# AUSTRALIAN NUMISMATIST


# 1999

Publication of the
NUMISMATIC ASSOCIATION OF VICTORIA
(Incorporating the Numismatic Society of Victoria, founded 1914,
and the Association of Australian Numismatists (Melb.), 1939)

# NUMISMATIC ASSOCIATION OF VICTORIA

**Founded 1946**

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## Contents

# WATCH OUT, MILLENNIUM, THE N.A.V. IS COMING!

By Gillian Faringdon-Davis, NAV 913

Everyone else is getting into this millennium business, so why shouldn't we? Disregard the controversy over whether it occurs at the beginning or the end of 2000 A.D., don't worry over the Julian/Gregorian calendars, ignore the fact that Christ's birthday was calculated wrongly in the 4th century so if that was the millennium we've had it, forget that much of the world observes a different calendar anyway - let's join the majority and get stuck into some satisfying emotions.

Emotions such as pride, nostalgia, envy, regret, almost anything except lust: because I am thinking of our NAV publications. Founded in 1946, the club rose phoenix-like from the remains of two smaller, defunct organizations. Some of our founder members came from these, but over the last few years we have regretfully marked their passing so that those with numbers in the two, three and four hundreds are definitely elders of the tribe and respected accordingly (or should be!)

The NAV's original constitution, remarkably far seeing, required it to 'represent the views of all numismatists, provide education in the field of numismatics', etc. But there had been a national association based in Melbourne, which issued a journal as early as 1940, the Editor being A. S. Kenyon of the National Gallery of Victoria. As the magazine was entitled 'The Australian Numismatist', we inherited the title in 1946.

Twenty years later we received a great boost when some of the people who had been drawn into collecting by the decimal changeover spread their wings well beyond pennies bearing their birth date and became serious numismatists. No doubt new coin and stamp issues for the year 2000 will prompt another burst of enthusiasm, as will the birth of the Euro in solid metallic form that can be handled, swapped, kept, given, and above all catalogued. We must be ready for these people, who may provide our committees and editors of the future.

I joined the NAV in 1977. At that time the journal took the form of a regular, bi-monthly newsletter reporting meetings (then twice a month, on

the first Tuesday as well as the third Friday) plus the odd brief article, edited by Peter Wall.

At the same time, Phil and Ken Downie were President and Secretary respectively. Len Henderson took over the chair in 1979, and during the year Ken resigned as Secretary. As the Secretary is appointed by the Council with no need for elections, I was asked to step in. Having accepted, or at least not run away, I was then told by one of the elders:

'By the way, the Council decided to bring out a separate journal for nothing but articles, and a quarterly newsletter for everything else, and one of your duties will be to produce this.' Oh wow, thanks a lot.

So having no precedent I did it my way, while John Sharples took over 'New Series Vol. 1' of the 'Australian Numismatist', dated 'Winter 1981'.

It was divided into sections according to collecting interests, articles on Ancient and Mediaeval coming from Peter Wall, John Sharples, and Jeffrey Turnbull, on Australian material from George Dean, Tom May, and John again, while shorter items were by Len Henderson (2), Howard Jenkin and Roy Farman. The next issue was much the same, but included Percy Zerman, Frank Robinson, and John Faringdon-Davis. My own first contribution was not until No. 3, in 1982. You will note that death alone removes our contributors. Is this a proud record or simply a sad one?

In 1983 John Faringdon-Davis became Editor, continuing until 1985 when I took over, remaining in that position until the end of 1991 when we left Melbourne. After that Terry Pepperell succeeded, while Len Henderson was already responsible for the newsletter.

Our main problem in the early days was not so much accumulating enough articles as in coping with printing firms. In those comparatively computer-free days we were lucky to get something legible, never mind typed, and the editor had quite a lot of organising to do before he/she could approach a friendly neighbourhood printer. The trickiest job was actually - a) correcting the proofs, and b) coaxing the printer to do them. In time. Like this year, OK?

Pursuing the printer was possible for city-based workers like Peter, or John Sharples, or shift workers like John F-D, but difficult for me, without a car and working in a suburb devoid of printers. So I dreamed up another idea.

My employer used an excellent commercial printer who would pick up and deliver, but unfortunately they had a minimum print run of 500 whereas our mailing list was about 150 as I remember, and even that included a lot of un-financials. However, if I did all the typing myself and simply got the printer (New Lithographics) to reduce the size, print and bind, the total cost was about the same as getting a smaller number of copies typeset. So there was no disadvantage as long as I was prepared to do the typing; no frustrating proofreading; and we would have all those free copies to give/sell at coin fairs and elsewhere, thus spreading the sacred word of numismatics!

There was a downside, though, as those members who were not really into the economics of the job complained about 'all the extra copies we needn't have bought', and when that was explained, I ran foul of a couple of greenies worrying about all those trees! But there is no silver lining without a cloud, is there?

Meanwhile, we had a serious debate on the future of our magazine in 1984 when once again a national association was formed, the NAA. Could we justify the claim to be 'Australian'? Could we keep the old title?

Could we actually survive at all?

All these worries were sorted out in time. The new 'rival' became the Journal of the Numismatic Association of Australia, with John Sharples as national editor and a sub-editor in each state. We decided to keep going with our own and see what happened, dropping back to one issue a year. In fact, there was little overlap, as the NAA drew upon all states whereas our own was predominantly Victorian, and we tended to print items with a more historical, military, or even personal angle than the NAA's more expensive product, which first appeared in July 1985.

Perhaps the NAV's glory year with the journal was in 1988 when we decided to produce two issues, one celebrating the Australian Bicentenary.

This commemorative issue appeared in March with 88 pages on Australian topics only, the normal issue of 72 pages appearing as usual before the annual Coin Fair in July. Our members responded magnificently to the challenge, a few who had never written an article before doing so on this occasion. For the record, the contributors that year were:

John Chapman, Len Henderson, Gillian Faringdon-Davis, John Faringdon-Davis, Ken Marshall, Tom May, Terry Pepperell, Colin Pitchfork, 'Senesca' (my pen-name), Ron Stewart, Y. Y. Taub, Betty Turvey, and Peter B. Wall. There were also extracts from talks and a report on the National Convention in Sydney, March 1988.

As always, our photos were of a high standard, and over a number of years we had cause to be grateful not only to individual authors but to Tom May and John Chapman who often helped other people with pictures, while John Faringdon-Davis was responsible for a number of cover illustrations.

The NAV also made its mark at the Convention - i.e. the Inaugural Australian International Coin Fair at the Wentworth Hotel, part of the official Federal celebrations, organised mainly by Spink & Son (Australia) as they were then. It was an enormous Fair, the first time that Australian collectors had seen so many overseas dealers at one time; also the first time that the Australian public had encountered queues right round the block for Australian Mint issues including a commemorative medallion. This novelty was featured in all the daily newspapers - the Sydney radio stations were giving hour-by-hour commentaries on the state of the queues!

Numismatic experts, plus the President of the main club in each State, were invited to present papers at the symposium. There were also individual displays. 'Bring an exhibit or two', we were told. At the time, John and I were NAV Past President and President respectively, so the duty fell to us. Terrified of letting the NAV down before all those incredibly clever and rich Sydney collectors, we did our best in our own specialties - military history and mediaeval coins. To our total astonishment, we took out the Best in Show and Best Australian awards -nobody had told us that it was competitive otherwise we might have panicked even more!

So, what are we going to do for 2000? We have a honourable history here - we can't let 2000 go by unmarked. Medallions, sure: but what about those who don't collect medallions? How big will the special 2000 journal be? Let's have a go at one, anyway.

# W.W. WATSON OF BALLARAT

by Len Henderson, NAV 409

W.W. Watson kept the Town Hall Hotel in Ballarat. With hotels such popular places, and with so many in that particular town, one would have thought it would be reasonably easy to find out something about the man; this is not so. All I can say with any accuracy is he was elected the first president of the 'Ballarat Hospital and benevolent Asylum' for 1865, 66 and 67, and he was again elected in 1870 [1]. From here I can only quote from a history of Ballarat, which describes the hotels - one building in every four on Main Street:

'Unlicensed at first, the sly grog sellers got licensed afterwards, and did heavy trade with the heavy drinkers. Prices of all kinds of goods and all kinds of labour were enormously high. One publican in 1853, when cartage from Geelong was £80 per ton, paid £1500 a week for his cartage for seven months running. This man had at one time no fewer than 122 public houses or shanties either mortgaged to him or in his own actual possession.'

From The History of Ballarat, by W.B. Withers, published in 1887

In the early days of the gold rush beer sold at two shillings a pint and was often thick with sediment. With opening of the local breweries, by 1855 the price was down to only sixpence a pint and the barmen were often heard to say, 'thank you', when they were paid. The first store, which sold beer along with anything else, was Stirling's Hawking Drays; this was in 1851.

'Stores, like dwellings, were rude, and often the storekeeper, like the digger, was surly. From his tent of calico or canvas, with its furniture of blankets, frying pans, cradle, puddling tub, pick and shovel, the digger went to the store where mutton, flour, boots, serge shirts, moleskin trousers, tobacco, sardines, sugar, picks and shovels, billies and other things were all found in one grand miscellany. Coins were rare, and the digger generally bartered his gold dust for goods. Change there was none.

[1] The Postal Directory of Victoria in 1869 lists William R.Watson as 'hotelier and President of the Orphans' Asylum'.

(From the History of Ballarat, chapter 7. by W.B. Withers, 1887)

From the newspapers of the day we learn that candles were sold by weight at a cost of eighteen pence a pound; sugar was sixpence a pound; tea was three shillings; matches at two pence a box. Small change was at such a shortage that the buyer would often be asked, 'What do you want for change? Candles or matches?'

There are four varieties of token all with basically the same common obverse, the only difference being in the lack of a second initial. The reverses are variations of the so-called Australian Arms or a Stokes Vine Branch. The tokens are dated 1862. For a gold mining town, Ballarat got along without small change for a considerable time and there were five other firms in the area, which issued tokens [2].

Although the tokens were of penny size, and struck in bronze, contemporary counterfeits were made in cast copper. The Watson token has been remade (with a mine poppet head reverse) as part of a tourist scheme.

[2] For the Watson tokens see Dr. Andrews 'Australian Tokens & Coins' nº 611-614.

# SPREADING THE WORD

By Gillian Faringdon-Davis, NAV 913

The Apostles did it. The town gossip does it. Bees do it. So must we - namely, SPREAD THE WORD, whether it be about salvation, or filthy rumours, or where the honey is running, or in our case - collecting. And if we are to sow the seed of an active interest in numismatics, or at least a kind tolerance of those who are slightly nutty about bits of metal, which they don't even want to spend, we must first prepare the ground by indoctrinating the young.

Celtic stater from Brittany, 75~50 BC (S.14)
The kids think the portrait looks cruel

I have noticed over a lifetime of experience in schools, clubs, workplaces, and hobby shops, that the collector is predominantly male. Not being a biologist, sociologist or psychiatrist, I do not venture to suggest why, unless it is a demonstration of the male hunting instinct while the female

stays home and gathers, otherwise known as tidying up after the family. Who am I to say?

If you are on a numismatic dealer's premises or at a coin and stamp fair, you will notice that the visitors are mainly men and boys. Of course there are female experts, collectors, writers, dealers - quite apart from our own club members, there have been people like Mrs. Norweb who built a world-famous collection of hammered coinage. I feel privileged to have a penny from that museum-standard obsession of hers: King Stephen, Southwark mint, moneyer Turchil, Watford type 5, 1278. Lucky me. But Mrs. Norweb was the exception that proves the rule.

Once, most women had little discretionary income and it was not done to spend 'their husband's money' on non-essentials, but that situation no longer applies in the western world, thank goodness. Certainly a few more are appearing in the societies, but they are still very much a minority, and after years of attempting to interest young people, especially primary students, in coins, the boy/girl ratio has not changed much. Talking to the Camperdown club a couple of years ago, I found that although they do have some very good, enthusiastic girls, the general rule still applies.

Denarius from Roman Gaul, 48 BC (S.279)
The dress is back in fashion and the figure isn't bad either,
but she is older than Jesus Christ!

And even with greater equality and more money in the hands of women, surely a hobby (obsession?) is much more fun if a couple can share it.

However, the interest is there among children, the main obstacles to beginning collections being in my experience: obviously, lack of money; fear that they will be seen as nerds or whatever the current term of abuse may be; lack of knowledge but at the same time, fear of being overwhelmed with boring technicalities; lack of places to see, buy and share any acquisitions.

Anglo-Saxon or Frisian sceat, 700~750 AD (S.840)
Wow! So tiny! You'd lose them, wouldn't you?

Dealing with these problems in turn, one has to convince the young that a collection can be built with very little money. I remember Ray Jewell once telling us that a person can be a collector, an enthusiast, with just one coin at a time, studying it, finding out how it was made, getting to know it - and then trading it in. My husband John spent all his birthday money at the age of ten on a Roman coin dug up in his town (near a Roman road in Britain). His dad thought he was nuts and expressed his views rather forcibly, but John persisted in his folly.

A young person can easily put together a few interesting things - loose change from relatives who go overseas, the odd New Zealand coin that turns up, anything that will soon be disappearing. How many collectors started by grabbing a few coins when the currency changed, here and in the U.K., and how many put aside a few nice shiny ones when our copper currency disappeared?

For years, John and I tried to overcome this starting hurdle by giving cheap coins to children who attended coin shows, and I continue it now with local fairs and fetes. It is still the boys, though, who come up with an eager grin and a couple of mates, all with their hands out: very rarely a girl although the ones who do turn up often know more of what they are talking about.

St Eadmund Memorial penny, Viking coinage, 890~910 AD (S.961, N.483)
Visitors like the Viking link and the fact that the newcomers "couldn't write properly"

Secondly, the fear of being seen as nerds. The more kids realise that coin collecting is a thing all sorts of people do, the less likely they are to feel peculiar if they do it. Sportsmen on coins or stamps are a way in for some. I had queues for Canadian medallions showing professional cyclists - it was not the time to explain the difference between coins and medallions; that comes later. Thousands of people who wouldn't know a numismatist if they bumped into one have still bought souvenir coins featuring Weary Dunlop. The Post Office seems to be following the American line with their stamps honouring rock and roll music, and Olympic sports, but it's getting them in. Millions of Americans bought the Elvis Presley stamp.

Thirdly, the combined lack of and fear of knowledge. They have to be indoctrinated very gently - after all, you don't give a six-year-old the whole sex education message, it seeps in over the years on appropriate occasions from appropriate instructors. (We hope.) So, you don't grab a kid in the midst of a group of giggling mates and show him the one bead on the rim of a penny that distinguishes type this from type that. Don't talk about when one legend superseded another and what this says about religion in

England at the time. Don't tell him it will take a lifetime to build up a complete set of everything from the Winchester mint.

But do tell him where there's a coin shop where he can look at things without being pounced on. Do tell if there's a famous sportsman on a coin. Tell them if anything is rare - they like to handle something rare just because it IS, but at this stage there's no need to explain in depth exactly why it's rare, unless it was dug up in something exciting like a Viking raid. Tell them if anything is very old. The look of awe on the face of a child handling something older than Christmas is a sight to behold.

Lastly, the lack of places to buy or share. That is a tough one for those who don't live in a large city, but perseverance will find helpers such as a local person with a collection, a teacher who runs a hobby club at school, or stalls at trash and treasure markets. Many local libraries have reference books, and if they don't, requests from enough people will persuade them to get some.

Cambodia, 100 Riels, ND (1956-72) P8

Thematics are a good way to begin. A child who is mad about animals will appreciate seeing them pictured on coins from different parts of the world. Especially dolphins I might say! But in Europe, kangaroos and koalas are the way to go. Either way, they get a lot of attention at VCNS shows where 'general interest to the public' is one of the judging criteria.

Topicality is useful too. You need to be quick off the mark, but if something big is happening like the Iraqi raids, or the Olympics, or a natural disaster, there will be some interest in pictures of the place - as on

banknotes. This also helps convince parents that there is some educational value in all this.

Now the foundation has been laid, you are in a position to answer or even to prompt questions about the technicalities. Students who do metalwork can appreciate what it took to make early coins, and the quantum step from hammered to milled coins. Those who can't work out how 240 pennies got into a pound without a calculator will be all the more interested to find that these primitive workmen had to do the cutting or measuring without calculators, and take the risk of having interesting parts of their body removed if they made too many mistakes.

High school courses teach them to criticise newspaper articles and to compare various forms of propaganda; they are then able to receive the message about how the Romans used their currency as propaganda throughout the Empire, and how the most wicked monarchs still put F.D., D.G. or whatever on their coins. They will be able to see that human nature and politics never change.

Visitors and browsers, young and old, seem to seize upon the human-interest side of a coin. Apart from the Tribute Penny, which never loses its appeal, they like coins of Nero, Caesar, Claudius or anyone they may have seen (?) on television. Elizabeth I is another winner, especially when she manages to look like Glenda Jackson. An exhibit of 'Wicked Women', coins of five murdering Roman empresses, attracted much interest, particularly when the background showed modern murderers.

Most school students learn another language now, and may look at something from the place they are studying. Japanese, Indonesian, French, Italian, German are commonly taught in Victoria, sometimes Chinese in secondary colleges, and there are Asian families who might like to see something from Cambodia or Vietnam, China or Thailand, as they like to show the 'skips' that they have something to be proud of too. It's always worth bringing a few along to a swap meet or church fete.

The other intriguing aspect for the young seems to be unusual shapes, like Indian 1 anna or 10 paise coins, or the old Chinese issues with holes in the middle to enable a string of cash to be assembled. Anything that could have been handled by a pirate is bound to please, and an actual 'piece of eight' is the tops. They bring their friends back to look at that (requesting the free halfpenny each time, I might add!).

Children are old hands at anticipating their parents' objections, as in: 'Are you sure everyone's getting them? How do I know you'll really play with it? How do you know you'll like it when you get it open?'

They've heard it all before; but with coins, they've got their parents under their thumb: 'No, everyone isn't getting one because they don't know the value. No, I don't have to play with it all day; it's not a bit like the Tamagotchi because the longer I leave it, the more valuable it will be'. Good! That's Dad sorted out. Now get Mum along: it's clean, it's quiet, look, I've learnt a foreign word off one. Gee, thanks, Mum.


Cambodia, 100 Riels, ND (1973) P15

Teenagers, in their entwined pairs, are often drawn to the old love tokens, where a young man would cut a coin in half to share with his beloved - especially the ones with a message, or at least initials.

Somehow there is not the same magic in splitting a 20 cent piece, even supposing you could manage the job, though I do remember, when decimals first came in, one of my family ran a nice little line in silver florins which he laid on the tram line to be run over, completing the job of turning them into brooches in his employer's workshop! Never under-estimate the inventiveness of the penniless first year apprentice.

I do not refer to values unless asked directly, when one has to tell the truth or perhaps refer to Renniks, Krause, Seaby, or whoever the appropriate authority may be. But, having once been robbed by the brother of an innocent lad who boasted about what he had seen, it seems wise to simply say that one has borrowed the exhibits from a kind friend.

I confess, after all this, that none of my own family collects coins. But at least they do not think I am mad.

Anyway, I don’t want them bidding against me, do I?

# OUR AUSTRALIAN ARMS

by Len Henderson, NAV 409

Our present official Coat-of-Arms developed from the trade tokens, private banknotes, medals and badges of last century. In exactly the same way the supporters to the Shield developed from private notions of what was thought to be symbolic of the country. The motto 'Advance Austra1ia' was first thought of by a Creole native named Howe [1]. The Crest of a Rising Sun seems first to have been used in New South Wales, which only seems right as that State was our first Colony where the settlement was a rising star in the South Seas.

The emu and kangaroo, either alone or together, alternating from one side of the shield to the other, were eventually chosen as the supporters because they both enhanced the motto; neither creature can walk backwards and must 'advance'. One or both of these had appeared on our tokens and medals from very early times in our short history. John Bowman flew a private flag on his property at Richmond, New South Wales, when the news came through about Nelson's victory at Trafalgar. This flag had an emu on the left and a kangaroo on the right flanking a shield bearing a device of roses and thistles. The kangaroo found slightly more favour than the emu in later days, and the sheep, or more correctly a fleece, found favour in pastoral New South Wales. Frequently the likeness of the kangaroo was far from perfect [2]. At times a lion was used and this animal forms part of the design of the shield of New South Wales.

One point that should be remembered is that the kangaroo first appeared on a numismatic item in England. This was a piece by Hall a taxidermist in England. He was soon followed by Pidcock who owned an exotic animal display at the Exebter Exchange off The Strand in London. Pidcock's 'wild animals' are mentioned in Jane Austin's delightful book 'Emma' where Mr. Knightly takes the children to see them. These animals are shown on

[1] From talk given to the Historical Society of Victoria by Wilson Dodds in 1910.

[2] 'Collecting Australian Coins' by Hanley and James.

Pidcock's tokens in 1795 and the first birth of a kangaroo in Europe is recorded on a token of 1800. The tokens are halfpenny size [3].

After the Federation of the separate colonies in 1901 someone drew up a Coat-of-Arms; this was adopted quite unofficially in 1906. This is the design, which was used on our early silver and continued on our sixpence right up to 1963. The first official Coat-of-Arms was granted by a Royal Warrant of King Edward VII in 1908. The present Arms were granted by George V in 1912 and have been modified on several occasions [4]. The completely unofficial Arms, used pre-Federation, were the result of local loyalty, hence the very different versions.

The basic type of Arms consisted of a shield divided quarterly. The common type of Arms has a plain, one line, cross making the quarterings. In each of the quarters can be found any one of a ship, a fleece, a wheat sheaf, a whale, an anchor, crossed pick and shovel (sometimes a shovel and pick), or a bull. On many tokens the shield is quartered with a double line cross containing a star and with a star at each extremity of the cross. At times this cross is heraldically crosshatched with the tinctures that represent the colours red and blue. The background of the shield is meant to be silver. Although our sportsmen wear blue and gold, or green and gold the official colours for Australia were red, white, and blue. Blue and gold is the colour of the wreath on which sits the seven-pointed star and it is now also the colour of our Order of Australia. The stars that appeared on the shield last century are supposed to represent the colonies that were in existence when tokens were issued [5]. The Sayer token of Queensland has a cross with only four stars (Andrews 469). Thomas Stokes, either for his own use or for his customers, used seven different versions of Arms [6]. The number of points that appear on the stars can vary from five to eight on tokens just as they vary in the Australian flag and the state flag of Victoria [7]. The cross with five stars superimposed on it is very much like the Coat-of-Arms of Jamaica, which has five pineapples in place of stars and may

[3] Australian Information Service. See also the articles by Peter Lane in the 'Australian Numismatic Journal' the publication of the Numismatic Society of South Australia, numbers 33 and 37.

[4] Australian Information Service.

[5] Australian Tokens and Coins, page 106 by Arthur Andrews.

[6] Australasian Tokens and coins.

[7] Australian Information Service; see also article in October 1980 'Australian coin Review' which dealt with the Melbourne centenary Florin.

have been due to the stimulation of Howe who gave us our motto. This design predates Eureka. Indeed, Lalor, Vein, Carboni, Ferguson, and Dexter all managed to describe somewhat different flags being flown at that very short rebellion, and yet all were there [8].

Another point to remember is that the Victorian Police badge has as part of the design a cross with five stars - one central and one at each extremity. The police would not be likely to have this supposed of symbol of Eureka as part of their insignia.

I have already mentioned the fact that our cricketers have another variation of our Coat-of-Arms. One the 'baggy green cap', which has not been baggy for over thirty years and is now form-fitting, and on the jacket the Coat-of-Arms consists of a shield with five stars on it and in the four quarters so formed there are a fleece, ship, pick and shovel, and a wheat sheaf. Above this is a Rising Sun, which rests of a wreath of gold and red. The supporters of the shield are a kangaroo and an emu as would be expected, but the ribbon below merely has the word 'Australia' in gold on red. The quarterings of the shield are blue, gold, gold, and red, which are heraldically wrong.

So far in this paper I have discussed what has appeared on our tokens and coins; various styles of Coats-of-Arms have also been shown on our early banknotes. Different allegorical scenes were used on the privately issued banknotes, these often-showed items of plenty such as a cornucopia and farm produce on the Bank of New South Wales and the Bank of Newcastle, among others. Britannia and a figure representing Peace were on the notes of the Commercial Bank of Sydney. Some banks had ships and large

[8] The flag was either canvas or silk. It was plain or had gold edges. It had stripes or a cross. It was made by Vein or by two little old ladies named Betty Ross and Francis Hopkinson who just happened to have the same names as those who claimed to have designed the flag of the United States of America seventy years earlier. It was hand sewn or had a painted design. The cross either extended to the edges of the flag or else it was a central cross (a small one). There were either five stars or one. It had a cross with pointed ends or they were fishtailed. It had a cross and stars or just stars alone. When Peter Lalor was shown the flag in the Ballarat Museum he said he thought, We had a flag something like that', but he couldn't remember just what it was. The Chinese Museum has a 'Eureka' flag with a St. Andrews Cross and the motto 'Expel All Chinese' - this flag dates from four months before the Ballarat Rebellion.

buildings, or the black swan for the Western Australian Bank. The London Bank of Australia Ltd. had the shield of London and a Coat-of-Arms with a fleece, ship, pick and shovel, and a wheat sheaf. Early notes of the Commonwealth had the usual shield of six quarters, a star above, and the supporters of a kangaroo and emu; they did not have the motto of 'Advance Australia' but only 'Australia'. The Internment Camp notes from Hay had the kangaroo and emu as supporters but the shield contained a ram, and in place of a motto was the inscription 'Camp Seven'. The Bank of Queensland had a shield of four quarters consisting of a bull, a fleece, a pineapple, and a box. All this is supported by two rural figures. The National Bank of Australasia (Adelaide Branch) has the shield of New South Wales. The Australian and European Bank had a four-quartered shield with a fleece, ship, shovel and pick, and a wheat sheaf. The shield has a Rising Sun above it and is supported by farming tools. This was made by Bradbury, Wilkinson & Co. and was unissued. Quite a number of government, and quasi-government notes and certificates had the Royal Coat-of-Arms.

Our present Coat-of-Arms does not appear on any of our modern banknotes, which must make us one of the few countries in the world not to show our national symbols. Indeed it only appears on our fifty-cent piece, and not all of them when that coin is used as a commemorative.

# XVII$^{TH}$ CENTURY ENGLISH TOKENS

by Frank Robinson, NAV 713

*[This paper was presented at the NAV meeting on Friday 19 June 1998]*

Early in 1997, I presented a paper to the NAV on the Royal Farthing Tokens of England[1]. These were issued during the reigns of James I and Charles I, from 1613 to 1644. Although these small copper pieces were not initially popular, they came to be accepted because they filled the important role of providing small change.

By 1642, England was immersed in a civil war between forces loyal to the King and forces loyal to Parliament. During this time, the English coinage deteriorated and the issue of Royal Farthing Tokens was suppressed by Parliament in 1644.

The need for small change still existed, so many organisations issued tokens to fill this gap; some were issued by municipal authorities (variously the Churchwarden, Mayor, Corporation, Sword Bearer, Constables, High Bailiff, Chamberlain, Treasurer, or Overseers) and the Poor Houses; others were issued by many various tradesmen, and a few by private individuals.

The town tokens often have legends such as 'REMEMBER THE POORE', 'THE POORE'S HALFPENNY', 'TO BE CHANGED BY THE OVERSEERS FOR THE POOR', and 'FOR THE RELIEF OF THE POOR'. The tokens issued by tradesmen and private individuals depict designs such as the arms of their Guilds, family arms, shop signs, symbols of the issuer's trade or a handicraft, a local building, etc. Inscriptions commonly included the name of the issuer, his trade or occupation, and his town or village.

Many of these tokens resembled the later issues of the Royal Farthing Tokens. They were mostly struck from copper or brass (with a few struck from lead) and they varied in size considerably.

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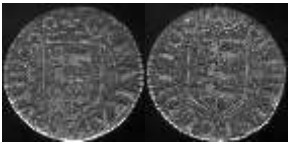
[1] Published in '*Australian Numismatist*' Journal, 1997, p 26

These tokens were issued from about 1648 until replaced by regal farthings in 1672. Thus they were in use during the Cromwellian period (when England was a republic) and for more than the first decade of the Restoration period (of Charles II). From the mid 1660's, halfpennies were issued; and from the late 1660's, pennies were also issued (mainly in the northern counties). Many of the tokens are dated.

Approximately 10,000 different tokens were issued. They were mostly round, but some were square, heart-shaped, diamond-shaped, or octagonal. Mostly the tokens are thin and not well struck. It is believed that many were struck by a relatively small number of manufacturers, particularly in and around London (and possibly also in the larger centres), however some of the cruder pieces would most likely be local strikings, particularly in Wales and Northern England.



The two pieces that I have are both from Great Yarmouth in Norfolk (about the most easterly point in England). One is a Town piece, 18 mm diameter, with the legend ‘FOR THE USE OF THE POOR / GREAT YARMOUTH 1669’ around a shield. The other, 15 mm diameter, was issued by ‘THOMAS GODFRAY IN / GREAT YARMOUTH’ and has a griffin on the obverse. Both are struck from brass.

# ENGLISH COPPER AND TIN COINAGE OF THE LATTER STUARTS

by Frank Robinson, NAV 713

In a previous paper [1], I dealt with England's first base metal coinage, the Royal Farthing Tokens, which were privately issued under Royal patents from 1613 until 1644. These tokens were introduced because the value of silver had increased such that the physical size of a silver farthing would have meant that it would have been too small to be of practical use. Thus farthings were struck from copper with an excessive profit margin for the issuers, which encouraged large-scale forgery; this, and the patentees' practice of changing designs and then refusing to accept the old tokens, made them unpopular.

During the Civil War (1642 – 1651) and the Cromwellian period (1648 – 1660), no official farthings were struck for circulation, although a few patterns were made. Instead tokens were issued by various organizations such as municipal authorities and the Poor Houses; while many various tradesmen and a few private individuals also issued tokens [2].

## CHARLES II (1660 – 1684/5 [3])

The eldest surviving son of Charles I, Charles II was born in 1630. After his father's execution, the Royalist supporters in Jersey and Scotland proclaimed him king and, on 1st January 1651, he was crowned by the Scots at Scone. After invading England, his forces were defeated and he escaped to France. The Restoration of the monarchy (after England's republican era of Commonwealth and Protectorate) dates from 29 May

[1] 'Royal Farthing Tokens', presented at the NAV meeting on 21 February 1997 and published in *The Australian Numismatist* 1997, p26.

[2] '17th Century English Tokens', presented at the NAV meeting 19 June 1998 and to be published in *The Australian Numismatist* 1999.

[3] 1684 in the 'old style' or Julian calendar in which the year commenced on 25 March, but 1685 in the 'new style' or Gregorian calendar in which the year commences on 1 January.

1660 when Charles II entered London [4]. However Charles II dated his reign from the date of his father's execution on 30 January 1648/9.

After the strict Puritan times of the Commonwealth and Protectorate, Charles II earned the title of the 'Merry Monarch'. He was a keen patron of the turf and the theatre, and had at least six mistresses [5] in addition to his wife, Catherine of Braganza [6], daughter of John IV, King of Portugal. Charles II recognized a total of nine of his mistress' children as his own; his wife, however, remained childless. What can one say about a king who was reported to have taken communion with three bishops on one side and three bastard sons by three different mistresses on the other? [7]

With the restoration of the monarchy in 1660, one of Charles II's high priorities was the coinage. Up until this time, all of England's coinage was struck by hand [8]. During his exile, Charles II had seen coinage struck by machine, which was far superior to any struck by hand. Blondeau was recalled from France in 1662 to undertake the reformation of the Mint and the coinage. Naturally, this met with some opposition, but a new coinage in gold and silver was introduced in 1662-3 [9].

Plans for a copper coinage were delayed, but a number of patterns were struck. After the experience of the Royal Farthing Tokens, the criteria for a copper coinage was that it must contain its intrinsic value less only the costs of striking and issuing. Various official proposals and private petitions were submitted which called for small change in copper, brass, or tin. One of these came from Henry Howard (son of Lord Maltravers) who applied *'for a grant for 18 years of the office of farthing tokens'* as compensation for the confiscation by the Commonwealth of his father's patent to strike the Royal Farthing Tokens. Many of the private petitions were self centred and intended as 'get rich quick' schemes for the petitioners.

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4 This was Charles' 30th birthday.

5 Lucy Walters, Catherine Pegge, Barbara Villiers, Nell Gwynne, Louise Renee De Keroualle, and Moll Davies. Charles II recognized a total of nine of their children as his own.

6 Married 21 May 1662

7 Wickham, p62

8 Apart from a few experimental strikings during the reign of Elizabeth I and also the the Royal Farthing Tokens series.

9 Silver in 1662 and gold in 1663.

The *London Gazette* of 25 July 1672 contained an announcement that ordered that no person should make, coin, or otherwise use any farthings or tokens except such as should be coined in His Majesty's Mint, the King having given directions for the speedy making of a considerable quantity of farthings. This was followed by a proclamation made on 16 August 1672 which declared both halfpennies and farthings to be current; these coins were to contain their intrinsic value of copper less only the charges of coining and uttering them.

The Royal Mint was contracted to strike both farthing and halfpenny coins. However they did not have the machinery, or the knowledge to start with a raw ingot of copper, refine it, roll it, strike blanks, and strike the final coins. They did not have any method of assaying it to determine its purity (apart from the 'hammer test' which I will describe later) even though pure copper was insisted on. As a result, the Royal Mint imported copper blanks from Sweden (these have a reddish colour).

There are 24 halfpennies (or 48 farthings) to a shilling. At that time the cost of copper was one shilling per pound (weight). The cost of striking halfpennies was 4 pence per pound. Thus the halfpennies should have been struck at the rate of 32 per pound.

There is some confusion in Peck as to the weight that these coins were struck at. Peck states in the main text [10] that these coins were initially struck at the rate of 20*d* per lb and that they were later struck at 22*d* per lb after Sweden imposed a tax of 2½*d* per lb on copper. Thus a profit of 4*d* per lb was made initially; after the Swedish tax change, the profit was 3½*d* per lb.

In Appendix 8(g) of Peck [11], a *'Report of the Officers of His Majesty's Mint, concerning the Copper Farthings.'* dated 1 August 1672 is reproduced. This gives the information that Sweden was initially charging 2½*d* per pound for striking and distributing the blanks that were struck at the rate of 68 per pound [12], or at 17*d* per lb. After almost 150,000 pound of blanks had been delivered at a cost of just over £9000 [13], Sweden imposed

[10] Peck, pp106, 140
[11] Peck, pp601-2
[12] With a remedy of three to four pieces, ie the weight per coin was 32.42 ± 1.91 g
[13] This is just over 10 million pieces. (actually 10 138 800)

a tax of 2½*d* per pound on copper and the blanks were then struck at the rate of 78 per pound [14], or at 19½*d* per lb.

In the catalogue, Peck gives the weight range of these pieces that correspond to halfpennies being struck at 18.7 - 22.8*d* per lb [15] and farthings at 17.1 – 22.9*d* per lb [16]. Thus the weight range of the coins covers both the above possibilities.

Although these coins did not contain their intrinsic value, they were a considerable improvement on the Royal Farthing Tokens (which had been struck at the rate of 778 pieces (or 194.5*d*) and later 538 pieces (or 134.5*d*) per lb).

The Mint apparently considered copper coins to be beneath their dignity as they regarded them as a substitute for money rather than the real thing. Specific bargains were made between the Crown, master, moneyers and engravers for specific quantities of the copper coins to be struck which was always measured in avoirdupois, whereas gold and silver were measured by Troy weight.

**Copper Currency**

The first farthings were struck on 5 August 1672 and issued later that month. Halfpennies were not issued until after Christmas – it seems that halfpennies were almost an afterthought as the first official mention of them is in the proclamation of 16 August 1672.

Assume that these pieces were initially struck at the rate of 20*d* per pound; this doesn't mean that every coin weighed exactly the same (ie 11.34 g for halfpennies and 5.67 g for farthings), but that 40 halfpennies or 80 farthings had to be struck from every pound of copper. Assume also that they were later struck at 22*d* per pound (ie 10.31 g for halfpennies and 5.15 g for farthings). The actual weights vary considerably: the halfpennies range from 9.98 g to 12.14 g with an average of 10.98 g and the farthings range from 4.95 g to 6.64 g with an average of 5.77 g.

[14] With a remedy of five to six pieces, ie the weight per coin was 28.26 ± 2.17 g
[15] Peck, p144
[16] Peck, p145

Tokens continued to circulate; however after several proclamations prohibiting their use, they ceased to circulate by the end of 1674 or early 1675. A new problem then arose – counterfeiting!

Only small quantities of halfpennies were struck in the years 1672, 1673, and 1675. Larger quantities of farthings were struck and are dated 1672 to 1675 inclusively plus 1679.

### Britannia

These coins have a cuirassed bust of Charles II facing left [17] and the legend '**CAROLVS A CAROLO**' [18] on the obverse. The reverse has an allegorical female figure sitting on a rock holding an olive twig in her right hand and a spear in her left hand; a shield is resting against the rock to her left with the broken legend '**BRITAN / NIA · '** around and the date in the exergue. The dies were engraved by John Roettier.

Two stories concerning this design are:

- that the design was based on Roman sestertii struck in Britain during the reign of Antonius Pius in the second century AD; and
- that the model for Britannia was Frances Stewart, later the Duchess of Richmond, one of the ladies of Charles II's court.

### Manufacture

The following description of the process of striking these coins with the screw or fly-press is given by Craig [19] and quoted by Peck [20]:

> *'A coining machine resembles in a massive way the old-fashioned press used for copying letters or embossing a seal on papers. The dies were inserted near floor level and the lower fixed to the foundations; the upper die to the base of a vertical column which a spiral engaged to the housings. Two arms, each 6 feet long, loaded at the tip with 300 pounds of lead and furnished with two ropes,*

[17] This is the reverse of the milled gold and silver, which have the king's portrait facing right. This may have been done to prevent forgery of the gold or silver coins.

[18] Usually translated as 'from Charles to Charles' which refers to Charles II's claim that legally he had been king since the execution of his father (Charles I).

[19] Craig, Sir John, *The Mint*, Cambridge, 1953, p164

[20] Peck, p141

*projected from the top of the column at about waist-height. Normally four labourers, hauling on these ropes with the utmost violence of which they were capable, sent the column and die spinning down on a blank; as it rebounded it was caught back by a lighter rope to prevent double-striking, and wound up for a fresh blow. A moneyer, seated in a pit before the opening, flicked the struck coin away with his middle finger and with index and thumb set a fresh blank on the lower die. These ponderous machines worked at the astonishing pace of a blow every two seconds. The toil was exhausting; a crew of seven was assigned to a press, of whom three rested while the four worked a twenty-minute spell. They were reckoned to labour at the press for five hours only of the working day of ten; the rest of the day was spent in fetching and carrying and odd jobs.'*

**Tin Coinage**

By 1680, the price of tin (from the Cornish tin mines) had fallen from 1*s* per pound (in 1676) to less than 8*d* and the King, as holder of the Duchy of Cornwall, was losing money. (The crown had been in financial difficulties since being forced into exile and the Restoration had not given the King sufficient money for the court to conduct itself in the manner expected of it.) Thus an earlier proposal to strike tin coinage was reconsidered. On 28 May 1684 the King approved the new proposals for striking both halfpennies and farthings from tin; the three reasons were to increase the King's revenue, help the tin industry and frustrate the counterfeiter.

Tin farthings were struck in 1684 and 1685, but no halfpennies were struck. Two anti-counterfeiting measures were for the coins to have a central square copper plug and an inscription around the edge. Their design was the same as for the copper coins. The edge legend reads: '**NVMMORVM FAMVLVS**' [21] and the year. Unfortunately the tin for these coins was not sufficiently pure with the result that internal corrosion has ruined many coins, sometimes bubbling the surface. Also, as tin is a soft metal, the coins became worn very quickly.

They were struck at the rate of 20*d* per pound weight of tin, ie 5.67 g per coin, however they range from 5.41 g to 6.06 g (18.7 – 21.0*d* per lb) with an average of 5.62 g. The cost of tin was 8*d* and the cost of manufacture was 4*d*, thus yielding a profit of 8*d*.

[21] 'The servant of the coinage'.

From this issue until the end of William III's reign, base metal coinage was not struck at the Mint, but contracted out. These tin farthings were manufactured and issued from the Farthing Office that was located at the Skinners' Hall until December 1689.

### Patterns

Prior to the designs for the currency coins being decided, a number of patterns, both official and private, were struck. I will only make a few general comments regarding these patterns.

Mint produced pieces can usually be distinguished from privately manufactured pieces due to the higher quality of their manufacture. The appropriateness of their designs will indicate whether they are patterns for the coinage or merely medalets or jettons. Official patterns are more likely to have designs of a national character than private patterns; the use of English rather than Latin is a strong indicator of a private pattern. The lack of a portrait is not necessarily a good indicator as this was to be the first time English base metal coins would be struck with the monarch's portrait.

As counterfeiting appears to have been considered inevitable, two major devices were trialed by these patterns: one device was to include an insert of a second metal and the other was to inscribe the edge of the coin. Although both devices appear on a number of patterns for both the copper and tin coins, neither device was used for the copper currency pieces, but both were used for the tin currency.

## JAMES II (1684/5 – 1688)

As Charles II died [22] without legitimate issue, the throne passed to his younger brother James, Duke of York, who had been born in 1633. As a young man, he had shown himself to be a naval commander of considerable ability and courage. Originally a Protestant, James had converted to become a stern and uncompromising Roman Catholic.

[22] 6 February 1684/5

James married twice. His first wife was Anne Hyde [23], the daughter of Sir Edward Hyde, 1st Earl of Clarendon; they had eight children, of whom only two daughters survived infancy. After Anne's death [24], James married Mary Beatrice, daughter of Alfonso IV, Duke of Modena [25]. By the time of James' accession as King, Mary (the new Queen) had given birth to four daughters and a son who had all died as infants [26].

While both his two daughters (from his first marriage) were Protestant, England (by now an overwhelmingly Protestant country) was prepared to accept James as King knowing that Roman Catholic rule would only last his lifetime and thus be short-lived.

James' character can be summarised in one incident. He once rebuked Charles II for walking in the park without a guard, to which Charles replied *'I am sure no man in England will take away my life to make you king.'* [27]. James II sought despotic power. After defeating a rebellion led by James, Duke of Monmouth, James II followed an increasingly indiscreet and zealous pro-Catholic policy. Monmouth was the eldest and favourite son of Charles II [28]; he was illegitimate, but Protestant and popular. Matters came to a head with the birth of a son [29] to James' queen, Mary [30]; this son would be next in line of succession and would presumably be brought up as a Roman Catholic.

No patterns are known for James II. The tin coinage continued during this short reign with the obverse depicting the new king and the legend reading '**IACOBVS SECVNDVS**' [31], while the reverse retained the same Britannia as used for Charles II. The patentees for the production of these coins were required to pay 40% of their profits to the king. Two types of

[23] Married 3 September 1660; she had already been seduced by the Duke of York – the resulting son (Charles, Duke of Cambridge) was born on 22 October 1660 but died in infancy (Fraser, p201-2; Taunté).

[24] in March 1671

[25] on 20 September 1673

[26] James II and Mary later had another daughter; James also had two illegitimate sons.

[27] Wickham, p65

[28] his mother was Lucy Walters

[29] James Francis Edward Stuart, known as the 'Old Pretender'

[30] in June 1688

[31] 'James the second'

farthing were struck: the first with a cuirassed bust (struck each year from 1684 to 1687) and the second with a draped bust (1687 only). One type only of halfpenny was struck, this being with the draped bust, from 1685 to 1687. The dates are only on the edge of the coins with the result that worn or corroded coins can be almost impossible to date.

## WILLIAM AND MARY (1688 – 1694)

When Mary, the Roman Catholic second wife of James II, gave birth to a son, he automatically became heir to the throne. Protestant England did not want a return to Roman Catholicism and Parliament invited William of Orange and his wife Mary to return to England as joint rulers. (Mary was the eldest surviving daughter of James II by his first wife, Anne Hyde, and had married her first cousin William who was the son of Mary [32], Princess Royal, eldest daughter of Charles I.)

William and Mary landed in England on 5 November 1688 and James fled on 23 December, but the new sovereigns were not formally proclaimed until 13 February 1688/9. Thus was James II deposed; he fled to France and later invaded Ireland in an unsuccessful attempt to regain the throne.

Mary, who was born in London in 1662, was a lively, talkative, ordinary woman. William, who had been born at The Hague in 1650, was an aloof, taciturn, unpopular Dutchman who suffered from asthma. Mary died of smallpox in 1694 [33, 34].

### Tin Coinage

Tin halfpennies and farthings continued to be issued. A fresh commission was granted to Charles Godolphin, James Hoare, and Andrew Corbet on 12 October 1689 to strike these coins at the rate of 21*d* to the pound.

The first issue, in 1689 only, has small conjoined draped busts. The dies for both the obverse and reverse were engraved by George Bowers, who had been employed by the contractors from 1 November 1689 until his death on 1 March 1689/90.

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[32] died 1660
[33] 27 December 1694
[34] Wickham, p68

The second issue, dated from 1690 to 1692, has large conjoined busts – the King's bust is now cuirassed and the Queen's is draped. The obverses of this issue are believed to have been engraved by James Roettier, while the reverses were prepared from the punches engraved by John Roettier for the Charles II coins.

The farthings of both issues have the date in the exergue as well as on the edge whereas only the halfpennies of the second issue dated 1691 and 1692 have both the exergue and edge date. The obverse legend reads '**GVLIELMVS · ET · MARIA ·** ' [35].

The tin coins were not very popular due to their lack of intrinsic value, the ease with which they were readily forged (despite the copper plug), and their susceptibility to corrosion. By 1692, public resentment brought their issue to an end. Since then, tin has never been used for coinage in England.

Interestingly, the term 'tin' has entered folklore and slang as a term for money. Eg the Australian folksong *'All For Me Grog'* has the line:

*'I spent all my tin in the shanty drinking gin'*;

and another Australian folksong *'Tomahawking Fred'* has the line:

*'That's the only way I make some tin.'*

## Copper Coinage

Proposals for a coinage in 'mixed metals', ie two separate metals (as with the tin coins having a copper plug) rather than an alloy, were put forward and several patterns prepared. Eventually, a patent was granted to Andrew Corbet to coin 780 tons of copper halfpennies and farthings over a period of nine years from 25 March 1693 [36] at 24*d* per pound. However the Master of the Mint apparently redid his calculations and soon afterwards the patent was cancelled. Only three specimens of this coinage are known to now exist; they are all farthings and are similar to the second tin issue, but with plain edges.

Despite protests from the Cornish tin mines, the House of Commons resolved on 17 April 1694 not to resume striking tin coins; instead they decided to strike coins from English copper containing its intrinsic value. A licence was then granted to Sir Joseph Herne, *et alia*, to strike 700 tons

[35] 'William and Mary'

[36] ie New Year's day

of halfpennies and farthings over a period of seven years from mid-summer [37] 1694. The main conditions of the contract were:

1. the coins should be *'of the best English copper, rolled and milled'*;
2. they should be made at 21*d* to the lb;
3. the blanks should be struck at the Mint; and
4. the contractors were to accept up to £200 worth of tin farthings a week in exchange for their new coins and melt down the tin ones within 14 days [38].

One surprising thing about both this issue and the Corbet issue was the decision to give the work to outside contractors when the Mint had very little work on – many of the moneyers at the Mint were unemployed.

The colour of the copper of this issue was much darker, almost black, whereas the copper issues of Charles II were much redder; this is possibly due to more impurities, particularly sulphur, in the English copper.

**Designs**

This reign was only the second time that two heads had been depicted on English coinage - the previous time was during the reign of Mary I after her marriage to Phillip of Spain; on that occasion they were shown *vis-à-vis* (ie facing each other) and indicating equality. However William III insisted that he should take precedence over Mary II, so the two busts were shown conjoined (ie overlapping). Their portraits on the tin and copper coinages faced in the same direction as the previous reign, but this is now the same direction as for the gold and silver coinage.

The obverse dies were prepared by either James or Norbert Roettier. The reverse again used the figure of Britannia from a punch of Charles II's reign. William is depicted with a cuirassed bust and with short hair; Mary's bust is draped. Some spelling errors start to occur with inverted V's being used for A's. The edges of the coins are plain.

Although the blanks were required to be struck from rolled copper, a substantial proportion appear to have been cast – this was resorted to in far greater extent in the next reign. Coins struck from cast blanks can be recognized from their uneven and often pitted surfaces, whereas coins

[37] ie the northern summer
[38] Peck, p152

struck from rolled blanks have comparatively smooth surfaces with flat edges.

## WILLIAM III (1694 – 1701/2)

After Mary's death in December 1694, William III continued to reign on his own. In 1701/2, while riding his favourite horse, he was thrown and died [39] of the injuries he received [40].

Copper halfpennies and farthings continued to be struck under the unexpired contract of Sir Joseph Herne, *et alia*. In January 1695/6, allegations were made that the patentees were striking their coins from base copper, that they were lightweight, and that they were made from cast blanks. By 'base copper', I assume that they meant that the copper had impurities such as tin; their weights were alleged to be as low as 26 or 28*d* to the lb. The investigating committee reported on 6 April 1696 that these charges could not be substantiated. However it is certain that many of the blanks were cast instead of struck; Roettier even stated that cast blanks were preferable as they could be produced faster than by rolling and cutting and that they caused less wear to the dies.

In early 1698, a petition to the House of Commons alleged that the patentees were refusing to change 'white' (ie tin) farthings and that they had coined excessive quantities of copper halfpennies and farthings. By that time, the patentees had struck 460 tons (ie £90 160 worth) out of the original contract for 700 tons. However there was now a glut of copper coins in certain areas, particularly around London. As a result, the Parliament passed an *'Act to stop the coinage of farthings and halfpence for one year'*, which took effect from 24 June 1698. As a result, coins dated 1698 were only struck for three months and are a lot scarcer. Parliament apparently twice attempted to extend this ban for a further year, but both times the move was defeated.

The quality of William III's copper coinage was poorer than the 1694 issue. This was due to the method of production where the contractors attempted to maximise their profits. As a result, they got their dies made by unemployed moneyers from the Mint, they used blanks that had been cast

[39] 8 March 1701/2
[40] Wickham, p69

instead of rolled and cut, and many of their workmen were slipshod. Numerous spelling errors of the three word legend occur (eg William in Latin is **GVLIELMVS**, this is rendered without one of the following letters: **E**, 2nd **L**, **S**, 2nd **V**, or with the **E** after the 2nd **L**, **I** before 1st **L**, a 2nd **E** instead of 2nd **L**, or inverted **A**'s replacing both **V**'s).

**Designs**

There were three types of the halfpenny and two types of the farthing; also there are many varieties – most appear to be caused by carelessness by the workmen.

The obverse legend is '**GVLIELMVS TERTIVS**' [41], and the reverse legend is '**BRITANNIA**'.

Type 1 has the date in the exergue and Britannia has her right hand raised. These are dated from 1695 to 1698 (halfpenny) and from 1695 to 1700 (farthing).

Type 2 has the date after the legend. They are dated 1698 and 1699; thus the farthings of type 2 overlap with type 1.

Type 3 (halfpenny only) shows Britannia with her right hand on her knee. They are dated from 1699 to 1701.

The patent of Sir Joseph Herne, *et alia*, expired in 1701. During these seven years, a total of £137,200 worth [42] of copper coins had been issued.

James Roettier engraved the obverse dies for both the first and second types, however he was dismissed from the Mint in February 1696/7 for smuggling dies to France and he died in 1698. It is believed that he also prepared the obverse die for the third type under a private contract after his dismissal from the Mint.

The reverse dies for both types one and two were prepared from John Roettier's punches for the Charles II Britannia. However the very different Britannia on type three was not the work of a skilled and experienced hand, and it is believed to have been done by a probationer engraver named Samuel Bull. Roettier probably took the original punch

[41] 'William III'

[42] ie 700 tons, which was the original contract.

with him when he was sacked, which would have caused the need for this new design.

## ANNE (1702 - 1714)

As William and Mary died without issue, Mary's younger sister, Anne, succeeded William III. Anne was perhaps the dullest monarch England ever had. She had been born in London in 1665 and had married Prince George of Denmark in 1683. Her closest friend was the brilliant Sarah Jennings, later the Duchess of Marlborough. She suffered from dropsy, gout, and over-eating; she endured both the resultant continual pain and the drudgery of official duties [43].

Due to the large quantity of copper coinage still in circulation from the two previous reigns, it was decided not to strike any more for the time being. Naturally those who stood to lose were quick to complain. But it was another ten years before the need arose for more copper coinage.

Isaac Newton had been appointed Warden of the Mint in March 1696 and Master of the Mint in December 1699. He was strongly of the opinion that future issues of copper coins should:

1. contain their intrinsic value of pure copper, less only the cost of making and issuing them;
2. have their entire process of manufacture undertaken by the Mint;
3. have the quantities struck controlled by the actual requirements.

A major problem was the requirement for the copper to be *pure*. The only method known to the Mint, and the trade in general, was the 'hammer test' [44], which involved heating a sample of the copper to redness, and then hammering it thin – if the metal split, it was not pure. The addition of a trace of tin made rolling a lot easier, but it would not then pass the 'hammer test'. This, coupled with the inability of the Mint's mills to roll the ingots to the required thickness prevented the production of coins that would meet Newton's criteria.

[43] Wickham, p69
[44] Peck, pp140, 175

## Patterns

A number of patterns of various designs were struck during the years 1713 and 1714. The dies for these were prepared by John Croker, Chief Engraver since 1705. Although Britannia continues to feature as the reverse design on many of them, a number have novel designs which commemorate important events which occurred during the reign [45], eg the Union with Scotland [46] (rose and thistle on the halfpenny) and the Peace of Utrecht [47] (**PAX MISSA** farthings).

The figure of Britannia on the 1713 patterns was different from Roettier's, and it has been suggested that it may have been modelled on the Queen. The 1714 farthings have a very different Britannia who is more elegantly draped. Although it was once believed that the 1714 farthings might have been issued, no copper coinage was struck for circulation during Anne's reign.

Early in the nineteenth century, it was generally believed that there were only three Queen Anne farthings in existence and that they were extremely valuable, the then asking price was about £400. At that time, there were probably at least 400 of these patterns in existence. Peck reproduces a series of advertisements from 1802 offering Queen Anne farthings for sale; one of the more unusual of these, which comes from the *Morning Post* of March 1802, is as follows:

> *'A Birmingham gentleman has proposed to pay off the national debt, in consideration of an exclusive patent from the Crown to make Queen Anne's farthings.'* [48]

None of Anne's 14 plus children [49] survived her. Under the Act of Settlement, the throne passed to the nearest Protestant descendant of James I. Thus the next monarch of England was the Hanoverian, George I, who was descended from the most junior branch of the family of Elizabeth, Queen of Bohemia, the eldest daughter of James I.

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[45] Dean Swift is believed to have made the suggestion for these designs.
[46] On 1 May 1707
[47] In 1713
[48] Peck, Appendix 9(b), p610
[49] All bar five were stilborn.

## CLOSING COMMENTS

With the restoration of the monarchy in 1660, the silver and gold coinage was quickly reformed. However tokens were allowed to continue to circulate as small change until after a regal copper coinage was introduced in 1672. Although these farthings and halfpennies were supposed to contain their intrinsic weight, the authorities decided to strike them a little under this weight. The inevitable result was counterfeiting. The only time that England struck copper coinage at intrinsic weight was the issues of Matthew Boulton from 1797 to 1806 [50].

Another problem was the insistence on the coins being struck from pure copper. It was not realised that the addition of a trace of tin allowed the production of a better coin that was produced far more easily. England would have to wait until 1860 for a bronze coinage.

Unfortunately the Mint did not have the appropriate machinery to roll the copper and prepare cut blanks. Even the engraver preferred cast blanks because they were easier to prepare and caused less wear on the dies!

Copper coinage was originally requested because of a need for small change. However there were times, eg during the reign of William III, when these pieces were over issued and a glut resulted. Until the issue of bronze coinage, there would be alternating periods of famine and excess of regal small change.

The period under review saw the establishment of regal copper coinage and the general acceptance of it, even if the Mint continued to believe that its issue was beneath its dignity. This period also saw the only instance of the issue of tin coinage by England, and also the striking of many varieties, particularly during William III's reign.

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[50] 'Matthew Boulton', presented at the NAV meeting on 18 July 1997 and published in *The Australian Numismatist* 1998, p65.

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## CATALOGUE

The table on the following page is a catalogue of the main types for the issued coinage. The number of varieties, the size, and the official number of pieces per pound weight of metal, for each type are given, as well as the scarcity rating of the commonest variety of each type.

| King | Metal | Type | Denom | Dates | Coins per lb | | Size (mm) | Varieties | Scarcity |
|---|---|---|---|---|---|---|---|---|---|
| | | | | | Official | Actual | | | |
| Charles II | Copper | Cuirassed bust | Halfpenny | 1672-75 | *A | 37.4 – 45.5 | 28.5 - 31 | 9 | VS |
| | | | Farthing | 1672-79 | *B | 68.3 – 91.6 | 22 - 23 | 13 | C |
| | Tin | | Farthing | 1684-85 | 80 | 74.9 – 83.8 | 23 – 24 | 7 | R |
| James II | Tin | Draped bust | Halfpenny | 1685-87 | 40 | 38.9 – 43.3 | 28.5 – 30 | 6 | R |
| | | Cuirassed bust | Farthing | 1684-87 | 80 | 78.0 – 88.0 | 23 – 24 | 10 | R |
| | | Draped bust | Farthing | 1687 | 80 | (as above) | 23 – 24 | 4 | ER |
| William & Mary | Tin | Draped busts [1] | Halfpenny | 1689 | 40 | 41.5 – 42.6 | 30 | 2 | ER |
| | | | Farthing | 1689-90 | 80 | 79.6 – 88.1 | 23 – 24.5 | 2 | ER |
| | | Cuirassed bust (W) | Halfpenny | 1690-92 | 40 | 38.7 – 43.5 | 28 – 30 | 10 | R |
| | | | Farthing | 1690-92 | 80 | 77.3 – 87.0 | 22 – 23.5 | 8 | R |
| | Copper | Cuirassed bust (W) | Halfpenny | 1694 | 42 | 38.5 – 50 1 | 28 – 31.5 | 7 | S |
| | | | Farthing | 1694 | 84 | 72.4 – 96.7 | 22 – 24.5 | 9 | S |
| William III | Copper | Date in exergue | Halfpenny | 1695-98 | 42 | 38.8 – 51.3 | 28 – 29.5 | 16 | S |
| | | | Farthing | 1695-1700 | 84 | 70.9 – 104.0 | 22 - 23 | 17 | S |
| | | Date in legend | Halfpenny | 1698-99 | 42 | 38.7 – 47.5 | 28 – 29 | 5 | R |
| | | | Farthing | 1698-99 | 84 | 76.7 – 93.8 | 22 – 23 | 6 | VS |
| | | Right hand on knee | Halfpenny | 1699-1701 | 42 | 36.3 – 50.4 | 28 – 29.5 | 22 | S |

*A 34 then 37 or 40 then 44 *B 68 then 78 or 80 then 88

[1] There are two sub-types: (a) heads divide legend between **GVLIELMVS** and **ET**; and (b) heads divide legend between **ET** and **MARIA**

# AN EARLY DATED MEDALLION OF THE POST- ROMAN PERIOD: THE CAST MEDAL IN BRONZE BY ANTONIO PISANO DATED ACCORDING TO THE CHRISTIAN CALENDAR

by Tom May, NAV 803

Subject: Alfonso V of Aragon & I of Naples (the Magnanimous), 1394-1458

This ruler was the son of Ferdinand I of Aragon (NE Spain) and Sicily, whom he succeeded in 1416. Through various alliances, Alfonso acquired the small kingdom of Sardinia and was strongly favoured to inherit the Kingdom of Naples (covering all of Southern Italy).

When the latter did not eventuate by 1443, Alfonso finally took over this kingdom using a combination of diplomacy and force of arms. His interest thereafter was mainly centred on his Italian territories, leaving Aragon to be administered by his brother John.

Alfonso was a typical Renaissance Prince, and a successful one, his court being amongst the most brilliant in Europe. He rebuilt the main city of Naples, notably enriching its library. His patronage extended to scholars and artists, one of whom was Antonio Pisano, known as Pisanello, the producer of this 'tribute' medal to a generous benefactor. After a long reign Alfonso died in 1458.

## DESCRIPTION

This medal is referred to as the *Liberalitas Medal*, to differentiate it from other Alfonso types.

Obverse: Bust Right in armour; helmet with device and open book behind.

Latin Legend: ‘Deified Alfonso King’ ‘MCCCCXLVIIII’ ‘Triumphant & Peaceful’ underneath.

Reverse: An eagle surrounded by smaller birds who are allowed to share its prey.

Latin Legend: ‘The Generosity (*Liberalitas*) of an Emperor’; ‘The Work of Pisano the Painter’ (his standard signature) on lower edge.

Diameter: Some variation - average 108mm

This is possibly the earliest Renaissance medal dated according to the Christian calendar. Made by the ‘lost wax’ process, a master model in wax was sculptured and used to cast a number of wax models (ie. the number of medals required). These wax pieces were then enclosed in fireproof moulding material and the wax melted out leaving a detailed impression therein. Next the metal was poured into a hole in the mould; the medal thus formed was broken out of the enclosing material and trimmed around the edge. Later, many medals were ‘chased’, that is, given a superior finish with an engraving tool by the artist or an assistant.

## THE ARTIST

Antonio Pisano (known a Pisanello) c.1390 - 1455

Not to be confused with three other Renaissance artists by that name (Pisano) - Andrea, Giovanni, & Nicola - who ranged from the 13th to the early 15th Century.

c.1390 Born in Aragon

1409/15 Trained under Gentile da Fabrino in Venice

1420’s First recorded work – decoration of the Venetian Doge’s Palace

1430 Worked in Verona and Rome

1432 Employed by the Este family in Ferrara - produced presumably c.1438 his first medal of Byzantine Emperor, John VIII Palaeologus who was canvassing support from that ruling family against the Turks

1448 Obtained commissions from Alfonso V of Aragon (I of Naples) in southern Italy

1449 Produced his *Liberalitas* tribute medal to Alfonso, V & I, possibly the first medal dated in the Christian Era manner.

c.1450 Thought to have produced his last medals, however he worked on painting and sculpture until his death in 1455.

Pisano is credited with producing the first large medals (medallions) of original design since the end of the Roman Empire, although some copies of the Roman examples had appeared during the previous century or so. His series is thought to have begun with the tribute to Byzantine Emperor John VIII in c.1438, and continued for more than a decade. Although a large part of his artworks have not survived, among those that have are sketches on which his medals are based. An example of the Alfonso *Liberalitas* Medal in the British Museum is cast in lead. It is thought to be a 'trial' casting to check that the wax models reproduced correctly in metal.

The fact that these early medals are not so spectacular as those which followed later possibly explains why they were not valued highly until recent years, in spite of the fame of the artists involved. Prominent collections of Renaissance Medals of the past usually concentrated on the more spectacular, mostly chased, examples depicting well-known figures of history.

Not many of the early examples are dated - perhaps this was not considered so important at that time.

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Articles & Papers on Renaissance Medals

# LIFESAVING AT SEA: AWARDS OF THE ROYAL NATIONAL LIFEBOAT INSTITUTION

by Tom May, NAV 803

Further in the series of Unofficial Bravery Awards of Great Britain and after The Royal Humane Society awards[1], the above organisation was founded in 1824, originally as the Royal National Institution for the Preservation of Life from Shipwreck (RNIPLS). Although there were some exceptions at first, these awards were intended for outstanding rescues by personnel who operated a National Lifeboat Service, which developed in the first quarter of the Nineteenth Century. Therefore the establishment of this service and the specialised types of lifeboat used are integral with the history of these awards.

*Sir William Hillary*

Lifeboats had been operating around the coasts of the UK for decades, some funded by Lloyds of London, but their operation had been largely uncoordinated and the quality of the individual units varied - when into the picture stepped Colonel Sir William Hillary, soldier, adventurer, author and amateur sailor. Altogether a colourful character, he saw clearly the urgent need to organise the various sea rescue services when he 'retired' to

[1] Published in '*Australian Numismatist*' Journal, 1998

the Isle of Man (a place of many shipwrecks). He had the outstanding ability to marshal support for such an effort from the most influential quarters, right up to the King himself.

Therefore it was in 1824 that Sir William saw his efforts translated into the organisation originally titled 'The Royal National Institution for the Preservation of Life from Shipwreck', with George IV as its Patron. This took over the administration of all the scattered Lifeboat groups utilising six committees distributed around the country. From the beginning, Sir William insisted that the service should be staffed by volunteers and as such continues to operate right up to the present. This of course requires a big effort to maintain in the climate of demands for voluntary help from many directions. Nevertheless this aspect of its operation is vital to the survival of the Institute. Financing typically takes the form of Fund Raising Days, Pin Selling Days (Lifeboat badges), collection drives operated by a variety of volunteers and a profusion of collection boxes in the form of the early lifeboats - in many locations. Typical of such are the bars of Pubs throughout Great Britain. The casual visitor to the typical English Pub Bar can hardly but notice thereon 'the little boat on the bar'.

*Lifeboat Pin Badge*

As the original title could be confused with another body the 'Shipwrecked Fishermen & Mariners Benevolent Society', which issued semi-official bravery awards, and the long-winded title RNIPLS was thought to be unduly long, it was changed by 1854. Thus it became the Royal National Lifeboat Institution (RNLI), and remains so to this day.

As often happens, groups with roughly the same aim amalgamate, bringing together expertise and funds. Such a group, which came to be known as the Tayleur Fund, joined up with the RNLI in 1913. This was formed after 1854 when the migrant ship Tayleur, en route for Australia, was wrecked soon after leaving England. Out of some 500 persons on board, more than half perished. As a result of this tragedy, several fundraising efforts produced substantial capital for the relief and succour of shipwrecked

victims. Before becoming amalgamated with the RNLI, it awarded a limited number of medals to those (not necessarily in the Lifeboat Service) who bravely saved lives during shipwreck.

## The Lifeboats

Although the idea of using a seaworthy small boat to save lives during shipwreck and natural disaster had been utilised some time previously, it was not until the mid-18th Century that a specialised boat was developed. A Coachbuilder, Lionel Lukin, adapted a seaworthy fishing boat of the 'Coble' type to cope with extreme sea conditions without swamping.

*Greathead & Wouldhalve's Pioneer Lifeboat (Memorial)*

By the beginning of the 19th Century, H. Greathead, boat builder, and W. Wouldhave, inventor, had produced a boat that would right itself if capsized. This was propelled by oars but also had an auxiliary sail. Lifeboats remained roughly modelled on this design for most of the 19th Century.

*Late 19th Century Lifeboat*

With the advent of a reliable internal combustion engine at the dawn of the 20th Century, lifeboat design was further revolutionised to produce a variety of types to suit all rescue conditions. Today lifeboats range in design from something like an extremely seaworthy ocean-going tug to the small but rugged ‘inflatable’.

**Thames**

| | |
|---|---|
| *Length:* | *15.2 m (50 ft)* |
| *Range:* | *210 miles* |
| *Speed:* | *17.5 knots* |
| *Introduced:* | *1973* |
| *Last built:* | *1976* |

*Mid-sized Modern Lifeboat*

This gave the Institute the ability to carry out rescues and ‘tows’ far out to sea as well as approaching difficult cliff edge operations. The RNLI has rescued the crew and towed a reproduction Viking ship back from an attempt to cross the Atlantic in a gale, while an ‘inflatable’ has towed to shore a disabled ‘VW Bug’ supposedly converted for sea travel across the English Channel!

**D Class**

| | |
|---|---|
| *Length:* | *4.9 m (16 ft)* |
| *Speed:* | *20 knots* |
| *Introduced:* | *1963* |
| *Last built:* | *Current* |

*Smallest Class of Lifeboat Today*

For most of their duty however lifeboat crews have to contend with the many day-to-day rescues of a more orthodox type, but nevertheless fraught with many dangers.

## The Deeds

In the lead of the many brave rescues none other than the founder himself features prominently.

Sir William Hillary gained no less than three gold medals in his own pioneering career as a lifeboat volunteer. One of his ‘medal events’ is worth relating as an example of the standard required of gold medal

winners. In 1830 the SS St George was swept on to a reef near Douglas, Isle of Man, in a wild storm. A new untried lifeboat set out in the fierce conditions with sixteen oarsmen and Sir William (then 63) as steersman. Most of the oars were broken when the lifeboat became entangled between the wreck and the reef. Sir William was injured when he was swept overboard and barely recovered his grip on the boat (he could not swim). Continuing to battle the elements a partly disabled lifeboat and crew nevertheless was able to rescue 22 of the survivors from the St George - the lifeboat itself barely managing to reach the shore.

Another outstanding rescue took place in 1838 - this time by the famous Grace Darling and her father, a lighthouse keeper, off Bamburgh, Northumberland. Using their small boat, they saved nine survivors from the schooner Forfarshire in wild conditions. Young Grace became a legendary example of sea rescuers, receiving a gift of fifty pounds from Queen Victoria, a gold medal from the RH S and the silver medal of the RNIPLS - not to mention the poems and tributes written in her honour. This latter medal was one of the few given to rescuers outside the regular Lifeboat service. Grace was indeed, along with her family, a separate lifeboat service!

The citation for the recipient of the first type (George IV) medal illustrated (Figs 7 & 8) is a typical example for the silver medals awarded. It was presented to Lifeboatman William Johnson for his brave actions on 18th October 1858:

> 'During an easterly gale the sloop Queen, with seven men on board, was wrecked off Yarmouth (Northfolk). Mr Johnson went out in a breeches buoy he had rigged using lines that the crew had floated ashore. Then when the buoy lines became tangled after two survivors had been rescued, he lead four others in a boat team to the vessel in extremely rough conditions to rescue the other men'

Many other outstanding rescues are chronicled in just two books about what became the RNLI, 'Strong to Save' by R & S Kipling, and 'Heroes All' by A. Beilby.

Sufficient to say that very few of the many arduous rescues are marked by the presentation of even a bronze medal, which illustrates the high standard maintained by the award system.

## The Award Medals

The first medals, instituted in 1824, were from the beginning at 36mm in diameter intended to be worn from a ribbon, unlike the other unofficial bravery medals awarded in the first half of the 19th Century, which were generally ‘presentation pieces’. They were at first only of gold or silver, according to the degree of bravery recognised. The gold medal to this day (approx. 200 to date) has been sparingly awarded for a very high degree of bravery, similar to that required for the later ‘official’ George Cross. The silver medal however is not awarded lightly (approx 2000 to date), as the citations testify. Because of the greater range of operations, which involved the Institute and therefore the range of brave deeds by 1917 (in the midst of WWI), a bronze medal of the same design as the others was instituted. This has also had the effect of upgrading the silver medal somewhat, so that the bronze medal is now the most frequently awarded.

Although there are technically five ‘types’, the basic design has remained broadly consistent from the beginning. The first reverse dated from when William Wyon received the engraving commission in 1824, depicting three men in a boat, one of them pulling a survivor out of the water.

*First Reverse – W. Wyon*

Interestingly, Wyon included a likeness of himself as the figure leaning over to help the survivor. The then 29-year old artist was already ‘a bit thin on top’ and can be clearly recognised. He is not known to have depicted himself on any of his subsequent works. The legend is ‘Let Not the Deep Swallow Me Up’. However on the 1902 (Edward VII) reverse type only, an alteration by W. deSaulles depicts ‘Hope’ buckling a lifejacket on to a lifeboatman.

*First Obverse – George IV*

The obverse design saw more changes occur. The first type depicts the bust of William IV (Patron), which lasted well beyond his Reign; it was not replaced until Queen Victoria decided, belatedly, to authorise her portrait as Patron in 1860. It was a special version by L.C. Wyon, not the usual one depicted on coins and stamps. There was no delay however in changing portraits with the succession of Edward VII in 1902 and George V in 1911, both using their respective coinage busts. Finally the last type was created when George VI decided on his accession in 1937 that it was more appropriate to depict the founder, Sir William Hillary, on the medals rather than himself as Patron. This continues to the present with little variation.

Summarising the obverse legends with change of busts:

William IV ‘The Royal National Institute for the Preservation of Life from Shipwreck 1824’; Inside ‘George IV Patron’

*Queen Victoria Obverse*

Victoria (from 1860) ‘The Royal National Lifeboat Institution’ - ‘Founded 1824’ - ‘Incorporated 1860’; Inside ‘Victoria Patron’.

*Last Obverse – Sir W. Hillary*

This remained the general format subsequently until Sir Hillary’s portrait type: ‘The Royal National Lifeboat Institution - Sir William Hillary Bt’; Inside ‘Founded 1824’

The ribbon has remained dark blue, while the suspension was originally a very simple one, often replaced with a private ‘jewellers’ silver circle around the medal from which to suspend it. However from the reign of Queen Victoria, even on the George IV type initially current, a new elaborate suspension was attached. Up to the present, it consists of two

stylised dolphins holding the ribbon rod. At first, subsequent awards of the same grade were presented with a 'bar' in the form of a small lifeboat suspended by a chain. By about 1840 this practice ceased, and further medals were awarded for each brave action. By the middle of the 19th century, extra medals were replaced by a simple bar titled 'Second Service', etc, and the date of the deed engraved on the back.

*"Lifeboat" Bar for Second Award*

Unlike the RHS, the RNLI does not have a counterpart in Australia. In our Pioneering days some scattered centres maintained hardy volunteers with seaworthy 'Whaleboats' to rescue survivors from some of the many tragic shipwrecks, notably at the entrance to Port Phillip and at Warrnambool where the lifeboat still on display. Perhaps our widely scattered communities did not find a National Institution practical, unlike those in the more closely settled United Kingdom.

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