



NEWSLETTER

THE JOURNAL OF THE LONDON NUMISMATIC CLUB

HONORARY EDITOR

Peter A. Clayton

EDITORIAL

3

CLUB TALKS

Some problems of the Irish Coinage of Henry VIII and Edward VI
by Chris Comber

5

Annual General Meeting and Club Cheese and Wine Party

10

Nineteenth Century South African Tokens, by John Roberts-Lewis

10

Members' Own Evening	18
The Royal Mint Series of Centenary Medals, by Harold Mernick	38
Having Fun with Junk Boxes 2, by Anthony Holmes	51
Medals of the Stuart Period, by Charles Farthing	55
60th Anniversary of the Founding of the Club, and Reminiscences of the Early Days, by Laurence Brown, LVO, Founding Member	58
AUCTION RESULTS , by Anthony Gilbert	63
BOOK REVIEWS	65
<i>The Mystery of Henry Morgan: A Numismatic Detective Story,</i> Andrew Wager (reviewed by John Roberts-Lewis)	
<i>Sylloge of the Coins of the British Isles 59. The Norweb Collection.</i> <i>Tokens of the British Isles 1575 — 1750. Part VII — City of London.</i> R.H. Thompson and M.J. Dickinson (reviewed by Peter A. Clayton)	

EDITORIAL

Yet another year of the Club's activities has passed all too quickly and this year, 2007, was a momentous one that saw the publication of the Club's bumper 60th Anniversary Issue of the Newsletter, and the culmination of the anniversary year with the 60th Anniversary meeting and buffet supper held at the Civil Service Club, New Scotland Yard, London. A full report of the occasion and of Laurence Brown's address appears below in this Newsletter.

Looking back over the year with our five lecture meetings, AGM, Members' Own Evening, two auctions, and celebratory 60th Anniversary meeting, the Club can be well pleased with itself in maintaining its ambiance as a Club (the very reason that was the title chosen, as against Society). Its membership has remained steady (albeit way down on the over 100 members in the heady days of the 1960s and 70s), but we have held own in terms of membership (outside of the two senior societies, the Royal and the British). Even our old rival in numbers, the Yorkshire Numismatic Society, has seen a dramatic drop in their membership.

A number of our members are stalwart attendees at the meetings, but cannot always be present; similarly, there are members who have moved away but still maintain their connection with the Club (even as far as Scotland and Australia!). For those who cannot be at a meeting, and those who miss the odd one, the Newsletter acts as the record and the voice of the Club. Many of the speakers now provide a transcript or at least a resume of their talk — for which the Editor is most grateful.

When provided on disc or by email (as against hand written, which the Editor has to type out completely!) it does help the process in not only lowering the odds in errors of transmission but there is also a great saving

in time. Many scripts provided are 'of the spoken word', which obviously would not be appropriate to appear in print, especially where the script relies heavily on the illustrations provided to support the talk. At times it is no small job to convert the 'spoken word' into the 'readable word' to make a readable text (and for this, errors and omissions, the Editor stands responsible).

This year, as usual, David Berry, our Speaker Finder, has done wonders in securing a varied (almost eclectic) programme for our monthly meetings (there being no meeting in January and August, as was decided a while ago). The topics have ranged over medieval coinage, colonial tokens, Royal Mint medals, 'junk', and Stuart medals. No ancients this year, but that area (I am told) will be included in next year's programme. It is not an easy task finding speakers on such a regular basis, especially since the Club has not only its own longevity but also its reputation for high quality and interesting presentations. We are always pleased to welcome old friends who return to speak to the Club, our own members who show a diversity of interests, and guest speakers when we can lure them with appropriate dates to fit into their busy schedules and a venue at the Warburg Institute. David Berry is always on the lookout for possible speakers, and would welcome suggestions from members who know of likely candidates, have heard good speakers elsewhere and, as usual, we also rely on our own members (not least in cases of emergency when a speaker is forced by circumstances to withdraw, often at short notice).

The Editor's last plea is the usual one — it is the members' Newsletter and contributions are always welcome that are numismatically relevant to the Club's wide ranging interest, as are reviews of books of numismatic interest.

Peter A. Clayton, Honorary Editor

London Numismatic Club Meeting, 6 February 2007

Chris Comber, a very old friend of the Club came to give a talk illustrated with slides from his own collection, on attempting to unravel the problems of the Irish Coinages of Henry VIII and Edward VI.

Chris began by explaining that he would spend more time on the issues attributed to Edward VI, despite the fact that he only reigned for six years. The seemingly unbalanced presentation became clear when it was explained that it is only relatively recently that numismatists have realised that there was indeed an Irish coinage of Edward VI, and that the coinage is complicated compared to the extensive and well documented researches into Henry VIII's Irish coinage.

Following his break with Rome to marry Anne Boleyn in pursuit of a male heir, Henry's establishment of the Church of England coincided with a new coinage for Ireland. A commission of 1536 authorised the introduction of 'coins of the harp' (groats and half-groats). The obverses were standard — being a crowned shield of arms over a cross. The changing of mintmarks determined the different coinages, but it was the reverse designs that were of particular interest and significance.

The first reverse depicted a large harp dividing the ciphers H and A for Henry and Anne Boleyn. It is certain that the groats were minted in a frantic two to three month period during which Anne was beheaded and replaced by the more demure Jane Seymour within weeks. This coincided with the change of initial from A to I for Jane. These coins were struck between August 1536 and June 1537. By the time Jane had died following the birth of Edward, Ireland had no immediate need for large sums of money to pay the troops, thus no coins were struck for Anne of Cleves.

Whilst the coins showed no obvious signs of debasement, like their

English counterparts they were becoming lighter and contained less silver — even more so in the Irish series. Between mid-1537 and mid-1540 groats were struck with H for Henry and R for Rex on either side of the harp. On 19 July 1540 the import of Irish 'harps' into England was officially prohibited. So, by implication it was acknowledged that these coins were so debased that we did not want to add them to our own debased monies.

From August 1540 to February 1542 a fourth reverse appeared bearing the initials II and K — the K for Katherine Howard. It is assumed that they were struck and stockpiled while Katherine was still Henry's mistress, and ready for issue upon their marriage. Katherine was never crowned Queen, and by November 1541 she had fallen out of favour. These are the scarcest of the initialled groats.

For the rest of the reign the initials HR were employed so poor Catherine Parr (Henry's last wife whose Christian name began with C) did not warrant an Irish coinage.

On 18 June 1541 the Irish parliament offered Henry the title of King of Ireland but it was not until April 1542 that the reverse legend reflected this by reading HIBERNIE REX. Previously the legend read DOMINUS HIBERNIE (i.e. Lord of Ireland). All the issues bearing the new title were heavily debased and of poor quality.

There was little visible change until 22 April 1545, which was Henry's 37th regnal year, and at some stage the reverse legend included the figure 37 at the end of the legend. Effectively these were the first dated coins made in England. They are quite scarce in any visible condition.

At the same time, around August 1546, minting switched from the Tower to Bristol. The evil and unscrupulous William Sharrington ran the

Bristol mint, and he happily contracted to produce 'sixpenny groats' of .250 fineness. The coins commenced with the mintmark WS (William Sharington's initials), and end with the figure 38 (equating to 1546). The WS sixpenny groats omitting the regnal year are not an engraver's error but coins denoting the death of Henry VIII in January 1547.

Edward was nine years old when he succeeded his father. In order not to associate himself with the continuing issue of debased coins it was decided to issue coins featuring the King's portrait and titles, but Sharington's profitable rule at Bristol soon ended with the opening of the Dublin mint in February 1547. The project to reopen a mint in Dublin castle had been approved by Henry VIII but this did not materialise until well after his death.

All the Irish coins minted for Edward VI feature a reverse which has the Royal arms over a cross with the legend CIVITAS DVBLINIE (City of Dublin). The obverse bears a portrait of the recently deceased Henry which is known as the Holbein portrait.

The Dublin mint had many teething troubles and the small local output was augmented with contemporary issues from the Tower. The only difference appears to be minute portrait die differences.

The first Master of the Irish mint was a crown official named Thomas Agard. Whether the dies were produced locally or in London the mintmark was either a harp or a boar's head. Often these marks were used concurrently and occasionally specimens are found with the harp struck over the boar's head. In addition to groats and half-groats (of sixpence and three pence) a commission of 1548 allowed Agard to strike penny-sized three-halfpenny pieces and halfpenny sized three-farthings. These latter two denominations are excessively rare.

Agard died late in 1549 and was replaced by Martin Pirry – an

extraordinary appointment as he had fled England seven years earlier for counterfeiting coins! By early 1550 he was in charge at Dublin and production commenced in August 1550. This was three and a half years after Henry's death, and yet the base coins produced still bore the portrait and titles of the old king. The precocious and highly intelligent Edward VI was now 13 years old, and definitely did not want his portrait placed upon such a debased and disreputable coinage. But he was quite happy to allow them to circulate in Ireland just so long as it was illegal for them to have any value in England.

Coins issued under Pirry's tenure of office have a 'P' mint mark. This is nice and distinctive on a good condition coin but well struck, good quality coins from this period are very hard to find and a poorly struck, worn or clipped piece can easily be misread for a harp.

The success of the Dublin mint, as in previous reigns, was very dependent upon the amount of bullion available. Sometime late in 1551 coin production ceased. The English Crown spent £250,000 on subjugating the Irish and restoring order between 1547 and 1553. These costs exhausted the Crown revenues and although brief attempts were made to restore the fineness of the English coin in 1549 this policy was reversed in 1551 with the brief introduction of a debased coinage struck to .250 fineness. In Ireland, the added expense of the military campaigns left Edward and his advisors with no other option but to continue the policy of debasement.

On 27 June 1552 Martin Pirry was commissioned to strike a new coinage for the King. Within two months Pirry struck a very small quantity of billon shillings, the first time this large denomination had been struck for Ireland. The obverse featured a crowned profile portrait of the young king facing right. The coins were based on the design of the

English shillings of the period, also struck at .250 fineness. These coins were the last regal 'silver' coins struck at the Dublin mint and the only Irish coins to bear the portrait of Edward. The reverse featured the Royal Arms set in an oval garnished shield with the cipher E and R on either side of the shield. The legend ends MDLII — the Roman numerals for 1552. Thus these shillings were the first Irish coins to bear a calendar date. They bore a harp mint mark and the copper or brass content of these coins quickly showed through once they were in circulation and they earned the obvious nickname of 'brown backs'.

Alongside the shillings and sixpenny groats it is thought that the base English rose pennies of Edward VI and Philip and Mary may have been shipped to Ireland to meet the small denomination needs of the Irish.

Pirry is believed to have died around November 1552 and with his death came the permanent closure of the Dublin mint. Edward VI died on 6 July 1553.

Researching material for this paper, Chris said, was frustrating, challenging but most interesting and he had ended on an unanswered problem. A very few better quality groats of Henry's first issue from 1536 were countermarked with four pellets. When or why this was done is a mystery. The original four-penny groat was upgraded to pass as a sixpence in late 1545, and was later reduced in value back to a four-penny piece before finally succumbing to the melting pot. He said that he was sure that the four pellets signified that later reduction in value. The problem is that there is no documentary evidence for this counter-marking, which could have taken place at any time from 1552 to mid-1620. It can only be assumed that the process was successful and that most of the coins met their fate in the melting pot to produce later, better quality coins as less than a dozen genuine pieces survive.

London Numismatic Club Meeting, 6 March 2007

This was the occasion of the Annual General Meeting. The President, David Sealy, gave a review of the previous year's activities, and thanked all those concerned with the welfare of the Club, especially the members of the Committee. The President, officers, and Committee were elected en bloc for another year. The meeting was then adjourned to the Club's Cheese and Wine party in the Common Room of the Warburg Institute where members and guests enjoyed a convivial evening.

London Numismatic Club Meeting, 3 April 2007

In the unavoidable absence due to illness of Anthony Portner who was to speak on Byzantine Sicily, John Roberts-Lewis nobly stepped into the breach at short notice to speak on Nineteenth Century South African Tokens.

A short summary on Colonial history was given, explaining that European 'discovery' was by the Portuguese in 1477 when Bartholomew Diaz reached Algoa Bay (modern Port Elizabeth) on the south coast of Africa. Cape Town was founded by Van Rieback as a Dutch settlement in 1652. By the end of the 17th century, the Cape was being used as a stop to reprovision ships, especially those of the Dutch and British on their way to the East Indies. During the Napoleonic Wars, Britain captured Cape Town in 1795 and returned it after the Treaty of Amiens (1803-4), only to reoccupy it in 1806 when hostilities resumed. This became permanent under the Convention of 1814, by which time there were an estimated 26,000 Europeans in South Africa, mainly of Dutch descent.

When Britain abolished slavery throughout her Empire in 1833, the Dutch settlers regarded the compensation for their loss of slave ownership as inadequate. Their migration, known as the 'Great Trek' was shown on a slide of the situation in 1837 in the Natal area and the High Veld of Transvaal where the Boers had settled as well as an area south of the Vaal River. In 1843 Natal was proclaimed a British Colony and by 1848 most of the Boers had moved to land between the Orange and Vaal Rivers. They were replaced in Natal by thousands of British and other immigrants. In 1852 Transvaal was recognised as an Independent Boer State, no slavery being permitted; Orange Free State became independent in 1852 and this was around the time when tokens began to circulate.

A selection of 18 tokens from out of about 60 known token issuers was then shown covering the second half of the 19th century. Many are undated, like the brass threepence of McArthur, Muirhead and Co. issued with sixpence and shilling values for Durban, but which is known from documentary evidence to have been issued in 1861. A contemporary advertisement lists a wide variety of items from pickles to ploughs sold in their General Merchants store. McArthur was Mayor of D'Urban from 1860 to 1863. By this time the spelling of the town's name was usually without the apostrophe. The token's reverse has a five-pointed Star of Bethlehem commemorating the discovery on Christmas Day by the Portuguese explorer, Vasco da Gama, who named the area Natal. Originally the town was called Port Natal and this was changed in honour of Sir Benjamin D'Urban, Governor of The Cape and Natal from 1834 to 1838.

Another early token was issued by Blackwood, Couper and Co. whose threepence is dated 1861 and shows a contemporary two-storey Colonial building on the reverse. A similar design is on the sixpence and

shilling and is presumably the store that burned down on 1 May 1864. A newspaper reported that some of the stock had been saved and was available by 3 May.

Only one token with an earlier date is known for South Africa, described as a nickel sixpence for the Durban Club founded 1852. It is dated 1860 and may have been for use on the billiard table. Another piece of early information from an 1852 newspaper stated 'for want of money to replace deplorable negotiable paper ... trades people issued copper tokens.' Without a description and with no examples of 'negotiable paper' it is not possible to assign an undated token to the 1850s.

Whyte & Co. Tea Merchants and Grocers issued a bronze token about the size of a halfpenny dated 1861, but without the value indicated. The firm is listed in the Cape Colony Directory of 1862. It may have been an advertising token, but with the chronic shortage of small change and the reverse design of the figure of Hope leaning against an anchor plus CAPE OF GOOD HOPE above, it would have fitted in with occasional supplies of British bronze pennies and halfpennies and whatever settlers brought with them.

Daniel & Hyman were described as 'Store Keepers and General Dealers in wheat'. One hundred pounds worth of 2/6d, 1/-, 6d and 3d values in 'brass coated nickel', or 'German Silver', according to another reference, was imported. The tokens were said to replace 'the dirty greasy tattered cardboard Good Fors.' No examples of these were found, but the 2/6d token shown used the Afrikaans 'coed Voor' which was appropriate for Bloemfontein where the partnership began in 1864. The token's reverse uses the Arms of the Orange Free State and the date 1867, which is when the first diamonds were found in the Vaal River, their source being a volcanic diamond pipe. Unfortunately forgeries soon appeared

and the issue was withdrawn.

An unusual uniface oval brass token has a monogram of three C's and the value 2/-. The Cypherghat Coal Company took the name from the farm where the coal was found, though the owner refused to allow mining. Nearby finds at Molteno however were exploited by the Pensure mine and subsequently De Beers bought the Company. This token, along with 1/-, 6d and 3d values, were used in the workers compound. It is unlikely that they were accepted for general circulation.

A penny issued by Morris's Hotel, Grahamstown in Cape Province was a 'Good For', most likely as a bottle deposit. The Britannia reverse dated 1872 has the value of one penny and is compared with a British bronze halfpenny of 1873 and the same size. If it did go into circulation it would surely only have been accepted at the lower value.

The brass sixpence 'Good For' has an enigmatic inscription on the reverse: At 'The' Hotel Kimberley, in four lines. In 1871 diamonds had been discovered near Kimberley and an advertisement in April 1872 by F.C. Soloman stated that he would be opening 'The' Hotel, about the middle of the month, supplying comfort and privacy, such as was not available, 'on the Fields'. The charge was 12/6 per day: 2/6d and 1/- values were also made, but how they were used is not clear. A returnable deposit for various items is possible or some system to avoid employees needing to handle small change perhaps.

Union S.S. Company tokens for 2d, 3d and 6d were shown, and there is also a shilling. Under the Company name is 'Southampton', so it is not surprising that British collectors presumed the tokens were used there in Hampshire. There is no evidence for this, but there is evidence of use in Cape Town for casual labour payment. Formed in 1853 Union S.S. ran a service from Southampton to the Cape, calling at the Ascension

Islands and St Helena. It obtained a Mail contract in 1857 and held a monopoly until 1873. Steaming time was 42 days and in 1876 the new contract was shared with Donald Curie's Colonial line. In 1881 the latter name was changed to Castle Packets Co. Ltd. In 1900 the two Companies merged as Union Castle. It is probable that the tokens predated 1873.

Marsh and Sons of Cape Town are listed as General Importers & Ironmongers in South African Directories from 1846 to 1921. Their attractive halfpenny was probably struck in England. The reverse of a paddle steamer under sail is also used for the Tasmanian token of H.J. Marsh and Brother. Both tokens are undated, but as H.J. Marsh's brother died in 1854 the token was issued prior to this. The only connections are the unknown manufacturer and/or die sinker, since no family connection has surfaced from either Country.

A well circulated and corroded example of M. Franklin's 27mm brass token has a curious abbreviation of P.M.B.U.R.G. for Pietermaritzberg. Of a similar size, with Britannia reverse, like circulating British halfpennies, it is dated 1876. Listed in the *Natal Almanac* as a working 'Tinsmith and General Storekeeper', Franklin also issued a similar 32mm penny size token, but realised afterwards that his tokens could be confused with the regal coins. About half of the specimens are found with the countermarks of 'A CARD' to the left and 'NO VALUE' to the right of Britannia, which he probably did himself.

On 26 April 1879 J.W. Irwin placed a notice in *The Lantern* of Cape Town saying that 'due to difficulty of giving change in coppers, he had imported a quantity of halfpennies. At any time their value would be redeemed at his 'Warehouse on Bree and Waterkant Streets.' No value is stated on this fine bronze 25.5mm token dated 1879 which describes him as a 'Tea Merchant and Grocer'. Numismatists have suggested that the

style of the arms on the reverse is similar to Newfoundland issues of 1841 and 1846. An example of the latter was shown where minute letters R H occur over the date. Canadian records state that the dies were cut by Ralph Heaton the Second, who died in 1862. He cannot have cut the South African dies and Heaton Mint Records do not list it as theirs. Perhaps the die cutter responsible was influenced by the earlier work?

It appeared possible in the 1870s that British and Boer Territories might become a Federation, but in 1877 Britain annexed the Transvaal and in 1879 suffered disasters during the Zulu War. Recovery followed by 1880 when, however, Kruger and other Boer leaders re-established the Transvaal Republic; 1880 is the date on a bronze penny token of the East London Municipality in Cape Province. It is not known where, or by whom it was struck; smaller than a regal halfpenny it states 'Payable at the Municipal Offices'. Although there is nothing on the token to say so, documentary evidence, reveals that it was first used for paying a ferry toll across the Buffalo River, which divided the West suburb from the rest of East London. It was then used for general change until enough British coinage was available.

A different approach to small change was taken by Frederick R. Lovegrove owner and printer of the *Evening Express*, established circa 1880 in Cape Town. Circulation was 3000 copies per day delivered at 4.00pm six days each week, trams and trains being used for more distant deliveries. The 1 July 1882 edition carried an announcement that to ensure regular delivery a small charge would be made in future and customers would receive increased news and cablegrams. 'To avoid inconvenience of small change the Proprietors have, at great expense, imported from England a copper token of one halfpenny ...'. The notice said that 10,000 tokens, struck in Birmingham, were available in any

quantity at the Publishing Office, at three pence for six tokens. The obverse of the farthing size tokens advertised the newspaper, and the reverse says GOOD FOR ONE COPY EVENING EXPRESS in five lines.

Mining Companies also used tokens, more in the nature of Truck Tickets which could only be used in the Company Store. This practice had become illegal in Britain in 1831 when the Truck Acts prohibited payment of wages in goods, with further additions in 1887 and 1896, but did not cover colonies like those in South Africa. A brass uniface 1/- of Bult Diamonds was shown, issued for use in the Bultfontein Mine Compound, other values known are 6d and 2/-. The diamond find, 95 miles north-east of Kimberley, was a few years after the first find in 1867. These tokens were in use sometime between then and 1888 when the mine joined the De Beers Group.

Another uniface shilling mining token is in zinc and quite corroded; the letters D.B.C.M.Ltd. over the value are for De Beers Consolidated Mines Limited, under is STORE. This was used in the Wesselton Mine. There are a number of series, in brass or zinc, each with a range of values. They were issued for different mines in the Group, plain or with different shaped piercing and countermarks of different animals for different values. The shilling displayed a small lion, the sixpence a sheep, etc, necessary for a largely illiterate work force. In 1873 Cecil Rhodes began buying claims in the De Beers Mine (named after the landowner) persuading other owners to pool their interests and by 1887 he controlled the Group. By 1888 Barney Barnato controlled the rich Kimberley Mine and the two merged to form De Beers Consolidated Mines Ltd. In the following year other mines, including Bultfontein, joined and in 1889 they controlled 90% of the world's diamonds.

The town of Montagu, 100 miles east of Cape Town, had basic uniface brass tokens made, to pay casual labour. Denominations were in the time worked, being a day, half day and quarter day. The design used Afrikaans for the values; tokens for 1 Dag and 1/4 Dag were shown. M stood for Montagu (sic) and A.F. for 'Afdelings Raad' or Divisional Council. Undated, they were thought to have been issued in the late 19th century.

The final two tokens were issued by Railway Contractors and, using maps based on *The Times Atlas*, the distribution of tokens and their relationship to the towns and railways was shown. In the south the New Cape Central Railway connected Ashton to Swellendam, through Riversdale, Mossel Bay and on to George, etc. Lines also pushed north, via Ladybrand, Kimberley and Vryberg to Rhodesia, as part of Rhodes's plan for British territory, red 'from the Cape to Cairo'.

The uniface zinc 2/6d of J.H.Cartwright for Cape Colony is from a number washed away in floods in 1912 and recovered from silt in 1950. Part of a series of tokens for 20/-, 10/-, 2/6d, 1/- and 6d. for use in his well run construction camps. Born in 1855 in Brierly Hill Staffordshire, Cartwright became a merchant seaman who, on arrival in Cape Province, changed direction and became a railway contractor. He worked on the line to Rhodesia and on the railways along the south coast.

T.R. Stokes was based in Bloemfontein, Orange Free State. Not a lot is known about him, except that he constructed the line between Modderpoort and Ladybrand. He issued two series of tokens the first dated 1895, the second 1900; the brass 2/-, using identical design for obverse and reverse, being shown. Shillings and sixpences were also struck.

A short conclusion explained that British coins were used well into

the 20th century and also that the 19th century Zuid Afrikaansche Republiek coins were only withdrawn in 1930. The first series of George V South Africa coins are dated 1923 and metal tokens became illegal in 1928.

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London Numismatic Club Meeting, 5 June 2007

This meeting once again showed the versatility of members' interests as the annual Members' Own meeting got under way.

Brad Shepherd spoke on three modern forgeries of John as Lord of Ireland' silver farthings he had recently purchased. Most forged examples of hammered coins, produced over the last half century, can be identified by one or more of the following criteria:

The coin is exceptionally clear – it's too good to be true. Most authentic hammered farthings have been buried for centuries.

It has thick edges. Hammered farthings will generally have thin edges as they have been hammered. Cast coins will have thicker, blunt edges.

It has a 'soapy' feel.

- It is not of correct weight or material.
- No two hammered coins are identical. While a limited number of dies may have been used — the shape of each coin is blank, the orientation of the obverse to the reverse, and any off-centre strikings: these are unique to each coin.

Before showing the fakes, Brad showed an authentic silver farthing by the moneyer Norman, made in Dublin between 1190 and 1194, while John was Lord of Ireland. To put this into historical context, Henry II captured a small part of Ireland on the east coast. He used this land to solve a dispute that divided his family. For a while he had divided his territories between his sons, one nicknamed 'John Lackland', was left without lands to rule — hence nickname. Henry granted John this newly acquired Irish territory, making John Lord of Ireland in 1185.

Fate, however, intervened in the form of the deaths of John's two elder brothers. As a result, in 1199 he became king, and the Lordship of Ireland, instead of being a separate country governed separately by a junior Norman prince, became a territorial possession of the Norman-English Crown.

However, back to the coin. These Anglo-Irish farthings were ahead of their time. The English coinage of this period was dependent on cutting pennies to make small change for halfpennies and farthings. Round farthings were not introduced into England until a tentative issue during the reign of Henry III, and a common issue was made during the reign of Edward I.

The Anglo-Irish farthing has a mascle on one side and the name of the moneyer, NORM with one letter in each quarter of the long cross. There is a pellet under each letter. The coin weighs 0.33grams. This

particular coin came from the Lariviere sale at Spinks in 2006.

To turn to the forgeries. Modern forgeries of the same coin were created by Trevor Ashmore between the 1960s and the mid-1990s. They have been well documented by articles such as 'Ashmore Replicas – Revisited' by Patrick Finn in *Spink's Numismatic Circular* 108, April 2000, and in the *Bulletin on Counterfeits*, vol. 20/2, 1995/96. Ashmore was a part-time coin dealer in the late 1960s, but since he was a precision engineer by profession, he decided to experiment in making coin dies. This hobby developed in time into a business. In 1972 he set up the company 'Period Coins', producing replica coins and selling mostly to clients in the United States.

After a couple of years his business failed and he moved to Devon in 1974. There he continued to make replica coins as a hobby until his retirement in 1991, when he returned to the commercial production of dies.

The forgery exhibited was of a John Lord of Ireland 'Masclé' farthing of the moneyer NORM. Weight 0.35grams. Finn no. 154 – the penultimate coin type listed in his chronological listing of all Ashmore forgeries.

Ashmore produced convincing counterfeits, which he sold as replicas for a few pounds each. But once they were in the open market some of the coins were sold as genuine, sometimes attracting prices in the hundreds or, as Patrick Finn observed, thousands of pounds. Despite numerous requests, Ashmore ignored them and would not clearly mark his copies as replicas. His farthing replicas fooled both collectors and leading auction houses because they were not easy to identify. He accomplished this in a number of ways:

- The coins were struck in .925 silver and are more or less of the

correct weight.

They were hand struck – so like all authentic hammered coins, no two were identical.

They were sold toned and aged.

They were not marked as copies.

While the Ashmore forgeries are convincing on their own, once they are compared to authentic examples their workmanship varies quite noticeably from authentic pieces. All the elements, the cross and the letters, are quite thin on his copies. The structure of each letter is quite different: crescent-tailed R versus wedge-shaped R; seriffed lettering. The beading of the outer circle is represented on the copy by a solid circular ring.

Ashmore is known to have used the line drawing in Thomas Simon's *Essay on Irish Coins and Currency of Foreign Monies in Ireland*, 1810, as the source for some of his Irish forgeries. Possibly the difference between his copies and the authentic examples can be attributed to his interpretation of these illustrations.

A second example of an Ashmore forgery (1972 - c.1995) of a silver farthing of John as Lord of Ireland had a different moneyer: NICO in the quarters. Once again, the lettering is thin and the punch marks very deep. This piece imitated the beaded border of an authentic piece by having a thick round circle with a few randomly placed beads (between 4 and 5 o'clock) to give the impression that an old die had become worn. There is no record of this copy from the moneyer Nicholas in Patrick Finn's comprehensive listing in 2000. This could have been due to an oversight, or Ashmore went on to produce this copy after the article had been researched. It is possible that Ashmore realised he could reuse the

mascle die from the NORM copy; this would have meant only half the usual work of die production to add another coin to his catalogue of forgeries.

Finally, another Ashmore forgery that Brad had managed to acquire recently. Here Ashmore had created a 'fantasy' piece that would never had occurred in authentic coins. It is a mule of the reverse dies of NORM and NICO. The dies used here are the same as other examples, there is no evidence that Ashmore created more than one die pair for each coin type he copied.

A last comment is that it is ironic that these copies, which Ashmore sold as replicas for a few pounds, have themselves become 'collectable' and sought after items.

David Powell, who has been researching crude lead and pewter tokens, spoke on 'Williamson's Uncertains, the Door to a Numismatic Abyss' - pieces which bordered on both that series and the main 17th century one as defined by Williamson.

Late in his third volume, Williamson, after he has meticulously worked his way through the counties of England, Wales and Ireland (Scotland's solitary piece doesn't exactly take long), lists on pp. 1421-28, and almost as an afterthought, some 116 pieces which he was not able to place anywhere else. He categorises them in increasing degrees of obscurity, as follows:

- Unc. 1-23. Uncertain towns.
- Unc. 24-62. Without names of towns, but with full names of issuer.
- Unc. 63-89. Without names of towns, and with initials of issuer only.

Unc. 90-116.. Without any identity of either issuer or location.

A few of these pieces were illustrated and then Daid went on to others, mostly but not all lead, which were either not known to Williamson or failed to make the cut. Some of these latter clearly had close affinities in style to the existing published pieces.

The first piece shown, in brass, was Williamson's Unc.73, a piece oozing with as much Royalist sentiment as any you are likely to find: 'Touch Not Mine Anointed' on one side, 'Feare God, honor the King' on the other, and the date of the Restoration, 1660. The reverse, albeit worn, depicts a bible; the obverse initials, CR, are those of the king, as is the head, and after that there was not exactly much space for W.S. or I.N. to say who they were or where they came from.

This was followed by a few copper pieces intended as money: W.Unc.92 being that of a staple merchant who wished for whatever reason to remain anonymous, whilst W.Unc.69 was the issue of someone who was happy to declare himself but whose design was too large for his flan. The piece felt that it might have been originally intended as a penny, but that the issuer changed it to a halfpenny without scaling down. Another piece, depicting a pelican feeding its young, was not known to Williamson; of the right size and metal to qualify, its only abnormality was its diamond of initials, D/PL/L instead of the usual triad. Two brothers or a married couple who just fancied bucking the trend? or was there more to it than that?

One or two of Williamson's unknowns are thought to be either issued by a church as small change or else as communion tokens. The II--IS with cross on W.Unc.97 made it clearly a communion piece, even without 'The Comomon Cup' (sic) on the reverse; the spelling a result of

partaking of its contents too freely? W.Unc.66 depicted a church, but was less obviously communion-related; it could possibly relate to parish finances, perhaps the distribution of charity, although that is only conjectural. PC? Perhaps C=church, and P is the name of the parish. This piece was followed by the highly enigmatic W.Devon.134 (1651), one of Williamson's few lead pieces, which appears at first glance to be the issue of one Mary Moore, and which depicts a small wineglass. One might imagine Mrs/Miss Moore being a publican, or the like; but no, she is a church, St Mary Major, in Exeter. Not that her clientele would have disputed the chosen legend 'Drink yee all of this' in either case.

Williamson was not averse to lead, pewter, leather or any of the other more perishable token media; it was just that not much of it survived (in the 1880s he clearly did not have the advantage of detectorists to find things for him), and he could only record what he saw. David went on to explore some material which, if it had been known at the time, might have interested him.

First was a 12mm pewter piece found about 3 1/2 miles east of Carlisle, between Hadrian's Wall and the River Eden, in a small hoard of English and Scottish small silver. The reverse appears to be blank, although one can, at various angles and in various lights, imagine that the form of a Scottish hardhead of the 1550s is discernable underneath. The design consisted of a KAR monogram, with 'I' above and date 1646 below. KAR= Karolus, rather than Carlisle; 'I' = one penny, the silver version of which had at the time exactly the same diameter.

Of the same size and also in pewter was a piece depicting a baker's peel, or shovel, used for extracting loaves from the back of an oven; this had the conventional triad of initials, B/WI (or B/WY), as also did a rather darker pewter piece of 14mm diameter, CITE, which showed a

wheatsheaf on the reverse. A chunkier 15mm pewter piece showed its triad (details uncertain) unconventionally placed above the picture of a horse, which was regrettably obscured by a counterstamped punchmark; this being, however, a recognised method of indicating a cessation of validity.

The next piece reverted to good quality copper, 15mm diameter and quite dark; obverse G/CA with rosette below, and on the reverse... a dog, surmounted by the word 'Juggler' round the edge. There is another specimen in the British Museum.

The next three pieces were of fairly pure lead; not necessarily conforming to Williamson's pieces in size, but with a certain similarity of style. One of an identically patinated pair from Foxton, Cambs, showed an inverted triad LA/R on the obverse followed by 1625/GB on the reverse; its companion, likewise 19mm, depicted a right-facing bust on one side and a large heart, surmounted by a star, on the other. This was followed by a 20mm piece of I. Boniwel of Sutton Courtenay, the parish in which Didcot power station now stands, depicting the issuer's name around a star on one side and a crown on the other.

A piece of only 12-13mm, but nevertheless with a triad D/TK, generated confusion as to whether it was 16th or 17th century; the reverse depicted a ship which looked rather too old for the latter. Another, of similar size and still probably light of Williamson by half a century, showed a fine merchant's mark (obv.) and bird (rev.) which, with an inscription around them, might well have adorned a piece of the 1650s or 1660s.

The last piece was lead and fairly obviously related to a Williamson issuer, London. 3506 is listed as follows:

Obv: John Bell 1663, around a bell.

Rev: In Great Woodstreet; B/IA in centre.

David's piece was without verbiage, but had identical central designs to Williamson's piece plus, just visible to the two sides of the bell, the date 16-59.

John Roberts—Lewis spoke on some traders tokens from 19th century West Africa. He began with a map of British interests in the 19th century, which had been established over the two previous Centuries, by British Traders. Supply of coinage was erratic and three sources were more important than other world coins. These were the coins of the Sierra Leone Company, minted between 1791 and 1805, the occasional deliveries of British copper and the availability of Spanish-American silver. The latter was used both as whole dollars and cut fractions, but forgery and clipping soon reduced it to a dismal state. The inhabitants used so-called 'primitive money', especially cowrie shells, for their normal wants. Despite the state of the coin, traders seem to have had little need of tokens. Three exceptions were shown, all are rare and the first two have interesting stories, but little is known about the third.

The first token from Sierra Leone has an obverse with 'Isaacs, Reader & Co', in three lines within a circle 'Matacong' above and 'Liverpool' below. The reverse has 'Three Pence 1855' in three lines. It is struck in a lead alloy, but no details of manufacture have been found. The Company had a Trading Station on Matacong Island, sixty miles north of Freetown. Nathaniel Isaacs was an Army Contractor who bought the Island in 1825 as a cattle holding area, in order to supply the Freetown market. It became a Freeport, whose main exports were groundnuts (peanuts) and palm oil. Kennedy, the Colony's Governor, suspected Isaacs of being a slave trader and ordered his arrest

in 1854.

Forewarned, he was gone when the authorities arrived to arrest him, but not his slaves, their prison or the whips with which they were flogged. Isaacs fled to England establishing offices in Liverpool and his token was issued from there. He was never brought to trial and even returned to Sierra Leone, visiting Matabele in 1859! His partner Thomas Reader, a former Missionary, was still looking after the Company interests. When British forces tried to seize the island, they were humiliatingly defeated by a local Chief, who claimed the slaves were his. The Company partnership was dissolved in 1860 and Isaacs died in 1878.

The next token, issued by Macgregor Laird, has two main types, which were used in his Trading Posts in the Niger River Basin. The obverse carries his name 'LAIRD' over a scrolled ribbon on which is the Latin Motto *Spero Meliora* meaning 'I hope for better things'. Laird, born 1808, was a member of the famous Birkenhead shipping family and this is their Motto. Under the ribbon are the values of one eighth of a penny on the left and its' equivalent one 400th of a dollar on the right, below is 1858. The Sierra Leone dollar was tarified at four shillings, i.e. 48 pence; one 400th, being three twenty-fifths of a penny, very close to one eighth of a penny. There were also about 80 cowrie shells to a penny so the token could be equated to ten cowries. The reverse has a ship sailing left under sail and steam with smoke coming from a funnel. Above are Arabic figures for 1/400 and below figures for 1274 the Hegira date. This token would have been of practical use in local markets and trading posts and it is significant that nearly 50 years later the British issued coins of one tenth of a penny in Nigeria from 1907 to 1957. A variety uses a different design for the scroll and does not have smoke from the funnel; a minor variety is also known.

A short account was given of Laird, who at the age of 22, formed a Company to find an accessible way into the centre of Africa, using the River Niger, whose basin had been mapped in the 1830s. In 1857, supported by the Church Missionary Society, The British Association and The Geographical Society, he obtained a British Government contract to run a yearly trading steamer up the Niger. This is presumably the one on the token.

The third token, is in brass and undated, but is thought to have been issued during the period 1870 to 1880. The obverse has the head of Queen Victoria as used on some card counters, which imitate sovereigns. The reverse has MERCHANTS across an inner circle with GILRUTH above and LAGOS below, in an outer circle. No evidence of the issuers has been found so far in Nigeria, West Africa or Britain.

In West Africa tokens have not played their normal role of rescuing the coinage, before being discredited by forgery and/or overproduction. Barter and cowrie shells met the need for minor transactions and there were insufficient merchants to sustain private tokens. The region is large and was very fragmented in the 19th century and its' climate was responsible for a high mortality rate, especially for Europeans.

Philip Mernick produced a large (45 x 35mm) oval zinc? token reading:
HAMILTON'S / EXCURSIONS // SECOND / CLASS / ONE
SHILLING

Research on the Internet showed that this was not a transport token but a theatre ticket. The 'excursion' being a guided tour across continents or up a major river by means of a diorama. The Hamilton family opened their first diorama in 1848. They were especially strong in Scotland and the North, although they did exhibit in London. They seem to have carved up the market with the Poole family who mostly operated in the South. They produced their

own panoramas and also acquired those of rivals. Their operation was eventually absorbed by Poole (c. 1907) who continued exhibiting into the 1920s. Eventually becoming the owners of a chain of cinemas.

A panorama was originally a large circular painting viewed from the centre in a specially designed building. When, early in the 19th century, a method was created of putting it on giant rollers and reeling it across the stage it became possible for showmen to travel the country. Also called Diorama the shows gradually changed to include flats hung in front of the moving canvas with special lighting effects, and to have a showman describe what was happening. Later magic lantern slides and even moving pictures were added.

Originally mostly showing the natural world they gradually extended to current events. Many Hamilton's posters are displayed on websites such as the British Library (Evanion Catalogue) and Exeter University (Bill Douglas Centre).

Tony Gilbert discussed the £20 and £5 notes. He said the £20 represents about 60% of the Bank of England notes in circulation, and 95% of forgeries are of the £20 note.

The new £20 not displays a bold new purple look. During the past year one billion were printed and stockpiled. The Harry Eccleston mature portrait of the Queen, first used on the Series D notes in 1990 has been continued, with some refinements, on the new Series F notes. On the reverse there is a portrait of Adam Smith from an original by James Tassie which was reproduced in Smith's *Wealth of Nations*. Smith replaces Sir Edward Elgar on the notes introduced in 1999. Born in Kirkcaldy in 1723, Adam Smith (1723-90), philosopher and economist, was one of the fathers of modern philosophy and economics. The engraving alongside the portrait shows a pin manufactory

which appeared in an article, 'Epingle' (or pin) in vol. 5 of the *Encyclopédie Diderot*, 1755 — The division of labour in pin manufacturing: (and the great increase in the quantity of work that results).

'The success of a bank note is gauged by its acceptability and whether people trust in it. That confidence is inspired by security features built into the note itself.' Quotation from the Bank of England. **A bank note is a combination of a piece of artwork and a fiduciary instrument. It is also a highly technical product, much more so than coins, with the possible exception of some specially struck and variously finished non-circulating proofs.**

The new £20 note displays a number of design features: raised printing, which requires several tonnes per square inch of pressure and, on its own, is feature is a major deterrent to forgery. It has metallic thread; micro-letting (on the base of the Queen's bust); decorative scrolling; wider 3D holographic imagery — the Elgar £20 was the first Bank of England note to feature a hologram - the new note has a strip of five of them. Only under UV light can the numeral £20 can be seen at the centre top half of the front of the note. It has translucent electro-type watermarking, with the numeral 20 above the Queen's head.

An unusual feature is the see-through register, the pound sign is seen from the front and the back. The Queen's portrait can also be viewed at an angle from the back through Adam Smith's portrait, though Smith's portrait cannot be seen on the front of the note. There is a complex design of lines, circles, curves, ellipses and cross-hatchings.

In summary, the new £20 note is the Bank of England's latest product aimed at the continuous improvement in design in order to combat forgery and thereby maintain trust and acceptability in the Nation's cash circulating medium.

Tony also remarked that there were 220 million £5 notes sitting in the

Bank of England vaults in 2006, but only 63 million were issued. Why was this? The answer is that banks don't want them — the fiver is not dispensed at cash machine, thus fewer are requested. Shops tend to hold on to them, therefore less are returned to customers in change, and thus less are returned to banks, and thus less are issued to shops and consumers, and consequently fewer fivers are in circulation. Added to which, more people are paying bills and making purchases by credit and debit cards as well as by cheques (though the use of cheques is declining), and, above all, internet buying.

The 10/- note went with decimalisation, to be replaced by the 50p coin. The £1 coin was introduced in 1983, heralding the demise of the £1 note in 1988. In 1990, the regular issue crown was upgraded (retarified) from 25p to £5.

All these changes are in the interests of speed and efficiency and, to some extent, influenced by inflation, but it is all for the banks, that is, not for the consumer.

Will the £5 note be replaced by the £5 coin? Well, perhaps not yet, but inflation will eventually see to it that the honest fiver will be consigned to history and turn metallic, albeit in a form that is smaller and less heavy than the currently produced commemorative pieces.

Anthony Portner expressed some thoughts on two Byzantine gold coins and the Pisanello medallion of the emperor John VIII Palaeologus.

The first coin is a tremissis of Anastasius 1 (491-517) - a common enough coin. However the portrait of Anastasius is of particularly fine style. It could be an opening issue from the Constantinople mint on the basis of the general rule that immobilised issues degenerate in style the longer they are continued. Against this it has something in common with the issues of Anastasius's successor Justin 1(517-528).

My feeling is that this could be an issue of another mint. Thessalonica springs to mind as solidi are known for the reign as also for the reign of Justin. It is only recently that the first tremisses as opposed to solidi have been recognised for Justin's successor, Justinian I.

The second coin is a solidus of Honorius. The issue with a christogram on the emperor's breast and mintmarked COMOB is attributed to Thessalonica. It is struck for Honorius (395-423) and his brother Arcadius (395-408) and for Theodosius II (402-450) the son of Arcadius. The issue is first struck without a star in the left field for Arcadius and Honorius from 397-402. The reverse legend terminates AUGG the usual ending when there were two emperors.

On Theodosius's introduction to the coinage in 402 the reverse legend was amended to AUGGG as there were now three emperors. Between 403 and the end of Arcadius's reign a star was placed in the left field.

This piece is apparently unpublished with a star in the left field and reverse legend AUGG. Dr John Kent in *RIC X* surmises that this issue still with the AUGGG legend may have continued for a time after Arcadius's death as his coins are rarer than those of Honorius and Theodosius II. This coin would appear to prove the case as the attempt has been made to show that there are again only two Augusti. There is, of course, until further coins are discovered, the possibility that this is merely a die engraver's error.

The Pisanello medal of which the copy illustrated is a later but reasonable quality cast was cast between March 1438 and January 1439. The emperor John VIII (1425-48) had travelled to the West to obtain military assistance against the Turks. In return for this assistance the Greek Church would agree, much against its will, to unite with the Latins. Negotiations started in Ferrara and were concluded in Florence where the parties had moved to in view of the plague.

Pisanello came into touch with John V III in Ferrara. It is not clear who

commissioned the medallion. The obverse is characterised by the emperor's striking looking hat. John VIII has not had a bad reputation in subsequent historical accounts, unlike some previous emperors. I cannot therefore fully agree with the statement in Roberto Weiss's little handbook (*Pisanello's Medallion of the Emperor John Palaeologus*, British Museum, 1966, p. 18) on the medallion which describes the portrait as follows:

'The imperial bust is a very penetrating piece of characterization. The inner qualities of the portrayed are rendered here with a realism which strives to show every facet of his personality. The full mouth, with the slightly protruding upper lip covered by the moustache, suggests a mixture of cruelty and cunning. It is the mouth of a man that cannot be trusted, and this, together with the long and thin hooked nose and the small, almost slit, eyes, do not certainly reveal a very engaging personality.'

To my mind the portrait suggests someone who has been worn down by the burdens of state and the resultant compromises he is having to make.

The reverse shows the Emperor on an ambling horse passing a wayside cross. Whilst somewhat overcrowded the images of horses are superb. Pisanello's signature in both Latin and Greek is also found on the reverse of the medallion.

ADDENDUM to Members' Own Meeting, 6 June 2006

In the mayhem of producing the bumper 600th Anniversary issue of the Newsletter (as recounted in last year's Editorial), the contribution to the Members' Own Meeting by Michael Anderson was inadvertently omitted. It is here printed, with apologies to Michael from the Editor.

Michael Anderson said that most people probably get through their lives

without ever encountering the Sultanate of Sulú , but it seems to have been dogging him for over quarter of a century. First of all, where is it? It is half way between China and Australia; between the South China Sea and the Celebes Sea it comprises over 900 islands stretching from Zamboanga del Sur in south-west Mindanao to Sandakan in north-east Sabah with a total population of about 400,000, and its capital Jolo in the north. The Madrid Protocol of 7 March 1885 gave the Sultan's Borneo territories to Great Britain and the remainder to Spain, but the inhabitants never accepted Spanish sovereignty and are still seeking independence from the Philippine government in Manila. As they are a Muslim nation seeking independence from Christian rule President Bush has sent 1500 American advisors to advise them to change their minds. However, although the Sultanate is technically divided by the Malaysia-Philippine border, this is an irrelevance as far as the locals are concerned, since the same families live on both sides of the border and travel unimpeded from one side to the other. The Malaysian Government still pays the Sultan a pension of \$5000 a year in respect of his territories incorporated into what is now the State of Sabah under the terms of a contract signed on 22 January 1878 with Gustav, Baron von Overbeck, Austro-Hungarian Consul in Hong Kong, and Alfred Dent of the China Opium firm of Dent and Company.

I first came across the Sultanate of Sulú in September 1979, when the late Major Fred Pridmore published an article in *Spink's Numismatic Circular* entitled 'Are they pattern coins for British North Borneo'. Major Pridmore published some pattern coins he had discovered in a handbook on The Mint, Birmingham, Limited, bearing the hejira date 1295, equivalent to AD 1878, and the name Sultan Muhammad Jamala 'l-a'zam . Major Pridmore wrote 'no ruler of that name can be traced for any state in that area during the years 1878-1880'. He mentions a Sultan of Sulú called Jamulul-a'lam who

ruled 1862 to 1881 and says, 'While it might be thought that Jamala-`l-azam and Jamulul-a'lam are the same, the name Muhammad which occurs on the patterns offers little support', and adds, 'the conclusion is that the Sultan Jamulu'l-a'zam is a fantasy'. At the time I was working in the Foreign and Commonwealth Office library as editor of *British and Foreign State Papers*, and I was able to check the index and find the contract of 22 January 1878 previously mentioned, which ends, 'Written in Lipuk, in Sulú, at the Palace of His Highness Mohamet Jamal Al Alam, on the 19th Moharam, A.H.1295', i.e. including the name Muhammad as an integral part of the Sultan's name. I wrote a letter to *Spink's Circular* about this, which was published in the November 1979 edition, and Fred Pridmore wrote to me personally asking if I had any further information on the subject, but unfortunately at that time I hadn't and Major Pridmore died the following August. Since then everyone seems to have accepted Pridmore's statement that Mohammed Jamal al Azam is a fantasy and to have ignored my correction to Mohammed Jamal al Alam of Sulú. Peter Mitchell of Baldwin's, in the 1982 sale catalogue of the Pridmore collection, writes 'Sultan Muhammad Jamala `l-a'zam, the name which appears on these pieces, is unknown to history and Pridmore suggests the name is a fantasy.' Saran Singh, in *The Encyclopaedia of the coins of Malaysia, Singapore and Brunei 1400-1967* writes, 'No Sultan bearing the name Muhammad Jamala'l-a'zam is known to have existed in either Sulú or Brunei around the period when the pattern coins were struck. It is probable that the name on the pattern coins could be a fantasy.' I wrote a further piece in the *Oriental Numismatic Society Newsletter* for Winter 1998 to try to settle this matter once and for all.

Sulú re-entered my life when I was in Madrid from 1988 to 1993, where there is a Sulú restaurant on the Avenida Castellana, just south of Plaza Castilla. I was first taken there by the Philippine Consul in Madrid, and the

people who ran it were also known to the Australian Consul from his days in the Philippines. I often ate there with friends; one thing about it was that the food was cooked on a hotplate in the centre of the table, not in some invisible kitchen. It was still functioning when I went to Madrid last October, 2006, for the Spanish National Numismatic Congress, and I took a photograph of which I tried to make a slide, but unfortunately it got damaged in the processing. Then in 1993 when I was actually being posted to the Philippines myself, our President gave me a copy of an article from a 1930s magazine, which I still have, which related a story that the inhabitants of Cagayan Sulú had magic powers by which they could transform themselves into fireflies at night. Having arrived in Manila in 1993, I found that we had files with copies of current documents from the Sultanate of Sulú which had been brought to the Embassy for legalisation. Then in 1995 one of our Third Secretaries went down to Mindanao and came back with a sheaf of documents from a pretender to the Sulú sultanate, asking the British Government to support his claim to the Sultanate over that of the present incumbent. It seems that the Sultan, who died in 1941, left 26 children by his 11 wives, and there were consequently a number of rival claimants to the succession. The British Government has sensibly declined to become involved, but I have kept copies of all the documents provided.

After I left Manila I might reasonably have expected my involvement with the Sultanate of Sulú to have come to an end, and I certainly did not expect when I went to Qatar in 2000 that I would find any links with Sulú there. However, it turned out that the queue marshal in our visa section at the Embassy in Doha was from Jolo. Then after I came back from Doha I went to a meeting of the Oriental Numismatic Society at the British Museum in October 2000, and during the lunch break Joe Cribb took us round the Stamford Raffles exhibition where there was a portrait of a man from Jolo

among the exhibits. When I went back to Qatar in 2001 the chap from Jolo was acting as my driver and collecting me from my hotel every day and taking me to the Embassy, so 22 years after I first heard of Sulú I had a Sulú driver!

Sulú was a powerful trading nation and had been trading commodities such as gold, pearls, camphor, gum, wax, tortoise shells, birds nests and so on with China since at least the 9th century AD. Muslim traders had first established themselves in Jolo around the 13th century, more than two centuries before the first European, Fernando de Magallanes or Ferdinand Magellan, accidentally discovered what are now known as the Philippine Islands in 1521; he was killed by the natives on Mactan Island three weeks later. The Islamic Sultanate itself was established around 1450 when Sharif Abu Bakr ul-Hashim from Johore married the daughter of the ruling Raja Baguinda, and, according to Dr Angelita Ganzon de Legarda in her book *Piloncitos to pesos*, the Sultanate minted its own coins from the 15th century onwards, 300 years before the first European-style Philippine coins. Unfortunately very little seems to be known about them: Sulú is omitted from most catalogues and as none of the coins mention Sulú by name and as the Sultans tend to have fairly typical Islamic names such as Ala-ud-Din and Nasir-ud-Din, I suspect that some of their coins may be laying around unidentified or mis-attributed, possibly to some of the Malaysian states.

On a coin of the 19th Sultan, 'Azim-ud-Din, dated 1148 A.H., AD 1735-6, the name of God, Allah, alif lam lam ha, on the obverse, has been misinterpreted and has had sails added to the double lam to make it into a boat, which is a feature of Sulú coins. And a coin of the 23rd Sultan, `

ii

the name of the deity. The last known native-struck Sulú coins are of the 26th Sultan, Sharaf-ud-Din's son Shakirullah, dated 1237 A.H., AD 1821-2.

In 1878 Baron von Overbeck and Alfred Dent signed with the 29th Sultan, Muhammad Jamal-al-`Alam, Shakirullah's great-great-nephew, the treaty aforementioned leasing the Sultan's territories on the island of Borneo, and a pattern coinage was struck in the Sultan's name. There were three denominations, a 100th, a 200th and a 400th of a dollar. James Sweeny's *A Numismatic History of the Birmingham Mint*, illustrated a 100th dollar coin and the date, 1295, can be seen at the bottom of the obverse. The 200th and 400th dollar coins were in Major Pridmore's collection 1982 auction sale. The Birmingham Mint specimens, and Major Pridmore's own specimens, all have a central hole, whereas my own specimen does not have a central hole.

Early in 1879 Baron von Overbeck withdrew from the enterprise, and Alfred Dent and other London associates then sought support from the British Government, which led in 1882 to the formation of the British North Borneo Company. However, the annual payment of \$5000 to the Sultan under the 1878 agreement continued, and was taken over by the Government of Malaysia in 1963 when British North Borneo joined the Federation of Malaysia as the State of Sabah. Sulú had one further semi-numismatic appearance, in an issue of emergency banknotes by the Free Sulú Government in 1943, when most of the Philippines were under Japanese occupation.

London Numismatic Club Meeting, 3 July 2007

Harold Mernick, a member of the Club's Committee and also the Club's Webmaster, gave a splendidly illustrated talk on 'The Royal Mint series of Centenary Medals', an interesting series of commemorative medals issued by the Royal Mint in each year between 1986 and 1999.

Of course, the Royal Mint has issued many commemorative medals in its history, although vastly fewer than the Paris Mint, but this series was

unusual, if not unique for the Royal Mint, in that it was a continuing series of thematically linked medals. No account of the reasons for making this series seems to exist, but it seems unlikely that, at least initially, a series was intended.

The first medal of the series was occasioned by the 1100th anniversary of the Royal Mint in 1986. The Royal Mint was established (the historical sources tell us) in the year AD 886 in the reign of King Alfred the Great. The first recorded location for the mint was in the Tower of London, and the second location was on Tower Hill. The current location of the Mint is in Llantrisant in Wales.

The obverse of the 1986 medal to commemorate the anniversary featured the designs from a silver penny of King Alfred juxtaposed with the obverse design from a penny of 1986. Below the portraits is the London monogram from the reverse of the Alfred penny; above the portraits is the mark of the Llantrisant mint — a cross crosslet fitchy. The closest match to the Alfred the Great penny shown on the medal is the British Museum specimen of a London penny, and the Royal Mint engraver has certainly captured the look of the Saxon portrait.

The obverse portrait of Queen Elizabeth is taken from the 1986 penny coin. I presume that this medal was intended as a single issue and not as the start of a series. It does seem rather immodest to start a series commemorating the centenaries of national events by commemorating the founding of your own organisation.

The specifics of this issue, however, were repeated for all the other issues, notably the reverse design showing the coat-of-arms of the Royal Mint.

The features of this issue, retained for all medals in the series are: identical reverse designs, size of 63mm giving a weight in silver of around 5oz. Troy.

The three identical medals are in 9 carat gold, sterling silver, and bronze. All the medals came in a fitted case, of various colours, and with a descriptive card.

The retention of the arms of the Royal Mint, common to the series, seems rather illogical, except as a cost cutting device, but it does serve to distinguish which medals form part of this series of centenary medals from the other contemporary commemorative medals. The card that comes with the medal describes this as the 'arms of the Royal Mint', granted during the reign of Queen Elizabeth I, although it does not match the arms currently in use. It seems likely that the inspiration for this series came from a medal commissioned by The College of Arms two years earlier in 1984.

The specifications of this 'non centenary series' medal are identical except for the reverse showing the arms of the College and the number of metal finishes used. In addition to 9 carat gold, sterling silver and toned bronze, gold plated and silver plated medals were also available.

The obverse of the College of Arms medal shows a three-quarter profile of King Richard III with the inscription 'King Richard III, King of England, Founder of the College of Arms 1484'. The medal was designed by Norman Mainwaring whose initials appear on the medal. A closer look at the portrait of Richard III shows no trace here of the hump later added by the Tudor 'spin doctors'.

The Royal Mint seems to have experimented with various finishes on the obverse of the 1986 silver medal. One is almost proof, making it difficult to photograph. Later medals in the series are more likely to have an oxidised finish.

In the following year – 1987 – the series continues with the 300th anniversary of the restoration of the Order of the Thistle. The Order of the Thistle is Scotland's version of the English Order of the Garter. It was founded

in 1540 by James V of Scotland and revived in 1687 by James VI of Scotland, or James II of England. The various attributes of the Order are the Mantle, the Collar, the Star, the Badge and the Hat.

The Order's primary emblem is the thistle, the national flower of Scotland. The motto is *Nemo me impune lacessit* (Latin for 'No one provokes me with impunity'). The same motto also appears on the Royal Coat of Arms of the United Kingdom for use in Scotland, and around the edge of the Scottish pound coins with the thistle reverse. The patron saint of the Order is St Andrew.

The three most senior orders of chivalry in the UK are: The Most Noble Order of the Garter, The Most Ancient and Most Noble Order of the Thistle, and the Most Illustrious Order of St Patrick.

From this point onwards it can be assumed that the reverse designs of the Royal Mint commemorative series are all identical to that of the 1986 issue. The toned bronze obverse bears simply the images of the Badge and the Collar of the Order. Personally, I consider this medal the least inspired of the series. The silver version of the medal has a rather unsatisfactory polished finish. This makes the medal difficult to look at, let alone photograph.

Also produced by the Royal Mint in 1987, although not as part of the Centenary Series, was a medal to commemorate the 175th anniversary of the Battle of Waterloo. This 'medal is an exact replica of the famous Waterloo medal engraved by Bernadetto Pistrucci. The original medal was commissioned by the Royal Mint in 1816 and is 137mm in diameter. The obverse shows the sovereigns of the Allied powers. The portraits are of The Prince Regent, Francis II of Austria, Alexander I of Russia and Frederick William II of Prussia.

The reverse shows allegorical and mythological allusions to the Treaty of Peace which resulted from the Battle of Waterloo. Work on the medal was

authorised to start in 1819, but due to various disputes over Pistrucci's status at the Mint, the dies were not completed until 1849. A single specimen in soft metal was shown to Parliament, but a full striking was not attempted. The silver or bronze examples nowadays offered for sale were reproduced from an electrotype supplied by the Royal Mint. The only medal impressions taken directly from the original dies were made from Gutta Percha and were sold in a silk lined japanned tin box.

The centenary celebrated in 1988 was the 400th anniversary of the defeat of the Spanish Armada in 1588. The medal was based on the obverse of a contemporary silver medal by Gerard van Byluer, now in the collection of The National Maritime Museum, Greenwich. The side reproduced on the Royal Mint medal shows a melee of ships locked in battle in the Channel. The translation of the Latin inscription is: 'He blew and they were scattered'. This refers to the severe storm, ascribed to divine intervention, that finally scattered the Armada. To show that God was on the side of the English, the name of God is shown, in Hebrew, at the top of the medal. The engraver was Marcel Canioni of the Royal Mint, whose work is well nigh indistinguishable from the original medal.

In 1989 the series commemorated the 800th anniversary of the institution of the London Mayoralty. Before Mayors were introduced in 1189 cities were governed by Sheriffs. The office of Sheriff or 'Shire Reeve', is more ancient than any other in the City, being mentioned in Anglo-Saxon laws of the 7th century. The Sheriffs exercised the King's Authority in the City, collecting the Royal revenues and enforcing the Royal justice until the institution of the Mayoralty in 1189. The medal shows the City of London coat of arms positioned above the mayoral chain with the dates 1189 to 1989.

Nowadays Lord Mayors of London serve for only a single term for a year. However, the most famous Lord Mayor, Richard Whittington, served

two terms in 1397 and a third term in 1406. In 1889, a hundred years earlier, the 700th anniversary of the mayoralty was celebrated by the issue of a medal by Alexander Kirkwood & Son, 80 mm in diameter and showing the busts of Richard I and Queen Victoria. The reverse of that medal portrayed St Michael with aureole, presenting the city sceptre to London. Above is the royal crown and in the background the towers of Westminster Abbey, Cleopatra's Needle and St Paul's Cathedral. Below is the Tower of London, with the Mansion House and Temple Bar on the left, and old London Bridge with shipping on the right.

The centenary for 1990 was the bicentenary of the launch of the original lifeboat in 1790. Henry Greathead (1757-1816), boat builder of South Shields, designed a lifeboat which was built by public subscription and presented to the Duke of Northumberland who stationed it at North Shields. The boat was 30 feet long and 10 feet wide, required a crew of 12 men and rowed easily in either direction. It had five oars a side and was steered with a long oar at either end. It was very buoyant and almost impossible to capsize as it was lined inside and outside with cork. Twenty persons could be saved at a time. This was the first true lifeboat and became the prototype for other lifeboats. Not a single crew member lost his life during its 40 years of service. There is a model of the original lifeboat in the Royal Naval Museum, Portsmouth.

The last surviving Greathead lifeboat, the *Zetland*, entered service in 1802 at Redcar and is still there at The Zetland Museum. On 17 February, 1864, the *Zetland* sustained damage whilst rescuing the crew of seven from the brig *Brothers*. The Royal National Lifeboat Institution considered the old boat no longer fit for service and supplied a new self-righting lifeboat named *Crossley*. Arrangements were made to have the *Zetland* broken up and a local carpenter was employed to carry out the task. An angry crowd prevented the work commencing and, after negotiation, the boat was given to the townsfolk.

In 1991 the Royal Mint celebrated the 500th anniversary of the birth of King Henry VIII, born at Greenwich Palace on the 28 June 1491 (he died on 28 January 1547). Greenwich Palace was demolished to make way for Greenwich Hospital, The site, and buildings, are now occupied by The University of Greenwich. The portrait of Henry VIII was by the Royal Mint engraver Jane McAdam, and the Mint changed to an oxidised silver finish for the silver medal. The oxidised finish makes the medals much easier to view, and also much easier to photograph!

For 1992 the Centenary Series medal commemorated the Millennium of the office of High Sheriff. As early as the ninth century, Saxon Kings appointed 'shire reeves' to keep law and order in rebellious and distant areas of their kingdoms. Their original duties included the raising of armies and the power of arrest, whilst as collectors of taxes they made few friends, *especially in Nottingham*. Today, however, the Sheriff's duties are mainly formal. Their main function is to ensure the enforcement of Court Orders.

The silver medal continued to be issued in the oxidised finish. The design represents the coat of arms of the Shrievalty Association. The Shrievalty Association describes the duties of the office as follows: 'High Sheriffs are responsible in the Counties of England and Wales for duties conferred by the Crown through Warrant from the Privy Council including: Attendance at Royal visits to the County. The well being and protection of Her Majesty's High Court Judges when on Circuit in the County and attending them in Court during the legal terms. Acting as the Returning Officer for Parliamentary Elections in County constituencies. Responsibility for the proclamation of the accession of a new Sovereign. The maintenance of the loyalty of subjects to the Crown. The Warrant of Appointment as High Sheriff remains valid even on the death of the Sovereign'. In practice, some of these responsibilities are

delegated to the professional services, for example the protection of the Judges and the maintenance of law and order are in the hands of the Chief Constable of Police.

The intricate design of the arms on this medal was the work of Royal Mint engraver Frederick Mogford.

Also celebrated in 1992, although not as part of the main Centenary series, was the 350th anniversary of the birth of Isaac Newton, born on 25 December, 1642. Probably the image of Isaac Newton that is most familiar is that on the £5 note. The medal is the work of Claire Davis, a student at the Royal College of Art, and her design was the winner in a competition sponsored by the Royal Mint.

Newton's appointment in 1696 as Warden of the Mint came at a time of great upheaval, for an extensive silver recoinage was taking place. This massive task was completed in under three years, and with effect from Christmas Day 1699 (his 57th birthday) he succeeded Thomas Neale to become perhaps the most famous Master of the Mint, continuing in that post until his death on 20 March 1727.

An unusual feature of this medal is the hand finishing used to highlight the rays of light entering Newton's eyes. This feature is repeated on the silver medal where it is more easily seen than on the bronze medal. The reverse imagines what Newton might have seen through his reflecting telescope. It also features symbolic references to many of his other great scientific breakthroughs, notably the Law of Gravity, hence the apple in the design.

In 1993 we come to the tercentenary of the birth of John Harrison. Born in 1693, the son of a carpenter, and by trade a self educated clockmaker, he designed and constructed highly innovative chronometers in an effort to win the famed 'Longitude Prize' of £20,000 first offered in 1714.

His invention, the clock numbered 111, made between 1730 and 1735, is

essentially a portable version of Harrison's precision wooden clocks. It is spring-driven and only runs for one day (the wooden clocks run for eight days). The moving parts are controlled and counterbalanced by springs so that, unlike a pendulum clock, H1 is independent of the direction of gravity. His final timepiece, H4, is completely different from the previous three. Just 13cm in diameter and weighing 1.45kg, it looks like a very large pocket watch. Harrison's son, William, set sail for the West Indies with H4 aboard the ship *Deptford* on 18 November 1761. They arrived in Jamaica on 19 January 1762, where the watch was found to be only 5.1 seconds slow! It was a remarkable achievement but it would be some time before the Board of Longitude was sufficiently satisfied to award Harrison the prize.

The design for the medal, by Frederick Mogford, is based on Harrison's original Sea Clock, completed in 1735, with the top dial replaced by a portrait of John Harrison after a cameo portrait by James Tassie. There is now a floor plaque commemorating Harrison in Westminster Abbey, close to Isaac Newton's monument.

The centenary celebrated by the Royal Mint medal issued in 1994 was that for Tower Bridge inaugurated on 30 June 1894 by the Prince and Princess of Wales, following a full state procession in open carriages through London.

It had long been evident that, to relieve the existing London Bridge, a new bridge, one that would allow tall-masted ships to enter and unload in the Pool of London, would be needed further downstream. By the 1870s the population living to the east of the City boundary had increased to more than a million and a 'vast thicket of shipping' lay at anchor in the Pool. Pressure for the long delayed Tower Bridge mounted and in 1876 the Bridge House Estates Committee invited ideas for its design and construction. Finally accepted was the proposal by City Architect Horace Jones and the eminent engineer Sir John Wolfe Barry who together, and following consultation with Sir William

Armstrong, had devised the concept of an hydraulically operated bascule bridge that opened in the centre with a connecting walkway above mast height between two towers.

Constructed primarily of steel, the bridge's outer Neo-Gothic stonework was specially designed to harmonise architecturally with the Tower of London. Parliament approved the design in 1885 and work began the following year.

The reverse of the medal was designed and modelled by numismatic artist Ian Rank-Broadley and illustrates the Bridge from a challenging angle which conveys the dramatic sweep of the suspension cables and the majestic twin towers rising up from the River Thames. There is a considerable level of detail in Ian Rank-Broadley's design, and his initials, which appear on all our current coins, are also incorporated into this medal.

The National Trust was the subject of the 1995 centenary medal. The National Trust was founded on 12 January 1895 by Octavia Hill, Sir Robert Hunter and Canon Hardwicke Rawnsley. Famous for her housing improvement schemes, Octavia Hill wanted open air sitting rooms for the urban poor, while Robert Hunter, a skilful lawyer, fought to preserve common land from development. Hardwicke Rawnsley, the vicar of Wray-on-Windermere, was devoted to the preservation of the unspoilt beauty of the Lake District.

In 1907 an Act of Parliament set out the purposes and powers of the National Trust in legislation. The Trust was to hold places of natural beauty or historic interest in permanent preservation for the benefit of the nation and once land owned by the Trust had been declared inalienable it cannot be sold, mortgaged, developed or acquired by anybody except with Parliament's express consent.

Over the past hundred years, the National Trust has grown into one of

Europe's most active conservation organisations and today looks after some 580,000 acres of beautiful countryside in England, Wales and Northern Ireland, as well as 534 miles of coast, 230 historic houses, 130 fine gardens, and much more besides.

The broad range of concerns that the National Trust has in its care is reflected in the images shown in the nine-squares design of the medal, the work of the renowned sculptor and medallist Ron Dutton.

The centenary of the death of William Morris was marked in the medal for 1996. The eldest son of a wealthy businessman, William Morris was born on 24 March 1834 at Walthamstow - then just a village outside of London, close to Epping Forest. His life was a paradox. As a master of many trades, he relished the opportunity to tackle several tasks at the same time: writing a lecture, designing furniture, experimenting with the ancient art of vegetable dyeing, or even working at a tapestry loom. He was also one of the best known and most prolific of Victorian poets, writing as many as 1000 words of verse in a day.

A man of extraordinary creative energy, Morris was not only a multi-talented artist but a passionate advocate of the preservation of Britain's architectural heritage. He was also a staunch educationalist and social reformer. During middle life, he became engrossed in politics and the ideals of socialism, but what distinguished William Morris from other men was the range of his decorative achievements and the almost obsessive emphasis on perfection.

The obverse of the medal was designed by Royal Mint engraver, Robert Elderton, and features a cameo portrait of Morris surrounded by a representation of one of his famous wallpaper designs, Willow Bough. Identified around the design are the varied interests for which he is best remembered.

Also in 1996 the RM marked the 650th anniversary of Llantrisant, the current home of the Royal Mint. The silver medal, produced to the same standards as the Centenary Series, is one of my favourite designs with its subject, a group of Llantrisant archers and their longbows. The reverse shows a stylised view of the medieval town.

The town's name translates as 'The Parish of the Three Saints': [Lan — Tris -Sant. The three saints in question are St Illtyd, St Gwynno and St Dyfodwg. At the town's highest point are the remains of a 13th century windmill — a stone tower known locally as 'Billy Wynt'. By the early 19th century the tower was in ruins and in 1893 it was restored as a folly.

In 1346, Llantrisant was granted a Royal Charter months before the archers from the town, as portrayed on the medal, helped Edward the Black Prince, win a victory against the French army at Crecy. The Llantrisant longbow men were pivotal in the adoption of the longbow as the missile weapon of choice for the English crown during the Middle Ages.

Nearing the end of the series, we come to the centenary of the Women's Institute in 1997. We think of the Woman's Institute as being quintessentially English, but the first Women's Institute was formed in 1897 at Stoney Creek, Ontario. The first WI meeting in the UK was held at Llanfair PG, Anglesey, on 11 September 1915 at the instigation of Canadian member Madge Watt.

The medal was designed and modelled by Mary Milner Dickens, and the reverse shows an apple, symbolic of knowledge and enjoyment, and herons, representing the countryside.

The penultimate medal in the series, issued in 1998, commemorates the 300th anniversary of the first Eddystone lighthouse — the first Winstanley Tower. The image shows the second, strengthened, Winstanley tower built in 1699 to replace the first tower, largely destroyed in 1698. Winstanley constructed this first tower between 1696 and 1698. In 1697 he was captured

by a French privateer and taken to France. King Louis XIV ordered his release, saying that 'France was at war with England, not with humanity'. Winstanley wanted to experience being on the lighthouse in a storm. Unfortunately the storm he experienced was the hurricane of 26 November 1703, the worst storm in British history in which 8000 people died. After the storm both the tower and Winstanley had disappeared. The third lighthouse was from 1709 to 1755; the fourth 1759 to 1882, and is now on Plymouth Ho, where its base is still visible. The fifth lighthouse, built in 1882, stands to the present day.

We now come to the medal for 1999, the last in the Royal Mint Centenary Series of medals; it marks the 900th anniversary of The Order of St John. The founding date derives from the conquest of Jerusalem in 1099. With the loss of the Holy Land the knights retreated to Cyprus, then Rhodes, to settle finally in Malta in 1530. Today the Order has its permanent headquarters in Rome. The medal was designed by the Royal Mint engraver Mathew Bonaccorsi and depicts a representation of a St John Hospitaller caring for a wounded knight.

The 1999 medal concludes the series of Royal Mint Centenary Medals. 'When I asked a Mint representative why the series was terminated, sadly he stated that it was 'due to lack of public interest in commemorative medals'.

The British Art Medal Society currently offers a large range of medals. The official commemorative coins seem to be well received by the public. Perhaps it is the relatively high price the Mint charged for this series of medals that was the problem. Possibly the public declined to buy a commemorative medal for £70, when the same issuer was supplying large commemorate coins for only 25 pence, later £5.

The Royal Mint seems to be testing the waters again with a new series of

medals commemorating the Great Seals of England. A bargain at only £1,495 (!) for six silver medals. If sufficient interest is shown maybe we will get another regular series of medal issues. One can always hope!

London Numismatic Club Meeting, 4 September 2007

Tony Holmes showed a further series of slides — 'Having Fun with Junk Boxes II' — some of the coins being in junk-box condition, others showing what they were like before they degenerated.

[Such a talk is always a problem in recording it in the *Newsletter* without being able to present the relevant illustrations. Ed.]

1. Billon, Virgin and Child and seven stars; reverse, a shield with a simple cross dividing S .. 2. Remains of the legend read: DVX ET GVB REIP GENV. This translates as: 'Doge and Governor of the Republic of Genoa'. It is a 2-solidi piece of 1745.

2. Crowned double eagle, reverse AEHTA, copper. The inscription is in Russian, which uses some Greek letters, and not always as the Greek world would use them. The H is not the Greek 'eta but an N, so the piece is a Russian denga, or half-kopec, of the Tsarina Anna, 1730-40.

3. Copper, with an uncrowned double eagle and the reverse with Arabic script. This belongs to a rather strange series of coins, large copper pieces, nearly all with figurative designs, which appear in the early Middle Ages around the upper Tigris and Euphrates rivers. They were made by Urtukid and Atabeg rulers. The only one to use the double eagle was Nasr ed din Mahmud of Kefra, AD 1200-22, and is dated 610 of the Hegira. This is the Islamic system

of dating, running from the flight of Mohammed from Mecca to Medina in AD 622. However, as the Islamic calendar is a luna one, the year is roughly 3% shorter than the solar year, and the date represented is AD 1213. The mint is al-hisn, which means 'the fortress',

These coins are clearly influenced by the Byzantine types. They are usually called *lulus*' (= Byzantine *follis*), but some are marked as *dirhems*, which ought to be a silver coin. Dr Karabacek argues that they all circulated as *dirhems*, whether silver-coated or not. It has been suggested that '*dirhem*' may have come to merely mean 'coin'. Were they intended to facilitate trade with the Byzantine merchants? It is one of the great numismatic mysteries.

4. Copper, a half-length figure in a cap, sword on shoulder, F 0 at the sides, reverse, arms, two lions, and: MD.NOVA.ORDINVM FRISL 1612 (or bits of it!). This is an 'oort' or two-duits, or, as there are eight duits to a stuiver, a quarter stuiver. The arms show that it is Friesland. In 1612 this was part of the Republic of the United Netherlands, which had broken away from Spain. It was a federal republic in which the seven provinces made their own coinage to an agreed standard. The figure is a Dutch Boer – a Boer is simply a farmer (he does not have to be South African!). The F 0 stands for *Trisii ordines*' - The Council of Friesland.

5. Copper, a pair of scales; reverse, Arabic script. This is a *paisa* of Zanzibar dated 1299 *hegira*, which is AD 1881/2. The inscription has not only to be read from right to left, you must also read the second, third and fourth lines first, and then finish with lines one and five – very normal in Arabic inscriptions. It then reads: 'Sultan Said bin Barghash bin sultan – May Allah protect him.' The *f* in the last work – *hafizahuh* – would generally be a small circle with a dot above it, but in Zanzibar (and Morocco) the dot goes below to make it still

more intriguing^g to read!

6. Copper, a twining dragon, legend in pictogram; reverse wreath, round 'chrysanthemum' and '1/2 sen'. The chrysanthemum generally means Japan; the characters around the dragon confirm this: 'Great Japan Meiji era — year 17'. The Meiji era is simply the reign of the emperor Mutsuhito, 1867-1912, so it is of AD 1884. One always hopes to get one of the early years, 6 to 9, when the dragon had square scales, but the later ones with v-shaped scales are commoner. Only the value, it was pointed out from the audience, is important enough to be repeated in English!

7. Copper, thick; very crude figure of a standing king on one side and a seated goddess on the other. This is actually a pure copper version of a gold coin of the Duptala dynasty of Kashmir. The inscriptions show it to be of Didda Rama, a queen who reigned AD 979-1003.

8. Another thickish copper, with a line across the central part with a circle at its middle. The line across the diameter is a useful indication if you do not read legends in disjointed Persian — it is a Solomon's Seal, sometimes seen with a diamond-shaped centre instead of a circle, and normally puts the piece to Kashmir. The inscription here reads Hasan Shah el-Azam (the Great); he reigned AD 1469-81 = AH 874-886, and he introduced the Solomon's Seal device, so any such coins will not be earlier than his reign.

9. This copper is not so thick, and it has the date 1920 in Arabic numerals in a pretty little frame. The date-in-frame is the clue — again Kashmir, but now with Hindu rajahs of a largely Muslim state. It is a Samvat date so one must deduct 57 to give the AD date as 1863, in the reign of Ranbir Singh, 1857-85.

The denomination is a paisa.

10. Two small bronze coins with a helmeted head of Roma and the Wolf and Twins on the reverse. These are Roman, made around 330-346, originally at the time when Constantine the Great was dedicating the new capital of Constantinople (330). Some of the coins honoured the new city; these honoured the old capital, Rome, now joint capital of the Empire. After Constantine died in 337, and his sons killed off relatives who they thought might be rivals, the mints seem to have repeated the issues which did not link to any faction, so they are numerous today. One of the coins has S CONS in the exergue — not the mint of Constantinople which should be CONSB, but Constantino = Arles in southern France. The S, 'secunda', indicates the second workshop, or officina. At Constantinople and most eastern mints, the first four letters of the Greek alphabet were used to identify the workshops A, B, Γ, Δ = 1, 2, 3, and 4.

The second example is a 'barbarous' copy, probably made at the same time but despite much thought and study, we do not know who made these copies, with what authority (if any), or where or why they were made.

11. This coin got into the junk box because it was so similar to the preceding ones — helmeted head/ Wolf and Twins — that it was taken for a large size barbarous copy. Barbarous copies are usually the same size as the original or smaller, but this is bigger and much thicker. Closer investigation shows that the legend is INVICTA ROMA, not VRBS ROMA, and below the Wolf and Twins, instead of a mint mark it has XX = 20 nummi.

It is actually an Ostrogothic coin attributable to Theodoric, 489-526 (though there is some doubt about the date of his death). Presumably some of the Urbs Roma type were around and known 1500 years after their issue — the

similarity is too great to be accidental.

12. A small copper coin with a very crude hump-backed hull on one side and the remains of a crude horseman on the other, with scraps of writing scattered about. It is not a prepossessing object at all! I however, this is a representative of one of the world's greatest coin types. The 'Bull and Horseman' type was introduced by the Shahs of Kabul in c. AD 750, on both silver and copper coins, and was taken up, often in base billon, by the Ghaznavids and Ghorids of Lahore, the Khwareyon Shahs, the Sultans of Delhi, the Sultans of Madura, the Mongols, the Rajahs of Marwar and of Kangra, and the Qarhughids. It was still being made in Delhi under Balban, 1266-87, after 500 years! Robert Tye's book, *Jitals* , distinguishes and reads 481 main types!

Amongst the many other coins identified in this eclectic presentation were a silver kran of Mohammed Shah Kajar, 1834-48; a cash coin of the Chinese emperor Chien Lung, 1736-96; a Scottish 2d of Charles II; a copper courte of Charles V for Flanders, a Hans Krauwinkel jetton of 1586-1635; a Baroda paisa of Sayaji Rao III, 1875-1939; a Hyderabad dub of Mahbub Ali Khan II, 1868-1911; a Byzantine half-follis of Heraclius, 610-641 from Thessalonica; a billon quattrino of Lucca, and many other pieces — all poor coins illustrated on good slides that did them far more justice than they deserved.

London Numismatic Club Meeting, 2 October 2007

The Club welcomed Charles Farthing to speak 'Medals of the Stuart Period'.

Using a selection of the contemporary medals issued in the period, Charles traced the significant events over the 100 years or more that followed the beheading of Charles I in Whitehall, London (29 January, 1649) through to the

end of the Stuart dynasty.

From those hideous times, unthinkable today, the problems and conflicts, usually religion-based, were sketched to the eventual deposition of the catholic monarch, James II, in 1688 by the Parliament in London, backed by William of Orange and an army from Holland. There are numerous very interesting medallic representations of the events and characters that tell the story as seen from both sides of the political divide, and several of these were covered in the talk.

After James was deposed (dressed-up as abdication) there followed the struggle that resulted in the Irish conflicts that are still felt today and, numismatically, the minting of the so-called Gun Money series. Following his defeat in Ireland, James retired to Europe and never really asserted his claims further before his death in 1701. The aspirations of the Stuarts were thereafter centred on James's son, also James (later known as the 'Old Pretender'), whose birth in 1688 was at the centre of his father's removal from power.

The young James bore the hopes of many and created much consternation in government on more than one occasion, especially after Parliament's decision to crown a distant relative from Germany as King George I upon the death of Queen Anne in 1714. This resulted in the serious rising of 1715 which, in spite of the Stuart's military superiority, was eventually put down and the status quo restored after a display of gross mismanagement and confusion on the battlefield at Sherrifmuir, near Dunblain in Scotland.

Prince James went on to marry Clementina Sobieska, daughter of the King of Poland, in 1718, and even this was less than straightforward and turned out to be something of a pantomime. Soon after, a son was born, Prince Charles Edward Stuart (later known as the 'Young Pretender' or 'Bonnie Prince Charlie'), and it was he who was destined to make the greatest noise of all. With a Protestant upbringing and militar training from a young age, he

assembled an army in Scotland against all the odds and, after an audacious campaign, restored the Scottish throne to the Stuarts under his father in 1745. He then marched his army south intent on also restoring the English throne to the Stuarts, and successfully got within 100 miles of the capital. Alas, his campaign in England had failed to gather the additional military support that he had expected, and with no material support from France at that critical time, it was decided to stop the advance and return north. Bonnie Prince Charlie had shaken the English establishment to its very core, and King George H (who succeeded his father in 1727) was forced to make preparations for a return to his German homeland and the authorities in London to prepare for a switch in their allegiances.

There followed an ignominious chase of Bonnie Prince Charlie's forces by the battle-hardened regular troops of the English army newly returned from France under King George's eldest son, the Duke of Cumberland. The pursuit was conducted through a large part of England to Carlisle in the far north, just short of the Scottish border, where in December 1745, government forces had no choice but to besiege the city and force it into submission after Charles had left a small detachment behind with a view to returning south at a later date. This event was historic, as it proved to be the last military action on English soil, although only a temporary diversion for the Duke's forces which continued to pursue Charles's army through the length of Scotland to Culloden Moor, near Inverness. In the spring of 1746, Prince Charles's army, cold, weak and hungry and weakened by deserters after the trek, was annihilated to the point that a challenge to the throne was never again mounted. Bonnie Prince Charlie managed to escape the debacle and, after an extended game of hide-and-seek with a huge price on his head, succeeded in his final escape to safety in France.

That said, the Stuart cause lingered on for several decades thereafter and

Charles even visited London as an anonymous tourist in 1749/50 to view the defences. When his father died in 1766, Charles was de jure King. The hoped for return never materialised and Charles embarked on an ill-fated marriage to Louise of Stolberg in 1772, and then faded into alcoholic obscurity until his death in 1788. The line continued a little longer with Charles's younger brother, Henry Benedict as King Henry 1X. Henry certainly styled himself as such, but it was an empty title and everyone knew it. When Henry in turn passed away in 1807, it is with some irony that the Prince Regent, the future King George IV, arranged for and funded a magnificent marble monument to be placed over the burial chamber at St Peter's, Rome, which contains the remains of both Charles and Henry and also their father James. The houses of Stuart and Hanover were reconciled at last.

**.London Numismatic Club 60th Anniversary Celebration Meeting,
4 December 2007**

This very special meeting was held at the Civil Service Club, Great Scotland Yard, and had been arranged by the President, David Sealy. It took the form of a buffet to which members and their guests were invited, and it was splendid to see many members with their wives and partners who are not often seen at Club meetings.

David Sealy introduced the principal guest of the evening, Laurence Brown, LVO, the only remaining Founder Member of the Club and onetime Managing Director of B.A. Seaby Ltd. Laurence must have either been known personally to almost everyone present or at least as the author of the magisterial three-volume work, *British Historical Medals*, recently reprinted by Spinks, and always referred to in any work on or listing of commemorative medals simply as BHM and the reference number (and there are not many

commemorative medals that turn up that don't have a BHM number!).

Laurence spoke of the early days of Seaby and of the origins of the Club that had been at the instigation of the firm of Seaby. B.A. Seaby Ltd was founded in 1926 by H.A. (always known as Bert) Seaby and T.R. Garvey who was the agent for V.J.E. Ryan, a wealthy collector who was the backer of BAS. As a young man 'Bert' Seaby had worked for Spink, and then branched out on his own. In the early days the firm was in Oxford Circus I louse but in 1933 it moved to 65 Great Portland Street, a Mecca for all numismatists who climbed the stairs between the two car show rooms to the three coin floors above.

In 1934 Miss Eccles joined the firm as a typist and general clerk. She went on to run the accounts department at B.A. Seaby, but was particularly noted for being able to handle Ryan (his large safe apparently simply held a pair of boots and a kettle!). In an air raid in 1940 a bomb fell on the Queen's Hall just behind the Seaby premises, and bomb splinters tore through a volume of the BMC Greek catalogue. In 1945 Seaby bought the S.R. Naish collection; from 1700 coins listed, 1200 sold within 10 days, and Laurence began to receive the *Seaby Coin & Medal Bulletin*.

At that time there were few numismatic societies in existence, only the Royal, British, Yorkshire, Kent, Lancashire, Lincolnshire, and Medway Towns. A note in the *Bulletin* suggested that more could and should be formed. On p. 342 of the September 1947 *Bulletin*, there was a listing of the existing numismatic societies and of some of those that had been projected. The list was compiled by Pat Seaby, Bert's daughter and Peter Seaby's sister (she subsequently went to live in Canada). In the November *Bulletin*, p. 428, appeared a notice: 'A meeting to promote a new coin club for the London area has been arranged for the 4th November at St Bride's Institute, Bride Lane,

Fleet Street.' A small group of interested people duly gathered at the Institute, and a number of messages of regret at being unable to attend were received. It was agreed that an inaugural meeting should be held the following month.

A committee was formed consisting of Messrs Brian Grover, C. Lovell, A.O. Reid, O.Theobald, L.V.Wright, and Major C. Cheshire. L.V. Wright was elected as Chairman of the meeting, and Major Cheshire agreed to act as Secretary. The next meeting was to be held on 2 December and was the first general meeting of the club. L.V. Wright was elected as President, and the name of the club as the London Numismatic Club was approved.

In the December 1947 *Bulletin* there were nine Seaby staff listed, including Laurence as a junior member and Major Protassowiki who was later joined by Lt Colonel Kozulubski, both formerly of the Polish army. They were referred as Koz and Prot by the staff, inhabiting the 3rd floor of the offices, and more generally known as Castor and Pollux (the Heavenly Twins).

The January 1948 *Bulletin*, on p. 50, listed the subscription to the London Numismatic Club as 151- (75p) with an entrance fee of 5/- (25p). Junior membership was 5/- (25p), and there was no entrance fee.

Laurence recalled some of the coin prices in the 1947 and 1948 *Bulletins*: a gold aureus of Probus, VF, £20; a Henry VIII 2nd coinage sovereign, £97.10s; an Alexander the Great silver tetradrachm, VF, 37/6s; a Newark obsidional crown, good VF, £2.2s; a silver dekadrachm of Syracuse, Euainetos type, EF, £225; an Austrian double taler of Archduke Leopold and Claudia Medici (c. 1626), EF £5.5s; a gold medallion of Helena, wife of Constantius Chlorus and mother of Constantine the Great, weighing 166 gms , VF, £625; a pair of silver plaques by Simon de Passe depicting James I and Anne of Denmark, EF, was 17.10s. Those were the days!

In February 1948 Bert Seaby gave a talk to the Club on the varieties of the English milled silver from 1662 to 1701. He illustrated it with drawings,

and exhibited, amongst other pieces, an example of Thomas Simon's Petition Crown (!). B.A. Seaby generously donated a number of books as a foundation for the Club's library, and Baldwin's and Spink also followed suit. At the 5 March meeting of the Club there were 55 members present, 'the largest so far'.

The first meeting in 1949, 4 January, was held at 2.30pm and devoted to junior collectors. They were invited to give talks on any subject connected with coin collecting and, 'there would be some members present who will give short talks and try to identify coins'.

The February 1951 *Bulletin* recorded the death on 12 December 1950 of Gilbert Askew, an expert on Roman coins, and also Northumbrian bagpipes. He was noted for his publication *The Coinage of Roman Britain* (1951, 12s 6d), which was later issued in a second edition in 1980 with additional material by the Club's Past President and present Newsletter Editor, Peter Clayton. The price had risen to £4.75p. Askew was noted for his ever present pipe and keeping a Roman oil lamp on his desk. One day he filled it with olive oil to light it as an experiment, the result was disaster — the lamp exploded scattering its fragments and burning olive oil everywhere — it was said that Askew bit through the stem of his pipe in astonishment.

At the AGM on 3 April 1951 the Club presented a representative collection of English silver coins to the House of Commons (which is still there, to the best of knowledge, the coins that is). In return, most unexpectedly, the Club was given a gift of numismatic books from the House of Commons Library. They included some rare volumes, and a complete set of the 29 volumes of the original edition of the British Museum *Catalogue of Greek Coins*. All the books had the House of Commons Library bookplate in them.

In 1954 Laurence was sent to understudy Emmy Cahn, widow of Dr Julius Cahn whose father had founded the firm of Adolph E. Cahn of Frankfurt

am Main. After the death of her husband in 1933, Emmy continued to run the firm until she left in 1939 just before the outbreak of war. She joined Seaby in 1945 and remained a major figure until her death in 1968 .

Laurence reminisced how one Saturday morning two Yugoslavian farmers turned up with a huge quantity of Roman silver denarii that could only have been a legionary pay chest. Dennis Wheatley, the noted author of books on witchcraft, etc, wanted a quantity of Spanish silver pieces of eight reales for his Armada chest. Three rather dodgy Russian visitors came offering coins and medals that almost certainly had come from Russia or Eastern Europe. One clay member of the CID appeared to ask questions about a customer, Frank Bossard, involved in the Portland spy trial. On another occasion a visitor endeavoured to palm a large Roman sestertius — Laurence noticed it missing from the trays, suspected what had happened, and simply stared him out until he surreptitiously returned the piece, On another occasion someone came in with a very rare gold coin to sell. It was so rare that it was evident from where it had been stolen as Seaby had handled it for a notable customer, Captain Kenneth Douglas-Morris. The Captain was telephoned and asked when did he last see his gold coin — he thought for a moment and then recalled that he had last seen it on his window sill — it turned out that the man offering it was the Captain's window cleaner who had taken advantage of an open window. Needless to say, the coin was returned to its rightful owner.

Laurence said that there were so many stories he could recall, but an excellent buffet was waiting to be demolished and he wished the Club well for the future occasions for celebrations.

111th Club Auction, 1 May 2007

The auction was held at the Warburg Institute, WC1, at 6.30pm. Twenty members were present to bid on the 82 lots, which had been assembled by David Powell. Dr Marcus Phillips took the auctioneer's gavel for the first half of the auction, and David Powell took over for the second half. Some concern had been expressed beforehand about the number of lots that had been submitted, but a recently joined member of the Club came to the rescue by entering 24 lots.

As usual, we were presented with an assortment of lots representing a good cross-section of the numismatic collecting experience. There were six vendors in total, including the Club, which entered six items from its former library. All of the Club's ex-library books found a buyer. The top price on the night was £22 for lot 37, a silver obol of Massalia, c. 400BC, which sold at its reserve. Second highest was £18 for lot 2, a new copy of *For Want of Good Money: The Story of Ireland's Coinage*, and it sold at its reserve. Other lots of note included lot 27, an American Civil War token (Patriotic series) depicting the battleship USS *Monitor* (Fuld 239/421), which sold for £10 against a reserve of £3. Lot 36, a folder containing Specimen Travellers' Cheques of Thomas Cook, sold for £7 against a reserve of just £1. An English crown piece of 1819, described as in AVF⁺ condition, lot 67, sold for £16 against no reserve. Lot 72 aroused strong interest, with no reserve, an 1845 Hannover silver thaler described as in GF condition sold for £12.

In total, only 16 out of the 82 lots offered remained on the table. The sale realised £306, with the Club benefiting to the tune of £76.50 commission, which included £51 from the sale of its six ex-library books.

In summing up, the auction of the 82 lots on offer fully filled an entertaining evening.

112th Club Auction, 6 November 2007

The Committee had decided to reinstate the November auction on a trial basis, both to satisfy members who mainly only attend the auctions and also to encourage potential new members. The only concern felt by the Committee was that there would possibly not be enough material presented by the membership to warrant two auctions per year.

However, David Powell had managed to put together an interesting and variable selection of exactly 100 lots after one vendor had to make a late withdrawal of his seven lots. Seventeen members and two potential new members were present. David Powell and Dr Marcus Phillips shared the role of auctioneer.

Eight vendors had presented lots on offer at this auction. There were more items representing a wide mixture of material and also a lot more of a low-ticket nature than usual. Twenty-five lots remained on the table, but 75 lots fell under the hammer.

The highest price of the night was £10, and this was reached by three lots. Lot 27, *Tokens & Tallies* by Edward Fletcher was sold on behalf of Club funds and reached its reserve of £10. Lot 39, a Royal Mint paperweight in the form of a giant 1983 sovereign was knocked down also for 10 against a reserve of £2. Another lot reaching its reserve of £10 was lot 42, a William IV 1836 half crown in Fine condition.

Rather surprisingly, lot 40, an Elizabeth II cased 1953 UNC Specimen set, crown to farthing, with a reserve of £20, and lot 41, an Elizabeth II cased 1953 proof set, crown to farthing, with a reserve of £30, both failed to attract

any bids. By contrast, lots 67 to 84, all base metal French 'money of necessity' pieces with dates varying between 1916 and 1930, all sold at or just above their reserves that ranged 'from £2 to £4.

Total sales were a modest £231, with the Club receiving £35.70 in commission, including the sums raised from three donated lots. Altogether this was a good evening's entertainment, but time will tell whether the Committee will decide to continue two auctions a year. To state the obvious, it comes down to attracting enough lots from Club vendors to make two auctions a year viable. If you, as a Club member, would like to have two auctions a year, then you need to support them by entering lots.[Editorial note. The Committee would welcome hearing members' views on the question of 'to be or not to be' two auctions a year. A thought crossing the Editor's mind is that we are a Club of like-minded and dedicated people and therefore most of us focus on a series or related fields. Presumably, therefore, surely one might only have material to offer at auction if one has upgraded a piece in one's collection. How else do you find or have items to put to the auction?]

BOOK REVIEWS

The Mystery of Henry Morgan. A Numismatic Detective Story.

Andrew Wager. Barkham's Press, Birmingham, 2007. 144 pages, 42 figures and 10 colour plates. With attractive card covers, £19.99. ISBN: 978-0-9557261-1-8.

Divided into eleven, mostly short, chapters the book covers the issue of Regency silver tokens dated 1811 and 1812. Copper tokens had been issued before during shortages of small change, but never silver. Chapter one covers

the economic and numismatic background and introduces us to Hendry Morgan and his claim to be their inventor.

Chapter two entitled 'Who was Henry Morgan?' shows contemporary advertisements, discusses their claims and London addresses. Morgan's Bristol contract was genuine, but false tokens with minor spelling changes for issuers' names copy the genuine ones and newspaper disclaimers by those issuers pointed the finger at Morgan and his agent. Work by previous researchers is quoted here and elsewhere in the book, including an important three-part article in Seaby's *Coin and Medal Bulletin* of 1987 by our Editor, Peter Clayton. Many of Morgan's tokens claim to have been manufactured at an advertised London address, 12 Rathbone Place, Oxford Street, and the case for this and other possible arrangements are examined.

Chapter 3 is longer and starts with a pie chart showing estimates of the percentages of tokens in this series, which definitely, probably or possibly were issued by Henry Morgan. Further examination covers who struck the first tokens, which die sinkers were responsible and the significance of small letters in some designs, which may not be generally known by collectors. The question of who produced the lightweight copies and where they and the genuine ones were struck is addressed, also the use of agents. The chapter concludes with more of Morgan's advertisements and a discussion and chronological listing of the full dates on 1811 issues which include day and month as well as year.

Some of the Bristol and other forgeries are dealt with in detail in Chapter four and the fact that Morgan had an agent in Bristol is considered significant. A useful table of known forgeries, running to three pages, concludes this chapter. The following chapter describes some of the documentary evidence available for identifying Morgan. Now that information is more easily available than it was to earlier researchers, with more published directories,

registers, census returns, etc, on the internet, there is more chance of finding relevant information. However, ironically a common name can produce thousands of references. Using genealogical techniques and the address of 12 Rathbone Place, London, used on Morgan's tokens, tenants of this property are revealed including Friedrich Dietrichsen, but not Morgan.

In Chapter six the genealogical work is described, resulting from following up the Dietrichsen connection and trying to find references to the Morgan name. Much detail is revealed and eventually a link in a Will is found. Chapter seven entitled 'Morgan unmasked' covers further connections and the significance of a signature is discussed, together with circumstantial evidence. Chapter eight has a query as its title; 'The Mystery solved?' and like any good detective story there are more twists to come. This book is a source of much interesting information for collectors; it lists and summarises previous work and adds much whilst asking a lot more questions. Further research is urged and additional data can be expected to be published on the internet which might help to answer some of the remaining questions.

Has the mystery been solved? The author builds a compelling case in his conclusion about a most enigmatic nineteenth century character. It would be invidious to reveal the answer and I recommend this book not only to those interested in 19th century silver tokens, but also to any researcher trying to throw further light on those involved in the designing and striking of tokens of the 18th and 19th centuries.

John Roberts-Lewis

Sylloge of the Coins of the British Isles. 59. The Norweb Collection Cleveland, Ohio, U.S.A. Tokens of the British Isles 1575 — 1750. Part VII — City of London. R.H. Thompson and M.J. Dickinson. Spink & Son Ltd, 2007. xcvi + 385pp, frontis, 61 b/w pls, folding plan. Hardback, £35.

The continuing catalogue of the incredible Norweb collection of tokens is not only a monument to Mrs Norweb and her dedication to the tokens of the British Isles from 1575 to 1750, it is also, in its way, one to the work, enthusiasm and indefatigable efforts of Robert Thompson and Michael Dickinson. Look around the world of token collectors and students today, and who better could have been chosen for this tremendous task. Their combined many years of scholarly and commercial knowledge of tokens, and of the documentary sources (some extremely obscure and rare), make this an indispensable work that, in the Reviewer's opinion, can never be surpassed. Admittedly a lot of research is based on the shoulders of those who went before, here notably Williamson who achieved marvels when considering the period in which he worked and the means by which he was able to gather his information. On such shoulders Thompson and Dickinson have built a veritable mountain of information. Much of it hardly ever dreamt of by Williamson.

With the publication of Part VII, devoted to the City of London, the 'One Square Mile', the end is in sight. Part VIII (forthcoming) will cover Middlesex, uncertain pieces, and forgeries. The City is here taken to be just that, the administrative area distinct from the rest of London. In medieval times and the 16th century it was a hive of activity, legal and illegal, and one of the greatest commentators on it was, of course, Samuel Pepys. In his *Diary* he mentions the many hostelries which he visited, and a number of them issued tokens (see George Berry, *Taverns and Tokens of Pepys' London*, Seaby, 1978). Much research into archives since 1978 has brought many of the obscure issuers of

tokens in the City into broader light. Thompson and Dickinson have added many issuers to 'Williamson's listing, here 230 of the 1443 types in this volume of the Sylloge are new to the City listing, many being fully published for the first time. By going to specimens outside of Norweb they have been able in many instances to complete or correct obscure readings, often then leading to new attributions and locations.

The tokens presented here are numbered in a continuing sequence from Part VI, from 6425 to 7867, and arranged alphabetically first by locale then, first under that any corporate issue followed alphabetically by issuer's name (or initials). Each entry then consists of issuer's name, date or no date (nd), and the types in the obverse and reverse fields identified by a reference number which refers back to the Classified Index of Types. The latter is very useful in that it is possible via it to identify individual types and thence back to the tokens carrying them. References to Williamson numbers and any previous collections follow, and any other comments relating to the piece (perhaps the full legend supplied from a specimen in another collection), or further details of the issuer found in such as Livery Company records, baptismal and marriage lists. Still under a location heading, there follows after the list of named issuers, a second alphabetical list by named signs on the token, such as a pub name where, if given on the token the issuer's name then follows. The amount of additional information and detail in the references about the issuers that the authors have found in many instances is quite incredible. Map references are supplied to Ogilby and Morgan's classic map of Restoration London, 1676, republished in 1992 by the London Topographical Society, who have allowed the very useful Key Map to be reproduced here.

There is a concordance from Williamson or Dickinson numbers to the Norweb numbers; a classified index of types; an index to the classification; and under the Abbreviations, there is a detailed list of the collectors, dealers and

collections cited, and a full bibliography. The 'icing on the cake' that precedes the essential bibliographical introductory material is a fascinating essay by Robert Thompson on 'Contemporary References to Tokens, The Downfall of Coffee-Pence, and the Sultanness'.

The quantity of London tokens that Mrs Norweb managed to bring together is truly amazing and certainly something that surely could no longer be envisaged. Whilst there are a number of London tokens in Williamson that are not represented in the Norweb collection, there are by contrast 49 tokens in the Norweb collection that were not known to Williamson. It is only in recent years that 17th century traders tokens have begun to be properly appreciated and their, in the main, relative scarcity. Long gone are the days that the Reviewer remembers of buying examples from the late Mrs Monica Bussell at Seaby generally for a shilling or two. Now many of the tokens, especially the heart and octagonal-shaped pieces, command astronomical prices for a very small coin, but what history and humanity is represented there by these very personal coins.

Peter A. Clayton

EDITORIAL END NOTE. Where, oh where, are there other members of the Club who read numismatic books, and can comment on them, or review them to bring them to other members' notice?