queens' Gallery. All these exhibitions now include coins and medals where possible and appropriate. The librarians now know what they have that might be appropriate, what it is, where it is and that it is correctly described and housed. On the new website, where in a few months the more interesting pieces will be described and illustrated, Laurence's work will be permanently accessible to a far greater audience than he could possibly have imagined.

Laurence's book too will live on long after we have all gone. We still refer to the author by name of the comparable book on Dutch medals – van Loon – even though he wrote it in 1737. It is difficult to imagine anyone ever re-writing *BHM*. *Jeremy Cheek*

### **Paul Edis, 1949-2012**

It is with great sadness that we record the death of Paul Edis on 28 July 2012 after a long illness, bravely borne.

Paul was a longstanding member of the Club and had served as an exceptional Treasurer for more than 20 years. His splendid service in this respect was due in no small part to his background as he had spent all his working life in finance, first with the National Westminster Bank rising to be an assistant manager, and later with Ready Cash. During his career he experienced two bank raids and was commended for bravery which gives a good insight into his character.

He was a devoted and loving family man, having met his wife Carolyn at his local church and married her in 1971. They have two daughters, Catherine and Rosanne, and since 2007 he had also relished the role of granddad.

Paul's interest in coins started when he was a teenager in the 1960s and he joined the Woking Numismatic Society. Later, he developed a keen interest in the Crusades which extended into a fascination with the coinage of the Crusader states which he pursued enthusiastically, even to the extent of continuing to bid for pieces on ebay from his hospital bed during his final illness.

Aside from numismatics he had many other interests: he was a keen birdwatcher and greatly enjoyed traveling, whether it be to Costa Rica for birds or Syria for Crusader castles. He also took pleasure in gardening and cricket and, of course, his family which was always the most important thing in his life.

At the LNC we will remember Paul as a quietly humorous, thoughtful and kind man who served us for many years as an expert and conscientious treasurer. It was always a pleasure to listen to him on his speciality and we will greatly miss his common sense and friendship.

*Gerry Buddle*

### **David Sellwood, FRNS, 1925-2012**

Although not a member of the Club, David Sellwood was recognised as a good friend of the Club of very long standing. His good nature and amusing witty asides were very much appreciated, and when he came to speak to the Club a good attendance was always guaranteed.

David was a major figure in the numismatic world, a one time President of the Royal Numismatic Society and also of the British Association of Numismatic Societies. His calling was as an engineer, and

he taught that subject for nigh on 40 years at the Kingston Polytechnic, and continued to do so when it was elevated to University status. He was a much valued member of the Common Room there, noted for his love of teaching his subject and his expertise in explaining it. His engineering interest led him into experimental numismatics when he investigated the making of dies in the ancient world and also their output, making dies and then testing them in striking coins (many of which were very passable by comparison with their originals). Most of his army service was spent in India and, appropriately, with his engineering knowledge, he served in the Royal Engineers, rising to the rank of Captain.

His numismatic interests were wide but his major commitment lay in the ancient eastern coinages, and especially in the Parthian and Sasanian series. Many writers aspire to write a books - David did that, literally! His calligraphic hand was notable and he literally wrote, i.e. actually penned, his *An Introduction to Sasanian Coins* (Spink1985) with his co-authors Philip Whitting and Richard Williams – the printer (Pardys) simply had to scan his written pages and their line drawings of the coins.

At David's funeral at the Kingston Crematorium on 1 May 2012 his two daughters spoke movingly of their father and brought many memories of David to life. The chapel was full, with standing room only at the back. Amongst the 70 plus congregation ten numismatists could be identified (the writer and Tony Holmes from the Club), amongst the many friends and colleagues from Kingston University. His wife Gladys had a kindly word individually for all of us.

David's cheery personality, his deep knowledge of coins, good fellowship and commitment to teaching will be long remembered and sorely missed.

*Peter A. Clayton*

## BOOK REVIEWS

*Ancient British Coins*. Chris Rudd. *et alii*. xi + 243pp, 187 illus and 131pp of coin illus. Chris Rudd, Aylsham, 2010. Hardback, £75, inc. p&p.

As the study of ancient British coins has expanded from slow beginnings and with publication and re-interpretation adding to our knowledge, so the mountain of information has grown. It has often been said that we stand on the shoulders of the giants who preceded us, and this is indeed true of the pioneers in the study: Sir John Evans, Derek Allen, Commander Mack, Clem Lister, etc. It is by following their initial guidance and thoughts, taking note of and interpreting new finds, that Chris Rudd and Liz Cottam have been able to produce the incredible publication, *Ancient British Coins*. This, like many other authoritative publications, will become known as and referred to simply by its initial letters, **ABC**, and will remain an indispensable reference work for many years to come.

The book has been designed to be very user friendly, despite its large size (29x21 cms) – it is no pocket book to be used in the field. It is divided into three major parts, the first of which is introductory material presenting the pioneers, outlining the origins of the coinage, the Gallic imports, and detailing the major issuing areas (with maps and typical coins). Part Two begins by explaining how the catalogue has been put together. The coins are all shown at twice actual size for ease of recognition, and each has a unique name and **ABC** number, and an ‘area date code’ (e.g. EA5 = Kent, c. 60-50 BC). The coin’s unique name in the listing is followed by its denomination and metal, a short description and references to the six main catalogue sources (many coins, of course, not being found in a number of them, and indicated by a dash). Dates for the

majority of the coins necessarily are speculative. Additional information might include the coin's Celtic Coin Index number, or an indication of rarity. For coins that can be ascribed to specific rulers some very useful information is provided, what (if anything) is known about them and relevant publications. The catalogue of the British coins (excluding the listing of the Gallic imports) occupies pages 33 to 143 and includes various small box-presented explanatory notes on specific aspects of interest

Part Three, headed "Other helpful stuff", really is just that. An **ABC** fact identifier illustrates the coins in their metal order of gold, silver and bronze, referring back, via its number, to the main listing. Interesting essays are located here on The Celtic Coin Index; Ancient British Coins in the British Museum; The Portable Antiquities Scheme (PAS), and indexes to significant British kings and tribal names, and a very useful four-way concordance between **ABC** numbers, Van Arsdell, British Museum, and Spink *Standard Catalogue* numbers. The highly detailed in-depth Bibliography covers 18 double-column pages.

This has been designed as a very visual and user-friendly book. There is no question that although the book will be very large and difficult to fit on the book shelves, and also an initial hefty investment in buying it, for anyone who is interested in or involved with ancient British coins, this is worth its proverbial weight in gold. It is a magnificent source book that will hold the field for a very long time.

*Peter A. Clayton*

[A longer review with more background can be found on the Club's website <[www.londoncoinclub.org.uk](http://www.londoncoinclub.org.uk)>]

*Die Münzen des Byzantinischen Reiches 491-1453 mit einem Anhang Die Münzen des Kaiserreichs von Trapezunt.* Andreas Urs Sommer. Battenberg Verlag Regensburg, 2010. 536pp, b/w illustrations throughout. Hard back, £48.

The reviewer first met Dr Sommer more than twenty years ago when he attended a meeting of the Club. Since then, in addition to obtaining a reputation as a professor of philosophy and in particular an expert in the writings of Nietzsche, he has also found the time to build up what must be one of the largest collections of Byzantine coins in private hands, comprising approximately 4000 coins in all metals.

The author has produced a short but illuminating Introduction where he explains *inter alia* the purpose of the book, prices and condition, together with a historical overview. He makes it plain that he considers in his view that the emphasis on condition to be out of place in building up a Byzantine collection. If there is ever a second edition it would be useful if the Introduction could also be printed in English.

The book comprises a large part of his collection together with valuations in 's'(F) 'ss'(VF) and 'vz'(EF). In view of the considerable rise in the prices of Byzantine gold coins, particularly the rarer issues, in the last few years, some of the valuations should be viewed with caution. Common copper coins in a low grade seem, on the other hand, in general to be overvalued.

The reviewer is furthermore of the opinion that normal methods of grading fail in the case of the Byzantine coppers which are normally found in miserable condition and are often over struck on earlier issues, or very poorly struck to begin with. The reviewer prefers the classification enunciated by John Llothka in his *Introduction to East Roman Coinage* (1949), of: unidentifiable (U); acceptable (A); desirable



(D); very desirable (VD), and extremely desirable (ED).

Excessively rare coins only have 'LP'(Liebhaberpreis) which means that you have to pay whatever the market demands. In addition, there are a few coins included which are not in the author's collection. Whilst these are important rarities it is not clear why a greater selection of types not in the collection were not included.

The book is handsomely produced with at least one photo of each type to which reference is made, thus making identification easy - a considerable improvement on David Sear's *Byzantine Coins* (1987). The photos, while adequate, would have benefitted by being in colour, but no doubt it was a question of cost. When I spoke to Dr Sommer about this book prior to its publication he indicated that whilst not supplanting Sear it would enable German-speaking collectors to identify and value the majority of Byzantine coins without recourse to any other of the major works. In this he has largely succeeded.

It is still necessary for anyone, however, collecting the Palaeologan series to consult Sear or one of the more specialized works. Furthermore, the emphasis on duplication has regrettably considerably limited the scope of the book. There would appear to be little reason to illustrate five specimens of, for example, the very common Sicilian follis of Constantine V and Leo IV when many coins have had to be omitted, presumably because they did not feature in Dr Sommer's collection at the time. Particularly useful is the section on the coinage of the Empire of Trebizond in giving examples of many of the sigla (issue marks) found on the silver aspers. All in all this is a book which should be on the shelf of every collector of Byzantine coins. The reviewer uses it constantly, like many of the leading auction houses, as a standard reference.

*Anthony Portner*

*Monete byzantine di Sicilia.* Marco Anastasi. Privately printed. 2009. 252pp, b/w illus throughout. Paperback £85.

This handsomely produced and interesting book would have been improved by colour plates and preferably published in hardback.

In the Introduction Anastasi sets out his aim: 'To augment, and by implication supersede, the standard work by Rudulfo Spahr, *Le monete siciliane dai Bizantini a Carlo I d'Angio.*' (Zürich, 1974), as far as the Byzantine section is concerned.

Anastasi has consulted various publications since Spahr and delved extensively into recent auction catalogues as there have been many notable discoveries in recent years. The monumental work by Dr Hahn covering, inter alia, the mint of Sicily for the period to AD 720.- *Money of the incipient Byzantine empire*, vols I-II ( 2000-2009) and *Moneta Imperii Byzantini*, vol III (1981), appears, however, not to have been consulted

There is a short and useful introduction to the mints in Sicily during the period; a brief history of each of the emperors who struck coins, together with comments on the issues struck. No reference is made to the gold issues of Justinian I (527-565) and Justin II (565-578) now attributed on the basis of hoard and style evidence to Sicily. Nor is any mention made of the group of unsigned copper coins of Justinian I now also attributed to Sicily. Indeed, the only coin possibly attributed by Anastasi to his reign is a deka usually given to Ravenna. Anastasi lists one type of deka for Justin II. The difficulty of distributing the Italian copper coins between Sicily, Rome and Ravenna, as Hahn correctly states, is notorious. It would have been helpful if a reason had been given for listing the deka but not the penta, which Hahn also attributes to Sicily.

The deka for the reign of Tiberius II (578-582), which Anastasi attributes to Sicily, has been given to both Ravenna and Sicily and, whether correct or not, he has given a sound reason for his re-attribution.

An interesting half follis of Maurice Tiberius (582-602) is illustrated, although it is not possible from the photo to ascertain whether it is in fact a Sicilian issue. Against this Hahn's attribution of the follis with year 21 is omitted.

Commencing with Heraclius (610-641), the book shows its virtues by including many illustrations of the countermarked issues. The photos are of great assistance to anyone wishing to identify a specific issue, A number of previously unnoticed variations have been identified and Anastasi makes some interesting observations.

Anastasi appears to have been unaware of the half follis of Justinian II's first reign and the half follis of Leontius (695-698) published respectively by Simon Bendall and Steven Mansfield. An interesting but not totally convincing attempt has been made to split up and date the standing figure folles of Leo III and Constantine V (720-741). The same comments apply to the classification of the folles of Constantine V and Leo IV (751-757).

The attribution of an extensive series in gold to the sole reign of Leo IV (September 775 - April 776) and the joint reign with his son Constantine VI (April 776 - September 780) is thought provoking. Anastasi's attempt to designate some of the copper coins from the early ninth century as half folles when they are not marked as such is not totally convincing.

There are no Byzantine coins known for the short sole reign of Stavracious (25 July-2 October 811) and Anastasi has attempted to attribute both gold and copper to this emperor, but here further research is

certainly required, This applies also to the attribution of coinage to Leo V's sole reign (11 July-25 December 813). A useful attempt has been made to date the various issues of Leo V and Constantine.(813-820).

The final coin in the book, a follis of Basil 1 (867-886), is of great interest as until now no copper issues were known for his reign.

Despite some deficiencies, this book should be in the library of anyone who has an interest in the coinage of Byzantine Sicily.

*Anthony Portner*

***Anglo-Saxon Counterfeits. Fakes, Forgeries & Facsimiles A.D. 600-1066.*** Tony Abramson. x + 205pp, with over 3000 illus throughout. Anglo-Saxon-Coins, 2012. Paperback, £29.99.

Collectors, especially new ones, have it drummed into them: 'Buy the book before you buy the coin', and nowhere is it truer than here with Tony Abramson's new book if you are interested in or collect Anglo-Saxon coins. It is a series that can be very difficult to research, the literature is continually expanding with new interpretations, new coins being found and there is the added difficulty of contemporary Viking copies, let alone new moneyers. Reported metal detector finds via the Treasure Act (1996) or the Portable Antiquities Scheme have added considerably to our knowledge. All that being said, don't be put off if you are considering taking up collecting Anglo-Saxon coins or, if you already do – whichever it is, you will need to have your own copy of this remarkable book.

Tony Abramson is well known in the numismatic world for his many extremely useful publications, but the reviewer feels that with this incredible ground-breaking piece of research and compilation, he has surpassed himself. The relative obscurity of many of the Anglo-Saxon

issues has lent itself to the wily forger's skill over the last 200 years. The book falls into two parts, the first the extremely informative text, and the second the detailed listing and illustrations of the catalogue.

The first part sets out the 'stall' – noting the problems inherent in collecting and illustrating the coins, and the lack of die alignments in the catalogue, but this is negligible in relation to the whole. There are useful discussions of identification and restitution (here note also the 'Object Lesson' on the inside back cover), and scientific investigation. Some coins are listed where they had been initially condemned and then subsequently reinstated when new evidence has been found. Particularly interesting are the two chapters on the well known early forgers John White and Edward Emery and their products. John White even contributed three plates of Anglo-Saxon coins to Withy and Ryall's *Twelve Plates of English Silver Coins* (1756), including amongst them some of his own products and thereby substantially damaging the value of the work – those three plates are reproduced here. Modern productions by Grunal the Moneyer (David Greenhalgh), are not meant to deceive but to educate and his research into original die manufacture is invaluable. He is also a respected expert on medieval hammered coins, principally groats. Two case studies complete the first part of the book: 'An Alleged Miscreant of the 21st Century' (Michael Hibbs), and 'A Convicted Miscreant of the 21st Century' (David Hutchings, sentenced to six months imprisonment on five counts of fraud).

The second part is the extensive catalogue of the fakes (pp.30-197). Beginning with thrymas and sceats, the sequence of coins then follows geographical through Middle Anglo-Saxon and the Kings of All England, with finally Late Anglo-Saxon. Each entry is arranged by Spink number, giving the monarch, type and moneyer, any sources or references, and the

counterfeit is illustrated together with, where possible, the genuine original. Short relevant notes are added, and size and weights where known. Some ‘Candidates for Reinstatement’ are noted and finally an ‘Index to Spink References’, noting monarch and general type. A select Bibliography completes the book.

There can be little doubt that every museum curator, collector or student of the Anglo-Saxon series must have this book. It is absolutely first class and can only be added to as more finds are made and further research clears up some of the many problems that can bedevil this series.

*Peter A. Clayton*

*The Winchester Mint and Coins and Related Finds from the Excavations of 1961-71.* Winchester Studies 8. Edited by Martin Biddle. *The Catalogue of Coins of the Winchester Mint* by Yvonne Harvey. Frontis, xli + 725pp, 123 b/w pls, 30 figs, 37 tables. Clarendon Press, Oxford, 2012. Hardback, £100.

Winchester (developed from the Roman *Venta Belgarum*) has always been an important city, formerly the capital of England until some time after the Norman Conquest, capital of Wessex and then second only to London. It was established by King Egbert in 827 as his main city, and sacked by the Danes in 860. Its cathedral, originally built in 1079, has the longest nave and overall length of all the Gothic cathedrals in Europe and houses the shrine of St Swithin, bishop of Winchester in the mid-ninth century.

The excavations between 1961 to 1972, directed by Professor Martin Biddle, was the largest programme of archaeological excavation undertaken in a British city. It comprised the story of the city over 2000 years, from the Iron Age, through Roman, Anglo-Saxon and medieval times down to the emergence of the Victorian city – and the street plan

still follows much as it was in Alfred's day.

The Winchester Research Unit was set up by the Executive Committee in 1968 to complete the excavations and historical record and to publish the findings in a series, 'Winchester Studies', in 11 volumes, several of which are multi-parted. *The Winchester Mint* is Winchester Studies 8 and will be followed by the volume on the Anglo-Saxon Minsters (the volumes are not published *seriatim* but as available and appropriate).

This book is not only a major contribution to the study of the issues of the Winchester mint over a period of 400 years but also to the study of Anglo-Saxon numismatics in the specific context of Winchester and also the wider application to economics and England overall. The obverse and reverses of 330 Winchester mint coins are illustrated and have been gathered from public and private collections worldwide. It all began with the discovery of a silver penny of William II's second issue in July 1961, the first season of a decade of excavations. It was only days later that a small hoard of 20 Long Cross pennies was found. That had probably been buried c. 1265 due to the sack of Winchester by Simon de Montfort. King Alfred had struck the first coins at Winchester in the 880s or 890s, and the mint then stayed open and operating for the next 400 years until closing in 1250. The standard of the coins had reached such a parlous state that in 1124 Henry II summoned the nation's moneyers to Winchester to answer for this. The error of their ways was drastically pointed out to them when they were mutilated, some say castrated. The number of Winchester mint moneyers from the reforms of Edgar c. 973 to

The bulk of the book is taken up by the exhaustive catalogue of the Winchester mint coins by Yvonne Harvey, and the information has been

culled from public and private collections worldwide. It is a die study of the (known) surviving mint-signed coins arranged chronologically by reign followed by the alphabetical list of moneyer. The Winchester mint signature was PIN (the 'P' being the Anglo-Saxon for 'W'). The combination of obverse and reverse dies, each with a continuous catalogue serial number, is recorded for each moneyer, and each entry records the present whereabouts of the coin, its weight in grams, die axis and diameter, with an asterisk to note those examples illustrated. It represents an incredible labour of scholarship coupled with an eye and knowledge of the series as coins were identified in the many collections visited. Of particular note is the fact that evidence has emerged of an extensive sharing of obverse dies, notable in the Long Cross re-coinage of 1257-50, and that some Winchester moneyers also worked at Southampton.

For convenience and ease of access the book is divided into two parts. Part 1, *The Winchester Mint*, is essentially the mint's coin catalogue (over 500 pages), but it includes several important essays addressing a number of relevant issues: an introduction and statistical analysis; the mint and exchange; the place name of Winchester itself, and an index of moneyers, die-links, hoards and other finds.

Part 2 covers other numismatic items found in the excavations in separate short essays. They include jettons, three repoussé foils imitating Arabic coins, various lead seals and sealings of Byzantine origin, three Papal bullae, and a Jewish counter or token. The context of the coins, problems of residuality and dating, put the numismatic catalogue and contents into perspective. Obviously the focus of the book is the Winchester coins but having them set into their context in Anglo-Saxon



England brings a whole new dimension to the study. The information in the essays here are relevant and important to the whole study of the economics and coin usage of the period in England.

This a major study of an individual Anglo-Saxon mint which will be a worthy template for any similar studies, and they are much needed as considerable new light is being thrown on Anglo-Saxon England where money, its control and circulation was an essential part of the economy.

*Peter A. Clayton*

*Angels & Ducats. Shakespeare's money & medals.* Barrie Cook. British Museum Press, 2012. 96pp, illus in colour throughout. Paperback, £9.99. 2012 was not only the year of the Queen's Diamond Jubilee and the Olympics but also Shakespeare's with exhibitions in the British Museum and the Museum of London as part of the World Shakespeare Festival. The British Museum held the major, paying, BP exhibition, 'Shakespeare Staging The World', accompanied by a sumptuously illustrated catalogue by Jonathan Bate and Dora Thornton, (£25). Upstairs, in Room 69a the entrance to the Department of Coins & Medals, was a smaller, and free, numismatic exhibition mounted by Dr Barrie Cook and accompanied by this slim publication. In February 2010 Gerry Buddle, the Club's Assistant Secretary, gave a talk entitled 'A Rose in the Ear – Coins in Shakespeare' (*Newsletter* vol. VIII, no. 14, pp. 5-15). This picked out numismatic references in the plays and explained the allusions and the coin's use. It acts as a readable introduction to Dr Cook's exhibition.

The book is divided into eight chapters, plus a Prologue and an Epilogue, and each takes a Shakespearean phrase as the chapter heading and then cleverly weaves the numismatic subject under it as a sub heading. Thus we have the Prologue, 'This yellow slave' that well defines the pile of gold coins illustrating it and the quotation taken from *Timon of*

*Athens*, followed by Chapter 1: ‘He that wears her like a medal’: Images of power and allegiance’. Chapter 2, ‘Thou pale and common drudge ‘tween man and man’: The costs of the theatre’, is particularly interesting with information not easily found elsewhere. This interweaving continues throughout the book, citing numerous references to coins that Shakespeare used in many and different way to make his point that the contemporary audience would have understood. The coin illustrations are interspersed with additional relevant contemporary material such as costumes, paintings, engravings and playbills. In all it is an intriguing excursion into 16th century numismatics, well illustrated, a fascinating read and well worth its attractive price.

*Peter A. Clayton*

***Coinage and Currency in Eighteenth-century Britain. The Provincial Coinage.*** David W. Dykes. Spink, 2011. xi + 383ppp, illus throughout. Hardback, £65.

Dr Dykes ‘...aims to put Britain’s eighteenth-century provincial token coinage into the context of the currency problems of the time’, (publisher’s advert). This book is a sumptuous combination of social and economic history superimposed on an expanded catalogue containing much factual information. The Preface sets the scene with quotations from *The Gentleman’s Magazine*, The King’s Assay Master (Joseph Harris), and Dr Johnson. The Prologue, 33 pages of lucid and expansive historical overview, mentions some exceptional pioneering collectors, notably Sarah Sophia Banks, a purchaser and accumulator of ethnographic items as well as coins from around the world, and British 17th and 18th century trade tokens (now in the British Museum). This is an important chapter as it surveys earlier ‘token’ periods; lead discs where neither official documentation or archaeological evidence explain their use. The 16th century Bristol lead and brass tokens, and the

early 17th century Harrington/Lennox/Richmond and Maltravers farthings, were followed by the in excess of 14,000 brass farthings and halfpennies of 1648-72.

In the chapter ‘The State of the Coinage’, the 18th century is described as Britain’s ‘degenerate’ century with regard to the regal coinage. Silver was worn and limited; it was too dear to coin in denominations below sixpence. Gold was plentiful, with the smallest coin, a quarter-guinea, tariffed at 5/3d. Sporadic issues of copper were insufficient to meet traders’ demands, and earlier William III and George I pieces badly struck or worn and encouraged easily passed imitations. Counterfeiting was a minor industry in London, and halfpennies and farthings the most commonly forged coins. Thomas Williams, a copper magnate needed to have his workforce’s and business needs met and struck the first token, or provincial coins –the Druid pennies for The Parrys and Mona Mine Company of Anglesey.

Prior knowledge of the mess that was British 18th century regal coinage is not necessary for the inquisitive numismatist or general reader. The book’s layout is easy on the eye and draws the reader towards the subject matter. The rolling text of the book is not set out as a catalogue but as a continuous collection of descriptive notes. Manufacturers, issuers and intentions are addressed in ‘The Great Contention’, quoting sources and also presenting short profiles of issuers. The good illustrations of the tokens are supplemented with many prints, engravings and other contemporary illustrative material reflecting social comment. Star players were the Westwood/Hancock consortium and William Lutwyche and Peter Kempson who produced unprovenanced tokens for circulation. John Skidmore produced shop ‘tickets’; however, these were not as small change circulation but advertising counters. This free enterprise spawned

many mule strikings, essentially to satisfy the collecting mania that became self-fulfilling, creating ever more fictitious and specious tokens. Some examples are: 'We three blockheads be'; 'Token Collector's Halfpenny', and 'Asses running for halfpence'. Thus, through the lack of sufficient regal coin, the private market was producing pieces to serve as everything from token money to small change. There is useful detailed information on the base costs of material (copper), striking costs, and distribution, indicating that the notional profit was small.

Appendix I is very useful with a Schedule of Provincial Coins issued between 1791 and 1798, itemised by county, place, issuer and manufacturer/die-sinker. Other appendices cover biographical notes on artists, engravers, die-sinkers (based on Pye, Sharp, and Forrer) and contemporary catalogues. Commentaries on all known cataloguers include John Hammond to James Condor, and from Charles Pye to Thomas Sharp. An extensive Bibliography (some 28 pages) and a detailed Index completes the book.

The author's style is clear, concise and highly readable that does not demand pre-knowledge of the subject matter. This approach may not please all token specialists, but it is an excellent read for anyone interested in the social and economic history of 18th-century Britain seen through the medium of its coinage.

*Anthony Gilbert*

***Royal Commemorative Medals. Vol. 5. King George the Fifth, 1910-1936.*** Andrew Whittlestone and Michael Ewing. Galata Print, Llanfyllin, Powys. 2012. 172pp, Paperback, £32.

This volume was largely composed by Michael Ewing. Earlier volumes in this series have been reviewed by the writer in previous LNC *Newsletters* (Vol. VIII, nos 12 (2009), 13 (2010), and much of the general comment made there equally applies here. The Preface explains the limits

to research and listings, and the exclusion of ephemeral pieces such as badges, buttons, brooches, jewellery-like items, and awards and prize medals. As in previous volumes rarity and value are indicated.

Medallic issues prior to George V's accession are covered in vols 1-4 where his wide travels sparked off numerous local medals. The numbering system is prefixed with the volume number and begins with 5001 down to 5836. By far the greatest number of medals relate to the Coronation in 1911 and the Jubilee in 1935, many designed to be worn. The other two main groupings are for the Great War and Royal visits and events. Amongst the latter are pieces from the Commonwealth, notably South Africa and Canada.

Cataloguing is by obverse type, many of the standard designs running to many different reverses. These relate primarily to the many Civic authorities that issued their own local medals, e.g. Type 5243, the standard conjoined busts, has some 41 reverses from 00, involving different metals, finishes and diameters. The painstaking research involved is very evident. Such a catalogue will obviously bring more examples to light but it is a valuable starting point and basic reference that can be added to. The indexes are the key to the volume and besides the General one, there are useful indexes to obverse legends, makers, designers, die-cutters, publishers and also to medals of uncertain attribution.

The first volume of the series appeared in 1993 and this is the penultimate of the planned eight. The last will contain medals issued in the reign of Queen Elizabeth II from her accession in 1952 to her Silver Jubilee in 1977, and the complete set will be a fine continuation to Laurence Brown's magisterial three volumes, *British Historical Medals 1760-1960*.

*Anthony Gilbert*

