

"AUSTRALIAN NUMISMATIST"

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THE NUMISMATIC ASSOCIATION OF VICTORIA

Founded 1946

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THE FINANCIAL YEAR OF THE ASSOCIATION

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Editor: John Faringdon-Davis

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A MODERN AUSTRALIAN HERO

(and his medals).

We collectors of personal awards, medals and orders are perhaps inclined to overlook the fact that our nextdoor neighbour or fellow worker might be the recipient of one or more of these fascinating objects. We would also never consider the possibility of playing a small part in setting the scene for such an award. But, on Tuesday, April 21, 1981, when a certain maintenance superintendent at Tullamarine Airport said to an engineer: "The fuel level in the company van is rather low; when you are not too busy, would you see to it?", he was probably pleased with the reply: "Things are quiet now, I'll go at once."

Three hours later, when the engineer had not returned, his feelings may have been less than pleased. (Worried . . . ? Furious . . . ?)

But, buying an afternoon paper on his way home, there was a screaming headline and a photo of the missing worker, who had become quite a hero. Driving to the garage two miles from the airport, he had seen a blazing house, and saved the life of a child trapped inside.

Subsequently he received the Bronze Medal of the Royal Humane Society of Australasia, and the Bravery Medal of Australia, the latter being presented in a ceremony at Government House.

The official citation to the award of the Bravery Medal reads:

"ZELMAN COWEN, (signature), Governor-General of the Commonwealth of Australia. BE IT KNOWN that, with the approval of Her Majesty Queen Elizabeth the Second, Queen of Australia, I have awarded the

BRAVERY MEDAL

to

KEITH EDWARD LOVERIDGE

in recognition of an act of bravery in hazardous circumstances.

CITATION

Shortly after 9 a.m. on 21 April 1981 at Tullamarine, Victoria, Mr. Loveridge noticed a large quantity of black smoke from a house fire when driving to his place of work. He went to the scene. On being advised that two young children were in the burning building he



THE AUSTRALIAN BRAVERY MEDAL



BRONZE MEDAL OF THE ROYAL HUMANE SOCIETY
OF AUSTRALASIA

removed his shirt, and, after wetting it with water, kicked in the lower portion of a corner window, and through it entered the building, holding his shirt to his face. Mr. Loveridge searched the room; he had to return to the window for air on three occasions but eventually located a six-year-old boy. He brought him to safety outside the building and was attempting to re-enter the building at another point to search for the second child when the fire officials arrived. The six-year-old child survived.

Mr. Loveridge displayed considerable bravery in rescuing the young child from the burning building.

Given at Government House,
Canberra, this second day of March 1982

By His Excellency's Command
David Smith (signature)
Official Secretary to the Governor General.

The Bravery Medal is one of four decorations, being part of a system of honours and awards established by H.M. the Queen on February 14, 1975, including the Order of Australia, Australian Bravery Decorations and the National Medal. The Bravery Medal is awarded for acts of bravery in hazardous circumstances.

The Medal is a circular bronze medal with the shield and crest of the Arms and the Commonwealth as its centre on a background of wattle blossom contained by a zig-zag border. It is suspended by a Crown attached to a bar carrying the inscription 'FOR BRAVERY'. The ribbon uses the two reds of the other two bravery decorations' ribbons in fifteen alternating vertical stripes.

The medal is presented in a blue plush-lined box, containing also a miniature button-hole emblem, and a ribbon with miniature emblem, for use when only the ribbon is required to be worn.

The award of the Royal Humane Society's Medal will be dealt with in a more comprehensive article about the Society and its medals in a forthcoming edition.

NUMISMATIC WEEK

The long heralded Numismatic Week in Melbourne really commenced on Monday 11th July with the first day of public viewing at Spink & Son's rooms at 303 Collins Street.

A large number of country and interstate collectors and dealers arrived in Melbourne for what was to be quite probably the most eventful Numismatic Week ever held in Victoria.

The International Banknote Society held a special meeting on the evening of Wednesday, 13th, which was preceded by dinner at Barbariano's Restaurant whence members and visitors attended the International Banknote Society meeting.

Twenty people attended the meeting where the main item on the Agenda was a talk by Stephen Prior on the "Banknotes of Egypt". This informative talk was much appreciated by all and the business of the evening then proceeded with discussion on the Chapter's objective of establishing a listing of all surviving Commonwealth notes of George V. In all a memorable and enjoyable evening.

The first session of the Spink Auction commenced on Thursday at 9.30 a.m. and the morning session was devoted to Modern World issues in all medals and the main feature being a section on Australian Commemorative medals and War medals.

The much publicised Royal Commission, Australian International Exhibitions bronze medal awarded to Peter Lalor of Eureka fame attracted spirited bidding and was finally bought by a Sydney dealer acting on behalf of a Sydney collector.

The medallion section was extremely strong, and of particular interest to N.A.V. members was the fact that a large section of the N.A.V. Commemorative medallions sold extremely well.

The war medals attracted attention as is usual from their rather keen following and a group of three of the China medal 1900, British war medal and L.S.G.C. medal fetched \$2,000, and other scarce Australian groups were also well supported.

The second session consisting of gold coins of the world, Australian Commonwealth coins and Australasian tokens, was also extremely strong as was to be expected.

The highlights of the Australian tokens section were the Australian

Steam Navigation Company penny Lot 629 which sold at \$2,000 and a better example Lot 630 which sold at \$5,600.

The very fine selection of Hedberg patterns were extremely well supported and Lot 670 (A200) sold at \$2,500, Lot 673 (A203) \$4,300, Lot 674 (A204) \$2,800. Perhaps one of the cheap buys of the sale occurred in this section in that Lot 707 the Nicholas Hobart penny (A400) an extremely rare issue, sold at \$3,800.

The evening session was devoted to early Australian coins and Commonwealth coins in gold, silver and bronze, and saw many exciting tussles as collectors and dealers vied with each other for possession of some very fine examples.

Lot 801 a Ferdinand VII Holey Dollar went for \$13,000 while the Adelaide First Die Pound also went to a N.S.W. collector at \$15,000. Both the Adelaide Pounds of the second type went to Sydney collectors while the majority of the rare Australian Pattern coins found new homes in Queensland and New South Wales.

The Australian Commonwealth coins from 1910 on attracted extremely active bidding with buyers being spread across the length and breadth of Australia.

Some examples of prices realised for uncirculated coins follow:-

Florins: 1910 - \$2,200 and \$2,000; 1911 - \$2,000; 1917 - \$770; 1919 - \$2,200; 1921 - \$2,800; 1932 - \$4,800.

Shillings: 1933 - \$1,800.

Sixpences: 1916 - \$740; 1918 - \$820; 1920 - \$1,800; 1921 - \$460.

Threepences: 1915 - \$450.

Pennies: 1929 - \$490; 1931 (dropped 1) \$2,000.

The German New Guinea 10 Mark of 1895, a most attractive coin, was sold to a local bidder at \$8,750 while the New Zealand Waitangi crowns went for prices ranging from \$2,600 to \$1,700.

The fourth session on the Friday morning was devoted to World coins, Great Britain, Ancients and Australian Bank notes.

Once again the Australian content dominated the section and there was extremely keen bidding for Australian bank notes throughout this section of the sale.

It is interesting to note that the vast majority of the Australian bank notes were bought by Melbourne bidders and perhaps this would indicate that Melbourne may at least lay claim to being the centre of bank note activity.

The Friday evening saw a meeting of the Numismatic Association of Victoria held at the Museum Theatre in LaTrobe Street.

A meeting of approximately fifty people heard four very well researched and excellently delivered papers.

These were:

1. Notes of the Bank of England — Stephen Prior
2. The Issues of Peek and Campbell — by Tom May
3. The English Penny — Jeffrey Turnbull
4. Canada and Australia — Gillian Faringdon-Davis

The meeting was followed by an excellent supper for which the members were indebted to Hans Prange.

Saturday and Sunday saw the First Melbourne International Coin Fair which was held at the Hotel Australia and at which thirty six dealers from Victoria and Interstate, New Zealand, England and the U.S.A. attended.

Tables were also manned by the Numismatic Association of Victoria, The International Banknote Society and Australian Coin Review.

The Fair ran from 10 a.m. to 6 p.m. on Saturday and 10 a.m. to 5 p.m. on Sunday and attendances throughout the two days were extremely satisfying to the organisers and dealers reported high levels of business.

All numismatic collecting areas seemed to be well covered by the dealers attending with Australian coins, medals and bank notes very well represented as was to be expected.

The Numismatic Association's Annual Dinner was held at the RACV Roof Garden Restaurant on the Saturday evening where approximately eighty people sat down to a most enjoyable meal. The guest speaker for the evening was Mr. Ian McLaren who entertained the members and guests with a most enlightening talk on his experiences as a book collector. Mr. McLaren's collection has recently been donated to the Baillieu Library at the University of Melbourne and although he continues his activities as a collector it



Figure 1
CHARLES I (1626)
N. Broit



Figure 2
CHARLES II (1661)
T. Simon

The colourful practice of distributing "Largesse" in the traditional way was finally abandoned after the Coronation of Queen Victoria in 1838 — a contemporary account suggests why:—

" -- Meanwhile, the Earl of Surrey as Treasurer of the Queen's Household threw about among the choirs and lower galleries the Coronation Medals which caused more amusement than accorded with the dignified scene across the theatre. In the scramble for the pieces of silver venerable judges, grave Privy Councillors, portly Aldermen, Knights of the Bath and General Officers alike took part two might be seen struggling for one medal, a few swords were snapped and all rank was forgotten in the turbulent demonstration of loyalty "

By the time Edward VII was crowned in 1902, the by now very large crowd of spectators would have produced sensational results had the medals continued to be thrown by custom. This protocol loving Monarch would certainly not have his Ceremony disrupted by such "Grand Final" like scenes. So the medals remained to be purely commemorative in function for personal presentation.

Even before this demise of the custom, there were parallel distribution of Coronation Medals in gold personally to foreign Royalty, Ambassadors, etc. So it was only a small step to distribute the silver medals in the same way, to all the guests.

The practice of selling some medals to the public expanded dramatically in

the 20th Century, as Edward VII's change in procedure established them more as purely "Commemorative" items. As early as George IV (1821) bronze copies of the medals were struck. It is thought that these were originally produced for lesser Retainers of the Monarch, and evolved into souvenirs for public sale. These are not to be confused with the base metal copies hawked to the public from the reign of James II onward. These crude copies are easily separated from the official originals. As seems to be the rule with lesser souvenirs from times past, they were of lower survival rate than the well executed originals, and are now surprisingly scarce.

Another change occurred in the reign of Edward VII. This was the introduction of a Coronation Medal to be suspended from a ribbon, military style. Of slightly different design, it was presented to a broad section of citizens, and the military. As these are a different class of medal from the original, they shall be left for another time.

Commencing with the reign of James II, three separate medals were produced for Queen Consorts of the crowned Monarch. They were for:— Mary, Queen of James II; Caroline, Queen of George II; Charlotte, Queen of George III. Relatively few of these medals were struck. However, William IV (1831) had his Consort's portrait incorporated on the reverse of his medal, thus starting a custom which continued thereafter. Queen Victoria



Figure 3
JAMES II (1685)
J. Roettier



Figure 4
CAROLINE (Const of Geo. II)
J. Crocker (1727)



Figure 5
GEORGE IV (1821)
B. Pistrucci



Figure 6
CHARLES I (Scottish)
N. Briot

was an exception as she was unmarried at her accession to the throne.

There is a good deal of uncertainty as to the real number of medals issued before Edward VII, as the principal source of information, the Royal Mint Report, is only a positive guide from his Reign onward. It can be deduced, nevertheless, that mintage figures associated directly with the ceremony are quite small down to the Coronation of George III. Mint Records give 1,200 for Queen Anne, which seems to have been a traditional figure for earlier Coronations. A note of warning on this figure must be sounded, however, as there are records of "medals sold to the public" from the time of Queen Anne. Then again, even these may total less than 2,000. It still poses a puzzle as to real mintages when it is known that three sets of dies were produced for Queen Anne's medal, for example. Surely an unnecessary expense for this estimate of 3,000-odd examples.

Whatever the true story, it is difficult to obtain any pre-20th Century medal in top condition. Until recently, nevertheless, most have been remarkably inexpensive when lined up against an equivalent halfcrown.

There were two official Scottish Coronation Medals produced – for Charles I and Charles II. These were the only Kings to be Crowned "Kings of Scotland", before the Union with England in the reign of Queen Anne. Both these are quite rare.



Figure 7



EDWARD VII, & ALEXANDRIA (1902)
G. DeSaulles



Figure 8

CHARLES II
(1661)
T. Simon

Two notable gaps appear in the Official Medal series. They are:—

Edward VIII – because he was never crowned.

Elizabeth II – who has apparently terminated the series by substituting a Commemorative currency crown instead. The military style Coronation Medal suspended from a ribbon remains the sole reminder of the custom of distributing "Largesse" to celebrate the Sovereign's Coronation.

LIST OF OFFICIAL CORONATION MEDALS.

Note: — *Unless otherwise stated, mintage figures are those estimated as minted officially for ceremony itself and do not include any that may have been "sold to the public".*

CHARLES I (1626) — 28mm.

Obverse Bust facing right ruff collar, robes and badge of the Carter (Royal titles).

Reverse A mailed arm appearing from clouds holding sword — Latin legend — "Until peace be restored upon earth" (An illusion to the wars in Spain), and date.

Artist Nicholas Briot (N.B.), the noted engraver who temporarily introduced the screw press for producing coins and medals in England.

Mintage Estimated as no more than 1,200 in silver.

CHARLES II (1661) — 30mm.

Obverse Bust right, crowned-robes and collar with Carter (Royal titles surrounded).

Reverse Rep. Peace crowning Charles in full regalia on Throne. Latin legend — "Send to support a fallen age". (An illusion to the failure of the Commonwealth).

Artist T. Simon, whose masterly work of realism matches his Cromwell coins.

Mintage Estimated as no more than 1,200 in silver.

JAMES II (1685) — 34mm.

Obverse Bust right, in armour and mantle surmounted by laurel (Royal titles).

Reverse Laurel wreath on cushion, hand from heaven holding crown. Latin legend — "From the military to the Royal crown" (Refers to his previous posts under Charles II).

Artist J. Roettier, head of the family of engravers brought to England by Charles II after his exile on the Continent (Monogramme — J.R.).

Mintage 800 in silver officially (the 1,200 medals divided with his Consort).

MARY (of Modena), James Consort (1685) — 34mm.

Obverse Bust right wearing plain mantle (Royal titles).

Reverse The Queen seated on a mound plain drapery. Latin legend — "Assuredly a Goddess".

Artist J. Roettier (Monogramme obverse).

Mintage 400 in silver officially (see ref. above James II).

WILLIAM & MARY (1689) — 34mm.

Obverse Conjoint busts right (as joint rulers) — (Royal titles).

Reverse Jove thunders against Phaeton who falls from a flying chariot (Refers to the displacement of the Stuart James II by William and Mary). Legend in Latin — "That it may not all be consumed).

Artist Considered a joint effort of J. Roettier and his sons.

Mintage 1,200 silver officially.

ANNE (1702) — 34mm.

Obverse Plain draped bust, facing left (Royal titles).

Reverse Anne as the Goddess Pallas hurls thunder against monster, Latin legend "She is vice regent of the thunder". (Refers to her wars in Europe).

Artist Not signed, but attributed to J. Croker, whose engraving works covered three Reigns until George II.

Mintage Officially 1,200 but it is doubtful if this is the total number.

GEORGE I (1714) — 34mm.

Obverse Armoured bust right (Royal titles).

Reverse King crowned by Britannia (Symbolising British agreement to Hanoverian line). No legend.

Artist J. Croker.

Mintage Officially 1,200, but again more may have been struck.

GEORGE II (1727) — 34mm.

Obverse Armoured bust lauriated facing left (Royal titles).

Reverse King on throne being crowned by Britannia. Latin Leg: "By a willing people".

Artist J. Croker.

Mintage Officially 800 (1200 medals divided with his Consort-see next).

CAROLINE (1727), Consort of above — 34mm.

Obverse Bust facing left, plain gown (Royal titles).

Reverse Queen in Royal robes attended by Religion & Britannia. Latin leg:- "This is my affection — This is my country".

Artist J. Croker.

Mintage Officially 400 (See above) But both this and preceding medals may have been sold in limited numbers to the public.

GEORGE III (1761) — 31mm.

Obverse Armoured bust right, with ribbon of the Garter (Royal titles).

Reverse King on throne, crowned by Britannia. Lat. leg: "Rejoicing in the Fatherland".

Artist L. Natter, a German engraver (only medal struck outside Royal Mint).

Mintage Officially 800, the balance to 1200 again for Queen's medal, but total mintage again doubtful.

CHARLOTTE (Consort of above (1761) — 34mm.

Obverse Bust right, plain gown (Royal titles)

Reverse Queen with sceptre being crowned by winged figure. Lat. Leg; — "Selected for Merit".

Artist L. Natter, as above.

Mintage Officially 400 (complementing above) Though total mintage doubtful.

GEORGE IV (1821) — 35mm.

Obverse Lauriated bust right (Royal titles).

Reverse King seated on Royal dais, crowned by Peace & attended by England, (the most minutely executed reverse of series). (Scotland & Hannover)

Artist B. Pistrucci, who ranks with Simon in producing extremely fine engraving.

Mintage Only 800 officially for ceremony, but others definitely made for sale to public. Also first time bronze copies made in addition. Also 7000 gold.

WILLIAM IV & QUEEN ADELADE (1831) — 34mm. First with Consort on reverse.

Obverse Plain bust right (Royal titles, in English).

Reverse Queen, plain bust right. (Royal titles).

Artist W. Wyon, the first & only by the famous family.

Mintage Officially 2000, but perhaps more made for sale. Bronze nos. given, 1000, but this number also not reliable. Also 1000 gold.

QUEEN VICTORIA (1838) — 36mm.

Obverse Diademed bust right. (Royal titles)

Reverse Queen on throne offered crown by England, Scotland & Ireland. Lat eg:- "You will have a celebrated reign" (Some forecast!).

Artist B. Pistrucci again. This was the first engraved using a reducing machine.

Mintage Officially 2200 silver and 1870 bronze (these figures appear more reliable than those previously). Also 1370 gold.

EDWARD VII & Q. ALEXANDRA (1902) — 30mm (some commem. examples 55mm)

Obverse Crowned, robed bust right (Royal titles)

Reverse Queen's bust facing right, also crowned/robed.

Artist G. DeSaulles, produced a fine "Art Nouveau" work.
 Mintage 102,000 silver — 27,450 bronze (reliable official figures). Also 2730 gold.

GEORGE V & QUEEN MARY (1911) 30mm (some commem. examples 50mm)

Obverse Crowned, robed bust left (Royal titles).

Reverse Queen's bust, same left.

Artist b. Mackennel, also a famous sculptor. (monogram — B.M.)

Mintage 25, 240 silver — 6250 bronze — 719 gold.

GEORGE VI & QUEEN ELIZABETH (1937) 30mm. (also some commem. exmpls. 55mm)

Obverse Crowned, robed bust, left. (Royal titles).

Reverse Queen's bust same, left, also crowned/robed.

Artist P. Metcalfe, also a famous sculptor. (monogram. — P.M.)

Mintage 87,000 silver, — 78070 bronze, — 422 gold.

Note:- Figure given for gold only from George IV before this, gold medals v. rare, and are seldom seen.

From Edward VII a larger version of the Coronation medals from 50 to 55 mm produced, but not dealt with here.

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INTRODUCTION TO HAMMERED COINAGE

By Len Henderson

In 973 the Anglo-Saxon king Eadgar restored, and developed, a concept of coinage that started to come into vogue in Southern England just prior to the Viking attacks in the last half of the ninth century. In brief, the concept was that the coins current at any one time should all be of one type or design and that regularly they should be called in and replaced by a distinctive new design. Frequent changes of design would have several advantages. This would keep out, or remove from circulation, lightweight foreign coins. There would also be a profit to the Mint by issuing the new coins at a discount — for example, ten new full-weight coins would be issued for twelve of the older, worn coins. Also, by varying the weight of the penny, even at a one-for-one basis, the recoinage could pay for itself and a profit could be made.

If, for example, the coins were exchanged at the rate of twelve old for ten new, the man who paid in a Troy pound of silver would go away with a Tower pound, and the Mint would be an ounce of silver to the good to pay for this recoinage. Also the occasional increase in weight would prevent any hoarding of coins; this explains why collectors and students find such a scarcity of certain issues. The weight of the penny varied from 18 grains to 24, down to a low of 16 grains and up to a high of 27 grains.

The English penny reached this high weight of 27 grains in the reign of Edward the Elder when there was a danger to the economy of Kufic (Turkish) dirhems flooding into the country from Scandinavia. The Kufic dirhem weighed 45 grains and could have won acceptance as a "double penny" of 22½ grains hence the increase in weight of the penny to 27 grains.

At regular intervals, originally every six years and eventually every three, the type of coinage was changed. Eadgar's great reform was accompanied by the opening of a number of mints, and under Aethelred II there were over sixty mints in operation, but by the time of Harold II there were only 45 mints employing 140 moneyers.

With the Norman Conquest the mints and their moneyers were retained and increased and the system of regular change of design retained. Under William I and II the mints were increased to 65 and the names of 400 moneyers are known. Nearly all of these

moneys have Saxon names – 375 out of 400 – that is a ratio of 15 out of 16. The English coinage was so respected that even Norman French coins were declared illegal in England.

It was the Conqueror who stabilised the weight of the penny at 21 grains but the date that numismatists should remember is not 1066 but rather 1100 and 1158. From the date 1100 the basic type of coin remained unchanged through six reigns – Henry I, Stephen, Henry II, Richard, John and Henry III. All these kings retained the inscription “Henricus” in some form on their coins.

Henry I was obviously the first to have “Henricus” on his coins. Stephen had such a troubled reign that he did not bother to alter the name. Henry II did not need any change. Richard was only in England for two short periods; firstly for his Coronation, and then to raise funds for his part in the 1st Crusade. John also had a troubled reign with the Barons rebelling. And finally, late in his reign, Henry III got around to adding III and then “Tetricus” to the inscription to distinguish the coins.

The design on the dies were made with just eight basic marks – straight lines, arcs, dots and wedges made by long and short sized punches. From these few tools an easily recognisable pattern could be built up.

Next important recoinage took place in 1279-80. The poor state of the money in circulation was due to more than just normal wear — there had been increase in “clipping” because of a rise in the price of silver. This recoinage may be regarded as the final break with Anglo-Saxon traditions. Several factors are of interest; firstly, the coins strongly influence the coins of Scotland; secondly, the moneyer’s name no longer appeared; and thirdly, struck halfpence and farthings were issued to replace cut division of the penny.

The new pence were of good style with neat “Gothic” lettering. The pence were struck at 243 to the Tower pound of silver giving an average weight of 23.7 grains Tower (or 22.2 grains Troy). The first farthings had sufficient alloy added to increase their weight to 6.85 grains but by the end of 1280 they were struck from fine silver and the weight reduced to 5.51 grains.

By an Indenture dated December 8th, 1279, William de Turnemire of Marseilles was appointed Master of the King’s Mint in England and authorised to cause money to be struck in four places — London

(as many furnaces as required), Canterbury (8 furnaces, including 3 for the Archbishop), Bristol (12 furnaces), and York (12 furnaces). He was allowed 7d. for every pound of sterling struck. The breakdown of cost was 3¼d. for the moneys, 1¼d. for natural loss of silver in the fire, 1½d. for remedy of the money, 1d. for the Master’s wages and expenses. The allowance for halfpence was 8½d. and for farthings 10½d. per pound of silver. De Turnemire commenced operations on January 2nd, 1280, when all “Utensilia” of the Mint were ordered to be handed over to him.

The large number of mints operating in Saxon and Norman times had been reduced to four but old mints were reopened and new mints established; Durham, Bury St. Edmunds, Kingston-Upon-Hull, Newcastle, and Exeter. The number of furnaces operating was: 30 at London, 8 at Canterbury (3 for the Archbishop), 4 each at Bristol and Kingston, and 2 each at Exeter and Newcastle. Writs had been issued in August 1280 ordering the keeper of the Durham mint to pay to Peter de Turnemire, King’s moneyer at York, 1,000 pounds of new money by weight to be carried to Newcastle. Writs ordering Dies for the Abbot of Bury St. Edmunds, who was first granted Coining Right by Edward the Confessor, were issued in November 1279 and Robet de Hadelie was sworn in as moneyer.

Due to the large number of Continental imitations in circulation there was another major recoinage in 1300 when at the London mint alone 106,830 Tower pounds of pence were struck in about 9 months. (That’s nearly 26,000,000 pennies).

You might wonder how it is that with this type of regular and continual recoinage that so many coins have survived to grace collections of this present age. In times of trouble family fortunes and city finances would be hurriedly buried and so lost until hundreds of years afterwards if those who buried the treasure were killed. The Cuerdale Hoard (somewhat earlier than the time I have been discussing) was buried about 903 A.D. It consisted of 7,000 Anglo-Saxon coins and these were found in 1840. The Grove Wood hoard of Anglo-Saxon coins was found as recently as 1971. The Dr. George Petrie collection of Anglo-Irish coins were sold in 1845. This collection consisted of 1072 pennies of King John. The Prestwich Hoard of 12th Century coins was found in the Duchy of Lancaster in 1972.

Of a somewhat later date than the the time I am discussing was the Fishpool/Newstead Abbey find. This large hoard contained 1,237 gold coins and 10 pieces of jewellery all dating from Edward the 3rd to Edward 4th. The hoard was found by three workmen and a boy on the 22nd March, 1966, and led to a great Court Case. One of the workmen and the boy handed their finds over to the police and were later rewarded by the British Museum with full market value – the man getting 54,000 pounds. The two men who did not disclose their finds claimed that the rare coins were from their grandfathers' collections and sold them to dealers for far less than they would have got from the British Museum. In the end all the coin, and the money they got for them were confiscated by the Courts. Their stories on how they came by the coins had varied at each telling to the Police Enquiry and to the Courts. The British Museum proved very generous and did give them a grant of money even though they did not have to.

A few years after this there was a find of Long Cross pennies of the 13th Century at Colchester. In this hoard a total of 14,105 coins were found nearby to where previously 10,000 pennies had been found in 1902.

These finds pale into insignificance compared to the Brussels hoard. In this find all the coins were Long Cross pennies of "Henricus". The find consisted of 150,000 coins of which one London dealer (Baldwin) bought 100,000 in 1909. It makes you wonder doesn't it; where would a dealer get rid of that many coins over seventy years ago.

Apart from the coins that have come down to us there is also a vast amount of information of conditions at the time. The "Peterborough Chronicle" is a copy of the "Old English Chronicle" with regular additions up to 1131. Due to the unsettled conditions of Stephen's reign, there are only a half a dozen insertions between 1132 and 1154, that of 1137 describing the misery of the country during the anarchy, and that of 1140 which gives the main events of the war between Stephen and the Empress Matilda, being the most important to us regarding the subject under discussion in these notes.

*Micel hadde Henri king gadered gold and sylver,
and na god ne dide me for his saule thar-of.*

Much had King Henry gathered gold and silver,
and no good did he do for his soul there-with.

*Stephene fyldeþe land ful of castels
Mani þusen hi draped mid hungaer.*

Stephen filled the land full of castels
Many people dropped dead with hunger.

Writing about 1130 William of Malmesbury lamented the state of the English:

England is become the dwelling-place of foreigners
and property of strangers. At the present time
there is no Englishman who is either Earl, Bishop or
Abbot. Strangers prey upon the riches and vitals of
England, nor is there any hope of an end to this misery.

(Gesta Regu, RS, 90, 1278)

The "Chronicle of Robert of Glouster" had this to say about the English tongue:

*Pus com, lo, Engeland in-to Normandies hond;
And þe Normans ne coupe speke þo bote þor owe speche
And speke French as hii dude atome, and þor children dude
also teche.*

Thus came England into the Norman's hands.
And the Normans could speak none of our speech,
And spoke French as he did at home, and our children he
did also teach. (that language).

The Proclamation of Henry III in 1258 marks the re-emergence of English as an official language. In the early post-Conquest years English had remained the language of the Chancery, and many of the official documents of the Conqueror were in English. During the succeeding reigns such documents become scarce and we fail entirely to find them with the beginning of the twelfth century. After that Latin, and later Anglo-French, remain the only official language until the very end of the thirteenth century. What should be remembered is that one of the items on the programme of the nationalist rebellion led by Simon de Montfort was the complete removal of all who could not speak English!

The change brought about by the Court becoming English once again did not bring any greater freedom to the people:

*The ax was sharpe, the strokke was harde,
in the XIII yere of Kyng Richarde.*

Some later Hammered Coins of England



AR. Shilling of Mary & Philip 1554-1558

AR. Crown of Elizabeth I 1558-1603

The AU. Spur
Ryal of James I
AD 1616-1625.AV = Fifteen
ShillingsAU. Unite of
Charles I
AD 1625-1643XX =
20 ShillingsAU. Broad, or Twenty Shilling Coin.
Issued 1649-1660 under Cromwell,
Protector of the Commonwealth.

The last hammered coins were struck early in the reign of Charles II, from 1660-1662.

Gold Unite of Charles II
(reign) 1660-1685Copper Halfpenny of Charles II,
One of the first MILLED coins.

Nor was there any more coin circulating in the country.

*Sittep alle stille ant herknep to me!
Pe kyng of alemaigne, be me leaute
Pritti pousent pound askede he
Forte make pe pees in pe countre.*

(The Song of Lewes.)

Sitteth all still and listen to me!
The king of England, by my leave,
Thirty thousand pounds asked he
For to make peace in the country.

*Richard of Alemaigne, whil pat he was kyng
He spende al is tresour opon swyuyng*

Richard of Bordeaux, while he was king,
He spent all his treasure upon fornicating.

This was Richard II who had been born in Bordeaux, and like some of the other Norman kings spent only short periods in his Kingdom.

*He hap robbed Engelond, pe mores ant pe fenne,
Pe gold ant pe seluer ant yboren henne.*

(The Song of Lewes.)

He hath robbed England, the moors and the fens,
The gold and the silver, and he bore it hence.

The amount of coinage struck was phenomenal and during the twelfth century there was a mint in operation within every thirty miles. English trade with the Continent caused certain areas of the mainland to strike coins in imitation of the English; certain countries of France as well as Portugal and some areas in Italy all struck "English" style pennies. Later the English coins were struck not so much for local and overseas trade but rather for other reasons; the expenses of warfare as well as the expenses involved in Peace Treaties following some unsuccessful wars and also for Diplomatic alliances.

English Hammered coinage fell into disgrace during the reign of Henry VIII with the general debasement of silver and gold, and one of the first actions of Elizabeth was to restore value to the circulating money not only for home use but also for abroad. Spanish silver was now the universally accepted medium of exchange and remained so for two hundred years. Anything else is outside the scope of this monograph.

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HAMMERED SOVEREIGN OF
JAMES I AD1619-1625

AUSTRALIAN BANKNOTES

by John Tarrant

(i) Promissory Notes

The earliest form of notes in Australia were store receipts and paymasters' bills issued by the military authorities. The store receipts were signed by the storekeeper of the public granaries, for grain and other produce delivered to the Government. The store receipts passed freely from hand to hand and were supposed to be presented every quarter for payment, although they often remained current for much longer periods.

The civil inhabitants issued their own paper of a similar nature and such promissory notes were hand-written on pieces of paper of varying sizes, for often very small amounts. Such promissory notes led invariably to forging. The notes were somewhat similar to the present day cheques, but completely hand-written. The result was predictably disastrous and depreciated the value of the whole currency medium. In an attempt to regulate matters, Governor King issued a Government Order in 1810 making it illegal to issue promissory notes unless they were on preprinted forms. The early traders' notes were roughly printed on common paper. Being so small, and written on quite frail paper, many of them must have been lost or destroyed and consequently were never presented for payment.

(ii) Private Bank Note Issues and Superscribed Notes

In 1817 the Bank of New South Wales was established. The rules provided for the issue of five denominations of banknotes. These notes were first issued in 1819. During the following thirty years many new banks were opened including the Bank of Australasia, The Commercial Banking Co. of Sydney and the Union Bank of Australia. Each of these banks issued large quantities of notes. During the depression of the 1840's a number of smaller banks were forced to close, however by the 1850's, with the discovery of gold, Australia began a new period of prosperity during which many new banks were established including the

English Scottish and Australian Chartered Bank, the London Bank of Australia and the National Bank of Australasia.

The gold diggers preferred to carry notes that could be easily concealed instead of a heavy purse of sovereigns. As a result the circulation of notes increased enormously.

It was common practice in banks for branches to hold unsigned notes which had to be signed before being issued. When issued they were hand signed by the accountant and by the manager. As issues increased, notes were signed by clerks "for" the manager and a book entry was made of the serial number and the date of issue. Cancelled notes were in turn marked off the books when redeemed, and later destroyed. Early notes had the date of issue hand-written, while later issues printed the full date.

The 1890's saw a further major depression and a banking crisis from mid 1891 to late 1893. Of the 28 banks in existence only 9 remained open continuously. Six of the 19 which closed either failed outright or were absorbed by other banks. The N.S.W. Government issued Treasury notes to depositors of the suspended banks, holding as security the depositor's account in the bank. The notes were to be payable in gold on presentation at the Treasury at the expiration of 5 years and during that period were to be legal tender.

The Qld. Government also issued Treasury notes. At first the notes were superscribed on private banknotes of that state and later newly designed notes were printed by the Qld. Government. The superscribed Qld. issues were based on a similar principle to that used in the later Australian superscribed notes of 1910 to 1914. The 1893 superscribed notes were not the first such notes in Qld. An earlier issue of Qld. Treasury notes in 1866 followed financial and political upheaval and marked the first issue of Government notes in Australia.

Trade and commerce were disrupted throughout the colonies in 1893 and there seems little doubt that the banking failures in the early 1890's hastened and emphasised the need for the Commonwealth to assume the

power to issue banknotes. Towards the end of the 19th century there was a trend towards unification by the six Australian colonies and long discussions and negotiations led to the colonies finally uniting, so that on 1st January, 1901 the Commonwealth of Australia came into being.

At a bankers conference in 1901 it was considered that the banks should continue to supply the paper currency. It was considered that Government effort should be directed towards making the note issues uniform, readily convertible into gold, adequately secured and that there was no need for a separate Government bank nor for a new system of currency.

In 1905 a proposal for a Federal bank of issue, which was to acquire £8,000,000 in gold from the banks in exchange for \$£8,000,000 Federal notes, was greeted by a storm of protests, and the matter rested until 1909.

In that year the Prime Minister, Mr. Andrew Fisher, presented a formula for the introduction of a Commonwealth note currency. He wanted the Commonwealth to make a note issue on the lines of the existing Qld. patterns. The banks would not be deprived of their right to issue notes but a tax of 10% would be placed on all notes issued.

The banks were lukewarm towards the proposal. Although they claimed that their note issuing activities were unprofitable to them it had been maintained as a matter of prestige. Nevertheless they agreed to co-operate in every way when the proposals became law. Obviously the issue of notes by the trading banks would cease in the face of the heavy 10% tax on notes issued.

Events moved swiftly during 1910 and the banks were asked to estimate their requirements. It was soon realized the Treasury did not have the facilities to print the notes in time and arrangements were made with the banks to purchase from them their unsigned blank forms for overprinting. The Commonwealth Treasury was so ill prepared that it did not have sufficient strong-room space to store the overprinted notes and these were temporarily stored back in the strong-rooms of the banks.

Commonwealth notes came into use on 12 December,

1910. The public accepted the new situation and both the superscribed government notes and the trading bank notes circulated together. The Act imposing the 10% tax on the trading notes was proclaimed on 1st July, 1911 and from that time on the notes of the banks in circulation diminished rapidly and further issues of Qld. Treasury notes ceased. Notes of 17 different trading banks were used for superscription.

(iii) The Australian Note Series

When superscribed notes were gradually replaced by distinctive Australian notes they were no longer used. The outbreak of World War I resulted in increased demand for notes which the Australian Note Printer was unable to produce in sufficient quantity with his limited machinery and paper supplies. Printing plates of the E.S. & A. Bank were used by the Government Printer to print an emergency issue. The issue consisted of £1 notes dated 1st Sept. 1894. They were superscribed with Type Two superscription. This type of superscription appears to have been confined to this Emergency Issue only.

Late in 1914 a further emergency issue was made but was withdrawn early in 1915 because of extensive forgery. Referred to at the time as the Emergency Issue it later became known as the Rainbow Pound, and its issue followed on immediately from the E.S. & A. Emergency superscribed notes.

The Collins/Allen notes were still issued alongside these emergency issues. In 1918 the notes appeared with the new signatures of Cerutti and Collins.

Australian banknotes had been under the control of the Treasury from 1910 until 1920, when the matter was transferred to the Commonwealth Bank. An Act of 1920 repealed the Acts of 1910 to 1914 and a board of four was set up to manage the note issue. A provision was inserted in the Act that the Governor-General could in an emergency transfer the note issue back to the Treasury, but this was deleted in 1924 when control of the Australian note issue passed from the Note Issue Department to the Board of Directors of the Commonwealth Bank of Australia.

(iv) Off the Gold Standard 1933-1939

A new series of notes became necessary in 1933 when Australia departed from the gold standard and notes were therefore no longer 'Payable in gold coin on demand', as had been the wording on all previous notes, and in fact Australia had last minted sovereigns dated 1931. The new series of notes merely stated instead that the note was 'Legal Tender' for the appropriate amount 'in the Commonwealth and in all Territories under the control of the Commonwealth'.

(v) George VI Issue

The notes of George VI period followed on fairly closely from the previous issue. The notes were similar to the last issue of George V except the major change of the substitution of the new monarch's head.

(vi) Elizabeth II Issue

This issue of notes was in use from 1954 until 1966 when it was replaced by decimal currency. The only change which occurred during this 12 years was the inscription adjacent to the signatures, when the Reserve Bank of Australia was constituted by Parliament. This change was effected in 1960, and as a result the inscription changes from 'Commonwealth of Australia' to 'Reserve Bank'.

(vii) Star Notes

Up until 1949 it had always been the practice when a note was spoiled to replace it with a substitute note bearing the same serial number as the discarded note. This was a very time-consuming practice as the replaced notes had to have the number literally handprinted on it.

The replacement of defective notes in this way was clearly an uneconomic practice and in 1949 a new system was adopted which had been in use in the U.S. for many years. This consisted of printing a special supply of what are known as 'Star Notes' in which the serial number, instead of having 6 digits, has 5 digits followed by a star, and these replacement notes were substituted when malprinted or defective notes were detected. In this way the numerical sequence of the notes could be maintained so that bundles of one hundred issued to banks showed the notes in serial order.

CHINESE BANKS AND BANKNOTES

The following article on Chinese currency is taken from "Things Chinese" by J. Dyer Ball, published 1913, revised 1925, and describes the situation as it applied at the beginning of the present century on the mainland of China.

The prizewinning club entry in the V.C.N.S. competition, 1983, and the winning "Foreign" entry, displayed Chinese coins, and perhaps this article will spark off an interest among members in the paper currency of a complex and fascinating part of the world.

BANKS AND BANK NOTES

There are no chartered banks in China, but private banks are very common. Their number 'is large in proportion to the business of a town,' their capital, in many cases, also being small, amounting to a few thousand taels. The native banks do not appear to have hit upon the device of cheques; a foreign bank in Hongkong, the National Bank of China, having been the first to introduce these convenient orders for money to the Chinese in their own language in that colony. Since then the system has been largely adopted by native banks. The native banks, however, generally 'issue circular letters of credit to travel through the Empire, and the system of remittance by drafts is as complete as in Europe; the rates charged are high, however.' Promissory notes are largely availed of by the native banks and their customers in their dealings with each other. A very curious feature in these transactions is that the interest is often not stated in the note itself, but is written on the envelope in which the note is enclosed, though in the ordinary promissory note it is inserted in the note. Native banks are classified as (1) Official Banks, dealing with the government revenue; (2) Exchange (*Hui-p'iuo*) Banks, dealing in mercantile transactions; (3) Ordinary Banks; (4) Provincial Banks, having official status, but with shareholders; (5) Banks whose business is modelled on foreign methods, but with Chinese capital.

As cash, (the common copper mite and for long only known coin amongst the Chinese), is heavy and difficult to transport in any quantities, it was only natural that, keen merchants as they are, the Chinese should have early invented bank-notes. 'The date seems to have been about A.D. 800'. The earliest specimen known to exist in

any country was purchased in 1890 by the British Museum, where it may be now seen under a glass case in the King's Library. The label to it states that it was issued 300 years earlier than the establishment (at Stockholm) of the first European bank which sent out notes. This wonderful note is about the size of a piece of foolscap paper and is almost blackish in colour. It was issued during the reign of Hung Wu, A.D. 1368-99. Each money shop has its own device, though the general features are the same: an ornamental border surrounds the oblong paper, and since the Chinese printing is in columns, the greatest length is from top to bottom, and not from side to side as in the English bank-note; the name of the bank or shop issuing it is put in large characters, transversely, as a heading; below this are several rows of characters, the centre one often being somewhat to this effect — 'On production of this note pay — cash,' the other columns containing necessary particulars, such as the number of the note, the date, etc.; besides which, some moral sentences very often form an adornment.

'The check on over-issue of notes lies in the control exercised by the clearing-house of every city, where the standing of each bank is known by its operations. The circulation of the notes is limited in some cases to the street or neighbourhood wherein the establishment is situated; often the payee has a claim on the payer of a bill for a full day if it be found to be counterfeit or worthless — a custom which involves a good deal of scribbling on the back . . . to certify the names. Proportionally few counterfeit notes are met with, owing more to the limited range of the notes, making it easy to ask the bank, which recognises its own paper . . . Their face value ranges from one to a hundred tiao, or strings of cash, but their worth depends on the exchange between silver and cash, and as this fluctuates daily, the notes soon find their way home.

A tiao is 1000 cash, but the denominations of the notes vary, ranging in value from 100 cash to 1000 cash and \$1. Great inconvenience is sometimes caused by the failure of the firms which have issued this paper money.

These bank-notes are not used in the extreme south of China, though they are very common at Foochow and the North.

The issue of these note at the present day is due entirely to private enterprise, but the Government have acted as bankers more than once in this one respect. Marco Polo, the celebrated Venetian

traveller, was in China at such a time and, speaking of Kublai Khan's purchases, he thus describes them: —

'So he buys such a quantity of those precious things every year that his treasure is endless, while, all the while the money he pays away costs him nothing at all. If any of those pieces of paper are spoilt, the owner carries them to the mint, and by paying three per cent. on the value he gets new pieces in exchange.'

The total issue during Kublai Khan's reign of thirty-four years, amounted, it is estimated, to the sum of \$624,135,500. This, however, was carried too far by the subsequent Mongol Emperors, and added fuel to the flame of discontent felt by the Chinese against their foreign rulers, yet the new Chinese dynasty (the Ming) which succeeded the throne, was obliged at first to issue notes for nearly a hundred years. The Manchu dynasty has also had recourse to them during the great T'ai-p'ing rebellion, but their circulation did not extend beyond the metropolis.

The following extract refers to Chinese banking in 1894:-

'A remarkable impression has been just created in Shanghai by the renewed proof of the strength of the Chinese Banks. It was they who lent the Japanese banks Taels 4,000,000 to tide over a cotton account and it is generally believed that within very few years they will be financing many foreign concerns. This phenomenon of the rise of Chinese banking is an ironical commentary on the Consortium, which was mainly designed because it was believed that China was bankrupt.'

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A VARIETY OF 1679 CHARLES II, FOURTH BUST, HALF CROWN

By H. Addicott

In January 1980 it came to my notice that there was a mis-spelling of the word gratia on the obverse of this half crown piece, the spelling was gratta.

After possessing the coin for some 32 years this came as rather a surprise to me, however upon checking various catalogues I found that there were no recorded errors of this type.

In an effort to try to find if my coin error had been seen before I decided to elicit the help of the professional dealers in Melbourne. One dealer admitted that the coin had an error but the others dismissed it as there were no recorded errors of this nature in any catalogues.

I decided that since it was not in any catalogue I would see if the catalogue publishers could help me so I had the coin photographed and enlarged and posted the details to Seaby's, London. My reply was received in February and to my delight the error was confirmed as Seaby's had seen and photographed another coin in the same worn condition and with the same error.

The Editor of Seaby's "English Silver Coinage From 1649" was informed of the error and I am instructed that upon publication of the next edition this error should be included.

Obverse Inscription:
CAROLVS-11 DEI GRATTA

Reverse Inscription:
1679 MAG. BR. FRA. ET HIB. REX

The Coin has the Edge Inscription:
+ DECVS. ET. TUTAMEN. ANNO. REGNI. TRICESIMO. PRIMO +



A BRIEF ACCOUNT OF ARMENIAN COINAGE.

By Peter B. Wall

In 83 B.C., Tigranes, the King of Armenia, was invited to put an end to the perpetual dynastic strife in Syria by accepting the throne. This he did and his coinage as King of Syria lasted until he was forced to abandon the throne in 69 B.C. His tetradrachms show him wearing a tall Armenian head-dress and have, as reverse, the Tyche of Antioch with the god of the river Orontes at her feet. (see Plate 1.).

With the exception of the coinage of TIGRANES I as King of Syria, only very rare bronze issues survive of the line of Armenian kings who ruled from the late Third Century B.C. down to the end of the 1st Century B.C. An example is the bronze of ARTAVASDES I, 56 B.C.—34 B.C. which shows the King wearing a spiked Armenian tiara on obverse and riding in a chariot on the reverse.

The coinage of the Roman Empire bears frequent reference to Armenia during the first and second centuries.

In about 19 B.C. coins of



TIGRANES I, King of Armenia and Syria.
83 B.C. — 69 B.C.
Silver Tetradrachm.



Armenia under Roman rule. Emperor Marcus Aurelius.
161 A.D. — 180 A.D.
Gold Aureus showing title "Armeniicus".



Copper Pogh or "Tank".



Silver Tram.



Gold Tahegan struck in the name of Leo I but actually after his time. The only gold coin available of old Armenia.



LEVON I, 119-1219
(Period of the crusaders)
Silver Double Tram.

Augustus (27 B.C.—14 A.D.) recorded the extension of Roman influence over Armenia.

The Emperor Marcus Aurelius (161 A.D.—180 A.D.) whose reign was almost completely occupied by warfare had expelled the Parthians from Armenia by 164 A.D. Aurelius honoured himself with the title ARMENIACUS which can be clearly discerned on the obverse of a gold aureus struck during his reign (see Plate 2.).

A Christian Kingdom established in Armenia by RUPENUS I in 1080 endured until it was overwhelmed by the Turks in 1375 in the



reign of Leo VI. The Coinage consisted of the gold tahegan, the silver tram and its half, the copper pogh (also known as "tank") as well as some deniers and obols in billon. The inscriptions on the coins in Armenian give the king's name and title on the obverse and the name of the mint, the city of Sis, on the reverse. Of the considerable variety of types the most frequent on gold and silver show the king enthroned, facing, holding cross on globe and sceptre. On the reverse two lions back to back divided by a tall cross (see Plates 4 and 5). Other types depict the king on horseback on the obverse and a lion standing with a tall cross behind (for reverse, see Plate 6) and the crowned bust of the king, right, on the obverse with a patriarchal cross between two stars on the reverse (see Plate 3).

The last distinctive issues of Armenia before it was annexed by Russia in 1828 were in copper and were minted under the two political systems viz. Persian and Turkish. Those struck to the Persian system emanated from Erivan (IRWAN), Capital of present-day Russian Armenia, and consisted of the denominations KAZBEG (19–21 mm), NIM BISTI (22 mm) and BISTI (27–29 mm). These show various animals on the obverse, such as a horse, lion and sun, lion and cub, fish, goose, rabbit, ram, ape, elephant, dromedary, etc. The reverse is wholly legend (including ERIVAN) in Persian.

1 BISTI equals 4 KASBEGIS.

The last issues of Van (Wan), Capital of present-day Turkish Armenia, appear to have been a copper PARA dated 1177 A.H. (1763 A.D.) under Sultan Mustafa III and a copper ASPER dated 1231 A.H. (1816 A.D.) struck during the rule of Sultan Mahmud II, 1808 A.D.—1839 A.D.

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THE ROSE

By John Faringdon-Davis

The rose has been a popular subject for artists and poets. Shakespeare wrote: "A rose by any other name would smell as sweet". Shakespeare had a way with words, and many have tried to emulate him. Gertrude Stein, the American writer, said: "A rose is a rose is a rose"; but – and this is strictly sub rosa – Gertrude could be wrong.

The most famous numismatic rose, of two thousand years, is not a rose at all but a rhododendron or oleander *Rhododaphne*, *nerion*, or rose bay; of the genus *Nerium*. Pliny the Elder, that great naturalist of ancient times, chided the citizens of Rhodes for their ignorance. How could the people of so great a city make such an elementary mistake? It seems that somewhere in antiquity there arose confusion as to which flower was named rose.

Pliny pointed out virtues of the rose, and the faults of the *nerion*, including that it is poisonous; and offered the idea that the mintmark was not used as a pun on the flowers that grow in profusion all over the island of Rhodes (RODOS), but as a warning to enemies that it was dangerous to touch them.

When the Spartans seized the Athenian silver mines, Athenian coinage deteriorated, and that of Rhodes grew in importance.

There were three mints – Camirus, Ialysus and Lindus on the island of Rhodes prior to BC 408; and in that year they combined to form a new capital RHODUS, and a long series of currency came into being.

The people of these cities claimed descent from the sun god HELIOS, and so the obverse of their new coins bore the head of the god to whom the whole island was sacred, and his emblem (the rose?), "TO RODON", the flower from which the island took its name, was on the reverse. The full face portrait on a coin was an innovation, and both artist and engraver showed great skill.

The flower on the reverse is shown upward-facing, usually with a bud or pendant bud (did you ever see a pendant rosebud?) to one side, with various lettering and symbols.

Later, when the Macedonians under Alexander, and the Roman legions invaded, the conquerors had their own heads put on the

coins. Perhaps as an act of defiance, the Rhodes mint continued to strike coins with their own mintmark, ROSE or RHODODENDRON, to keep their identity.

THE SILVER DRACHM
OF RHODES

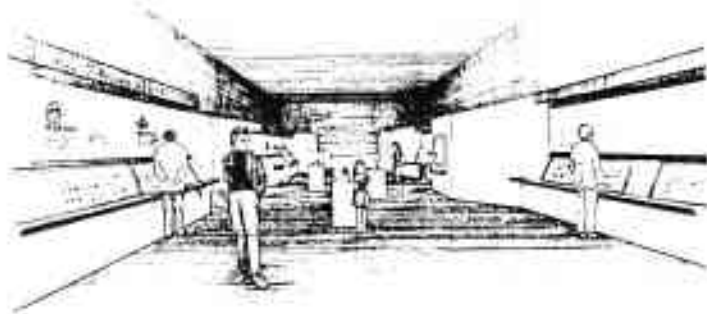
This late (2nd Century B.C.) silver drachm is from the Rhodian colony of PERAIA, on the mainland of what is now TURKEY. It is a superb example of this coin, which was popular for over two hundred years. It is one of a hoard discovered at SITICHORO In 1968, almost all of which were in similar condition.

The obverse shows the head of the Sun-God HELIOS, three-quarters right, with loose hair.

The reverse, a "rose" with bud on right; above, the inscription EPMIAΞ (ERMIAS) below I — — — Ω — — — — —.

Ref. Seaby 5092

New Coin display latest feature in museum collection



The sketch, by Adrian Spinks, shows the museum's new money room.

Hobart is soon to see an exciting new coin display.

On the first floor of the Tasmanian Museum and Art Gallery building, work is proceeding on the construction of cases to house a coin collection. The money room, which has been generously sponsored by the Tasmanian Teachers Credit Union, will be opened later this year.

The display includes many items from the museum's collection of more than 12,000 coins and tells the story of money from the days before coins were used up to the present. It includes examples from many of the world's cultures.

There will be many coins from the Talbot collection. Prior to 1972, the museum had a small but important coin collection.

In that year, Lord Talbot de Malahide, of Malahide Castle Co. Dublin, Ireland; and Malahide, Fingal, Tasmania, presented a large and valuable collection of coins which he had inherited from his father.

Lord Talbot de Malahide died in April, 1973.

The Talbot collection comprises more than 3,000 coins and medals and, with this addition, the museum became the holder of one of the major coin collections in Australia. More than 2,000 coins and medals, largely from the Talbot collection, were placed in existing

cases in 1975 and have been on display up until a month or so ago.

The new money room has been planned by Mr. David Ellis, curator of display at the museum, in co-operation with Mr. Roger McNeice, honorary numismatist to the museum and president of the Tasmanian Numismatic Society.

It will provide an attractive and secure home for the State's numismatic collection.



Obverse

Reverse

KRIGSMEDALJE

This 2nd World War bronze medal of Norway was awarded to Norwegian and Allied Servicemen and Mercantile Marine personnel, including Australians who served on Norwegian ships.

The ribbon is orange with two narrow gold stripes each side, the outer stripes being narrower than the inner.

Medal courtesy of the Australian Seamens' War Service Association.

Photo: JFD

COMMEMORATIVE MEDAL CATALOGUE PUBLISHED

Les Carlisle's catalogue of Australian Commemorative Medals and Medalets from 1788, has long been awaited by collectors in this field. It is a magnificent production on high quality paper, and it will give pleasure to any Australian Numismatist, no matter what his or her field of interest. Only 1000 copies have been printed. For the serious medal and medalet collector, it is the first and only comprehensive reference work available. All medals and medalets are listed in date order, illustrated with photographs mostly of high quality, and all legends are recorded, making identification easy.

Any criticism should be seen only as directed at minor imperfections and is offered constructively to buyers (if there are any copies left to buy!) and users.

It is a little disappointing that the definition of "commemorative" has been allowed to exclude so many famous Australian Exhibition medals. Thus the Melbourne 1888 Centenary Exhibition is in, but the 1880 Exhibition is out, supposedly because it is not commemorative! Also excluded for the same reason are the beautiful Products of N.S.W. and Sydney Exhibition medals. The classification and numbering system is slightly confusing, as medals which do not bear a date are listed, not in approximate date order, but by an arbitrary alphanumeric system at the end of the main date order. The dates of almost all of these undated medals are known within a year or two and insertion in the main date classification would have been more logical. Occasionally the system breaks down altogether as when the Victorian Separation Medal by Meszaros is listed under S/2 despite being clearly dated 1951 in Roman numerals.

John Faringdon-Davis has drawn my attention to medalets of the 1888 MELBOURNE CENTENNIAL EXHIBITION. They have a common reverse design, the Melbourne Exhibition Building, and could have been struck from the same die.

They are listed as 1888/7, 1888/22 and A/7.

The last only is attributed to Stokes, and there is nothing to show that they are associated. The photographs are not clear enough to show that the reverses are indeed identical. Perhaps with the limitations of the printing press there is an argument in favour of enlarged illustrations of small items like these.

Not all the medals were made or designed in Australia, and perhaps some of the "Australian" medals produced by the French mint for example could have been included. Their 1979 medal of Patrick White is arguably the finest recent medal relating to Australia. Other famous Australians have been commemorated, but only those medals originating in Britain seem to have been included. Medals relating to Australia prior to 1788 are naturally excluded, so that the Resolution and Adventure Medal of 1772 which was brought to Australia by James Cook, is not to be found.

There is of course, now ample scope for volumes to cover Exhibition and Prize medals, medals of exploration and other medals relating to Australia!

One of the important tasks this book accomplishes superbly is to display for the first time, the whole range of Australian medallic art. Overall, one is struck by the vast amount of numismatic rubbish which has been produced in Australia. Hundreds of commemorative medalets have been produced relating to royal occasions in particular, but often to the most trivial or parochial happening. A very few such as some of the Ricketty Dick's (1886/10, 1899/3) or Gallipoli (1915/10) are pleasing but most could only be described, charitably, as interesting.

There are, of course, many Australian medals listed which stand comparison with any, and the works of Meszaros shine from these pages with an unsurpassed artistic talent and intensity. His James Cook medal (1970/32) is superb, and his Separation Medal (S/2) shows his mastery of the allegorical theme. Tasmania, perhaps surprisingly in view of its small population, emerges as a State which has consistently issued good medals. Starting with the Cessation of Transportation (1853/2) we see a series of generally excellent and original artistic quality e.g. 1891-2/2; 1938/13, 1975/5 and 1976/15. Some detail of medallists and artists is provided and historical sketches of the background to a few of the medals. There is still plenty of research waiting to be done on Australian medals, and no doubt this book will stimulate a great deal. It is in itself a monumental effort and will form the foundation stone for any study of this most interesting branch of Australian numismatics. The book has been privately printed and is available at \$40.00 plus postage and packing from Les Carlisle (ask for a signed copy) at P.O. Box 427, Paddington, N.S.W. 2021.

Dr. John Bisby

"MEDALS TO AUSTRALIANS"

BOOK REVIEW

Whenever a book on a new subject is produced, all sorts and conditions of people, hitherto unknown as collectors, suddenly appear on the (Numismatic) scene, to add to or detract from the book's value.

No doubt, one such work is Les Carlisle's excellent tome "Australian Commemorative Medals and Medalets From 1788" reviewed in this issue by Dr. John Bisby.

Another welcome volume was Reg Williams' "Medals To Australians", first published two years ago, of which the second edition is now available.

When compiling such a book it must be difficult indeed to decide when to stop accumulating facts and figures and go into print (unlike editors, who never admit to having enough material . . .)

The original book broke fresh ground, so some criticism was to be expected, no doubt most of it well meant. It obviously filled a long felt need among Australian collectors, for it has proved very popular.

The new edition has eight more pages and over forty new photographs — I might comment here on the quality of the photographs, which is very good. Medals and orders can be very difficult to reproduce well, and Mr. Williams and photographer Terry Pepperell, with the printer, have achieved a higher standard than many numismatic books I have seen.

The book covers fairly comprehensively the wide range of Imperial orders and medals, both military and civil, which have been awarded to Australians.

After British and Australian Order and Medals, countries represented are: Belgium, France, Cambodia, China, Denmark,



Egypt, Greece, Hejaz, Italy, Japan, Lebanon, Montenegro, Netherlands, Poland, Portugal, Romania, Russia (Imperial and U.S.S.R.), Serbia, South Korea, South Vietnam and United States of America.

An impressive list, but there are still omissions. The Norwegian War Medal of the Second World War, awarded to many Australians and others who served on Norwegian merchant ships, springs readily to mind. The Orders of the late Sir Robert Menzies, Prime Minister of Australia, included the Most Ancient and Most Noble Order of the Thistle, well worthy of inclusion, even if its availability to collectors is problematical.

I do not propose to nit-pick about the pricing, which I believe must always be partly a matter of compromise. Much must depend on auction results, and we all know how erratic these can be at times. Remember the recent V.C. fiasco?

I think the book could be improved in its usefulness to both collectors and students by a numerical listing of the Imperial awards showing total (or perhaps British) issues compared to purely Australian ones. In most cases, British awards are many times the Australian number, and thus more readily available, (and also cheaper), than Australian, a matter of importance to many.

Medal ribbons need to be shown in colour. This has been done on the back cover. I would prefer to see them within the protection of the covers, perhaps as a fold-out, and a few more colour photographs of the enamelled orders and medals would obviously improve this useful book. Three of these are shown on the front cover, where with three other medals they make this a colourful and attractive book.

Mr. Williams is to be congratulated on producing a second edition so soon — no easy feat for this class of book.

MEDALS TO AUSTRALIANS

by R. D. WILLIAMS

* Published by Renniks Books

This hardback copy reviewed, \$15.00. Also available in soft cover \$12.00.

WHAT IS IT?

Uniface bronze medal, diameter 38mm. In the past fifty years the medal has been enquired about at the Science Museum twice. On neither occasion could it be explained. Any ideas?



THE NUMISMATIC ASSOCIATION OF VICTORIA

Founded 1946

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PAST PRESIDENTS:

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THE NUMISMATIC ASSOCIATION OF VICTORIA

Founded 1946

OBJECTS:

Briefly, the objects for which the Association was established, are –

- To encourage the study of Numismatics in all its branches
- To represent generally the views and interests of all Numismatists
- To provide education in the field of Numismatics, and to
- Encourage sound and methodical collecting practice

ACTIVITIES:

- Discussion at Monthly Meetings
- Reading of Papers
- Assisting members in the study and acquisition of numismatic specimens
- An Annual Exhibition
- A half-yearly publication containing articles and items of interest to all Numismatists
- Stimulating research into the currency of Australia
- Encouraging correspondence between members throughout the world