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NUMISMATIC JOURNAL

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SEARCH FOR LATENT TALENT

Many of our Members have fascinating specialities and can really compel our interest when *talking* of them. The New Zealand Numismatic Journal welcomes original articles at all times and urges Members to get some of their thoughts on to paper. As the President says in his Newsletter:—

"A THOUGHT:— The Royal Numismatic Society of New Zealand has 450 Members. *If just ten per cent* of our members would promise to write one short original paper each year, what a wealth of thought we could share! Will *YOU* be one of the ten per cent?

Dr. Lawrence Gluckman (Vice President) also says:—

"I have the feeling numismatists in New Zealand should try to publish more papers, not always in a numismatic journal. I think a lot of valuable material and knowledge gets lost through lack of recording. In particular we are at a transition stage in Maori culture and I would make a plea for the recording of any custom or habit among the Maoris involving the use of money in the last 60 or 70 years. In a few years it will be too late. I have myself collected over 30 habits involving the use of money in healing and disease among the Maori. I have recently seen rings made of money worn as curative agents. This of course is reminiscent of the cramp rings of Great Britain. Data on the habits of the Polynesian wearing such rings would be appreciated."

The writer is preparing a paper on the late Surgeon General Manley, V.C. Despite a widespread search in the United Kingdom his medals have not been located. Can any reader help?"

Our Journal has held a place of high esteem in world numismatic circles for many years. There is a challenge to keep it there in a time of rapidly expanding scholarship.

The Royal Numismatic Society New Zealand expects that its Members this day will do their duty (apologies to Lord Nelson!)

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Special Notice To All Members

- If any of our members have not received their copy of our last Journal—Vol. 10—No. 6 (36) would they please write to our Society at Box 23, Wellington, and the omission will be immediately rectified.
-

THEY KNEW J. W. MEARS AND T. S. FORSAITH

R. G. BELL, Christchurch.

I am deeply conscious of the fact even as I write, that much of the valuable and interesting information contained in this article would never have been known to me and possibly for ever lost had I not immediately followed the lead I had received. You see, my informant, Mr. H. G. Redding, J.P., a very old resident of Wellington, has since died.

It so happened that a century-old house in Willis St., Wellington, was being demolished. One of the workmen found a few old coins and tokens in the ceiling. Among them were two rare tokens of J. W. MEARS, Saddler, Lambton Quay, Wellington. A young reporter from "The Evening Post" very wisely considered the find of news value. A lengthy newspaper article resulted which fortunately aroused my interest and that of Mr. Redding who was, as it so happened, the grandson and sole survivor of J. W. Mears. As reported in the press: "Mr. Redding said today that he had not taken much interest in his grandfather's history, but when he saw that two of his tokens had been found he decided to look into the saddler's shop business more closely."

It was not difficult to find Mr. Redding's address so I immediately wrote to him asking for any further information he could supply and for a photograph of his grandfather if possible. My joy was complete when a few days later I received a photograph as well as the newspaper article, and the letter which I now quote:

"Re tokens found in Willis St.

My grandparents arrived in Wellington from Scotland, calling at Sydney en route in the brig *Prima Donna*, 1st March, 1854.

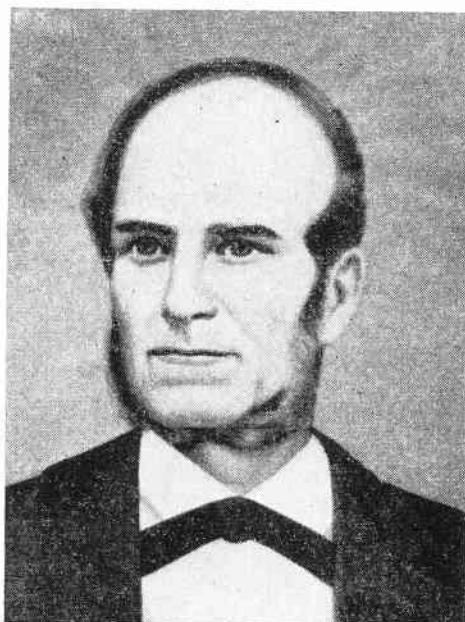
Walter James Mears, Saddler, his wife, Eliza Mears, nee Campbell, opened Saddler's business opposite Noah's Ark, opposite Bank N.Z. on the corner of Willis St. and Lambton Quay, 1859. Afterwards shifted to Willis St., 1866, where the new Arcade has just been opened. The coins were found in Upper Willis St. My parents lived on "Mears Paddock" in Abel Smith St. The house No. 98-100 is still standing, built 1855. I will send you a copy of the Ev. Post and also a photo, if possible.—H. G. Redding."

Wasn't that a lucky break?

It is interesting to note that the letter establishes fairly closely the date of issue of the undated Mears token. (Incidentally, Mr. E. J. Arlow bought the tokens and later presented one of them to Mr. Redding.)

The second part of this story has a somewhat similar origin:

A correspondent wrote to "Snippet" ("N.Z. Truth,") proudly stating that he possessed a "Forsaith" token. As a result, an elderly Christchurch resident, Mr. D. G. Stephens, became enthused, because although he had never seen the token in question he certainly had seen the Rev. T. S. Forsaith, his parents and the reverend gentleman being great friends. I was not long locating Mr. Stephens and very soon received from him a lengthy letter full of anecdotes dealing with the life of T. S. Forsaith, together with the offer of an article and photograph of him which were published in the "Australasian Independent," July 15th, 1893. This article I found to be so well written and so brimful of interest I decided to copy it in full in the hope that the editor will likewise publish it that way:



W. J. MEARS.

REV. T. S. FORSAITH.

The Rev. T. S. Forsaith is a Puritan. He holds the Puritan faith, and the Puritan faith has upheld him through a long and chequered career. His theology cannot be doubted by any who have listened to his sermons, or who have observed his readiness to controvert a departure from the old lines on the part of any of his brethren in the ministry. In this particular he is often very sensible, but also very amusing, and enlivens considerably the proceedings of the N.S.W. Congregational Union Assembly, of which he is a member, and of which he may be said in a sense to be the father. The sovereignty of God, the ruin of man, salvation by grace, are terms of speech with which his tongue is very familiar.

The principles of the Puritan faith supply the key to his career. He is a colonist of the highest and best type. His active life until after 50 is identified with New Zealand. He has left a very distinct impress on the institu-

tions of that country. But it is an impress which has ever worked for religious liberty, for the fear of God and the practice of righteousness. There are few of the vicissitudes of colonial life that Mr. Forsaith has not known by actual experience. He has not, we believe, been a miner, but that is because the gold fever never broke out in New Zealand. He has been a sailor, a store-keeper, a bushman, a native interpreter, a journalist, a member of Parliament, a Cabinet minister, a Presbyterian missionary, a college chaplain, a Congregational pastor. He has boxed the compass of the professions open to an enterprising spirit in these colonies as completely as most men. And through all, he has borne himself as a fearless Christian, holding himself in strict subordination to the will of God in the spirit of the true Puritan.

Like thousands of British youths from time immemorial, when a lad, he fell under the mysterious spell of the ocean. There was something in the whisper of the waves that drew him with a power he could not resist. He must go to sea. The linen draper's shop at Croydon, in Surrey, where he was serving his apprenticeship, became too strait for him. His ardent, restless spirit demanded a wider field for its energies. His sober-minded father—a Congregationalist of the old Puritan type—had carefully educated him at the Rev. Thomas Fancourt's Academy in Hoxton Square and viewed this roving impulse in the lad with little favour. Hoping to wean him of it, he sent him on one voyage to Sunderland in a coal-ship. As this did not cure him, the father wisely resolved to allow him to follow his bent.

In the first ship in which he served as an apprentice, the Huddersfield, in the East India trade, Mr. Forsaith was fortunate enough to sail under a pious as well as skilful captain. In 1834, when he was twenty, he visited Sydney as fourth officer of the Hooghley, a ship carrying convicts. It was as first officer of the Lord Goderich that he first became acquainted with New Zealand. The result was that he resolved to settle in that country. Returning home, he married, and came out to Auckland as partner with the late Mr. Wm. White in the kauri timber trade—a partnership which did not last long.

A grave incident which occurred some time after his settlement was the sack of his house at Mangawhare, and its destruction by the Maoris. This left him homeless, and in fact, penniless. By dint of persistent urging of his claim, he at length obtained partial compensation for his losses from the Governor. It was during the negotiations which followed from this affair that the Governor discovered Mr. Forsaith's proficiency in the Maori tongue, and in consequence appointed him a sub-protector of the natives. In this capacity Mr. Forsaith travelled into parts of New Zealand not frequently visited by white men. Three times he went backwards and forwards on foot be-

tween Auckland and Wellington. We next find him building up an extensive business through trading principally with the Maoris. "Manchester House," as he styled his store, became well known in Auckland. He commenced about the same time writing leaders for the New Zealander and the Southern Cross.

From 1853 to 1860 he sat in the House of Representatives, with the exception of a short interval of absence in England. To his initiation was owing the rejection by the Assembly of a proposal to pay a moiety of the salary of the Bishop of New Zealand. The principle of subsidising religious bodies was thus never adopted by this particular legislature. To his introduction and skilful statesmanship is also due the Marriage Bill, which (with a few amendments) remains in force at the present time. For a short time he held a position in the Cabinet. Removing in 1863 to Dunedin, he took frequent parts in evangelistic and mission services. In 1865 he accepted a unanimous call to the pastorate of the Congregational Church, Port Chalmers, and received ordination to the Christian ministry.

Since that time until he relinquished pastoral service in 1884, he held pastorates at Point Piper-Road, Woollahra, and at Parramatta, N.S.W. He also acted for two years as resident chaplain at Camden College. To his energetic pioneer activity the Congregationalists of New South Wales also owe the founding of the churches at Rookwood and at Summer Hill. For four years he edited with marked ability the N.S. Wales Independent, the predecessor of this journal. Mr. T. Forsaith was born on July 18th, 1814. We would remind those of our readers who are privileged to enjoy his friendship, that this stalwart veteran in Christian service will complete his 79th year, and enter his 80th year, next Tuesday. We do not doubt but that many of them will avail themselves of the opportunity of sending to him their congratulations. We ourselves rejoice that he, and Mrs. Forsaith, the tried and affectionate partner of his life in all his adventures and struggles, still remain hale and vigorous.

Such men as he have been, and are, the backbone of our colonial life. His Puritanic creed explains his moral force, as this again explains his achievements. His successes and triumphs have been really victories of faith. May he be spared to the Church and to the world, in soundness of body and mind, long past his eightieth year.

I was rather amused by an incident described to me by Mr. Stephens on the occasion of his parents spending a holiday with the Forsaiths at Camden College in Australia, Mr. Forsaith being the resident chaplain. It appears that the chaplain had installed a brand new billiard table in the college for the use of the students. This caused a great deal of alarm and opposition among the good church folk of those days. A most sinful innovation. Even Mr.

Stephens expressed his surprise. Forsaith had his answer, however. It seems that students could be troublesome and unruly even in the nineteenth century. Said Forsaith: I hope they will Learn the Game and Play the Game.

Messrs. Redding and Stephens were privileged and fortunate in personally knowing these pioneer tradefolk; all the same I feel I was doubly fortunate and privileged in knowing their descendants and friends. I could easily have lost this pleasure, don't you think?



REV. T. S. FORSAITH.

Token: MEARS, J. W. Half-penny. Obv. Saddler over a saddle in the centre; J. W. Mears. Lambton Quay, Wellington around. Beaded rim. Rev. One Halfpenny Token. New Zealand. Payable at J. W. Mears, Collar and Harness Maker.

FORSAITH, T. S. Penny and Half-penny. Obv. Within an inner circle Manchester House, Auckland. Between circle and beaded rim, T. S. Forsaith. Wholesale and Retail Draper. Rev. Justice seated on a bale New Zealand over and 1875 in the exergue.

NUMISMATIC NOTES ON SHAKESPEARE

L. K. GLUCKMAN.

(Continued from P. 175, No. 36)

ANGELS

"I had myself twenty angels given me this morning."
The Merry Wives of Windsor. Act II, Sc. 2.

This is a factual reference to the coin and as such would be readily understood by the audience seeing the play.

The angel is described accurately and is in fact Shakespeare's best numismatic description.

"They have in England
A coin that bears the figure of an angel
Stamped in gold; but that's inculped upon
But here an angel in a golden bed
Lies all within."

The Merchant of Venice. Act II, Sc. 7.

Several times the angel is referred to in puns.
"This bottle makes an angel."

King Henry IV, Part I, Act IV, Sc. 2.

This is a play on the cost of a bottle of wine and its comforting quantities.

The angel was not introduced until the reign of Edward IV but Shakespeare accepts the prevailing tradition that Edward the Confessor cured the King's Evil with an Angel and mentions this in *Macbeth*, the setting of which was about the time of the Confessor.

"The mere despair of surgery he cures,
Hanging a golden stamp about their necks."

Macbeth. Act IV, Sc. 3.

The golden stamp refers to the angel. For all practical purposes gold coins were not minted under the Confessor and when he touched for the Evil he bestowed a silver penny which was meant as alms and which was not pierced. Later belief however accepted all coins used in these ceremonies as being gold and pierced. This quotation then is based on facts now known to be numismatically and historically inaccurate. These inaccuracies were probably not known to Shakespeare.

"When his fair angels would salute my palm."

The Life and Death of King John. Act II, Sc. 2.

"See thou shake the bags of hoarding abbots, set at liberty imprison'd angels."

The Life and Death of King John. Act III, Sc. 3.

These two references are numismatically wrong, predating the angel.

"Here are the angels that you sent for, to deliver you."

The Comedy of Errors. Act IV, Sc. 3.

This also is wrong usage of the coin in time and place.

The same applies to

"Fair, or I'll never look on her; mild, or come not near me; noble or not I for an angel."

Much Ado About Nothing. Act II, Sc. 3.

"I had myself 20 angels given me this morning; but I defy all angels (in any such sort as they say), but in the way of honesty."

The Merry Wives of Windsor. Act II, Sc. 2.

Falstaff: "He hath a lesion of angels."

Nym: "Humor me the angels."

The Merry Wives of Windsor. Act I, Sc. 3.

The meaning of these references is obvious numismatically,

Chief Justice: "You follow the young prince up and down like his ill angel."

Falstaff: "Not so, my lord, your ill angel is light."

King Henry IV, Part 2. Act I, Sc. 2.

This pun refers to the devaluation of the coinage. The 80 grain Angel was reduced to 78 66/73 grains in 1601. It is unlikely this small reduction was of much significance. Angels of the first coinage of James I are unknown but these of the second coinage 1604—19 were reduced to 71 1/9 grains and were further reduced in the third coinage of 1619—25 to 65 5/11 grains. Further, in 1611 all gold coinages were raised 10% in value. It should be mentioned the quarter angel of James I of the first coinage was 20 grains so true inflation did not begin till 1604. Following this the angel became both lighter in weight of gold and in its purchasing power. Both these facts were of importance to the community as they reflected rising prices in daily life. Falstaff was likened by the Chief Justice of England as an ill angel or evil angel to the Prince of Wales. Falstaff, an obese jocular individual rapidly replied he could not be an ill angel as the ill angel of England, the sickly currency, was light in weight and he, Falstaff certainly was not light in weight. This is to my mind Shakespeare's best numismatic pun. This play was reputedly written in 1597—98 but this seems numismatically impossible. It may be the lines were added at a later date to the original play. After all, the play was written for acting, not reading and even today, plays presented in a given locality often have a few lines of humour, topical to the local climate, introduced. This probably happened widely in Shakespeare's day, the line being altered to include topical humour of the day.

CROWNS

These are frequently mentioned:

"Three thousand crowns in annual fee."

Hamlet, Prince of Denmark. Act II, Sc. 2.

"Five thousand crowns, my lord."

Timon of Athens. Act. III, Sc. 4.

"A thousand crowns for his reward."

King Henry VI, Part 2. Act IV, Sc. 8.

The reference in *Timon of Athens* is undoubtedly incorrect.

MARK

"Give her a hundred marks."

The Famous History of the Life of King Henry VIII.

Act V, Sc. 1.

"Unless a thousand marks be levied."

The Comedy of Errors. Act I, Sc. 1.

"With a thousand marks in gold."

The Comedy of Errors. Act III, Sc. 1.

"Thirty thousand marks of English coin."

The Life and Death of King John. Act II, Sc. 1.

"A hundred mark is a long loan."

King Henry IV, Part .2 Act II, Sc. 1.

The mark was a money of account being worth 13/4. In England it never occurred as a coin of the realm although coins of the name have been known elsewhere. The setting of *The Comedy of Errors* is Ephesus, an ancient city of West Asia destroyed by the Goths about 263 A.D. The mark is wrongly used in connection with this play.

POUND

There are many references to the pound.
"I sit at ten pounds a week."

The Merry Wives of Windsor. Act I, Sc. 3.

Most, but not all of the references occur in plays with an English setting.

"A hundred pound knave."

King Lear. Act II, Sc. 2.

A hundred pounds was the minimal qualification for one claiming to be a gentleman and the usage in *King Lear* is derogatory and insulting.

"Seven hundred pounds of moneys."

The Merry Wives of Windsor. Act I, Sc. 1.

"A hundred pounds in gold."

The Comedy of Errors. Act II, Sc. 1.

The pound was in Shakespeare's day a money of account.

The pound is mentioned in the following plays with an English setting. *The Merry Wives of Windsor*; *The Life and Death of King John*; *The Tragedy of King Richard II*; *King Henry IV, part I* and *King Henry IV, part 2*; *The Life of King Henry V*; *King Henry VI, part 2* and *The Famous History of the Life of King Henry VIII*.

The pound is mentioned improperly in: *Measure for Measure*, set in Vienna; *Much Ado About Nothing*, set in Messina; *The Taming of the Shrew*, set in Padua; *The Winter's Tale*, set in Sicilia and Bohemia; *The Comedy of Errors*, set in Ephesus; *Troilus and Cressida*, set in Troy; *Cymbeline*, set in ancient Britain and Italy; *Hamlet, Prince of Denmark*, set in Denmark; *The Two Gentlemen of Verona*, set in Verona; *Coriolanus*, set in Rome; *Twelfth Night*, set in Illyria.

The pound comes from the Latin *Pondus*, a weight, the original money of account being a pound weight of silver. In some instances Shakespeare has purely used a classical name for the setting to give the feeling of age or the distant past. This is purely a literary trick and under such circumstances accuracy in terms of coinage can not be expected. The entire setting of such a play is historically and socially inaccurate and distorted. In view of the references to England in *Hamlet*, *Prince of Denmark*, it is not unlikely English currency would be known in Denmark.

FOREIGN COINS

There is reference to the following foreign coins.

- (1) Ducat, double ducat,
- (2) Chequin,
- (3) Cruzado,
- (4) Doit,
- (5) Denier,
- (6) Escus,
- (7) French crown,
- (8) Cardecue,
- (9) Drachma,
- (10) Sicle,
- (11) Solidares,
- (12) Talent,
- (13) Moy,
- (14) Guilder,
- (15) Dollar.

The foreign coins will now be discussed.

DUCAT

Ducats are referred to by Shakespeare more than 50 times in *The Two Gentlemen of Verona*, *Twelfth Night*, *Measure for Measure*, *Much Ado About Nothing*, *The Merchant of Venice*, *The Taming of the Shrew*, *The Comedy of Errors*, *Cymbeline*, *Romeo and Juliet* and *Hamlet*, *Prince of Denmark*.

"Three thousand ducats a year."

Twelfth Night. Act I, Sc. 3.

"Three thousand ducats for three months."

The Merchant of Venice. Act I, Sc. 3.

There are at least 27 references to this coin in the *Merchant of Venice* and about 10 references in *The Comedy of Errors*.

DOUBLE DUCAT

"Two sealed bags of ducats, of double ducats, stol'n from me—"

The Merchant of Venice. Act II, Sc. 8.

Ducat derives from the Latin *Ducatus* or *Dutchy*. The ducat was a gold coin formerly used in most European countries. There were also silver ducats in Italy and the ducat was also a money of account at Venice. It is not always easy to say what meaning Shakespeare intended to assign to the word but it is likely in *The Merchant of Venice* it implies a money of account; in *The Comedy of Errors* erroneously current coinage. Ducat has also been used loosely as a term for money but this is likely a post-Shakespeare usage.

CHEQUINS

"Three or four thousand chequins were as pretty a proportion to live quietly."

Pericles, Prince of Tyre. Act IV, Sc. 2.

Chequin, spelt variously in different editions of Shakespeare as checkins, checkeens, chickens, chickins, chequeens, is derived from zecchino, the zecca being the mint at Venice. The zecchino was the gold ducat of Venice struck first in the thirteenth century. Zecca itself comes from the older Arabic Sikka, a die for counting. Sequin is a modern Italian variant of the word, the hard Z having been softened.

CRUZADOES

"I had rather lost my purse full of cruzadoes."
Othello, The Moor of Venice. Act III, Sc. 4.

The cruzado or crusado was a Portugese coin of the sixteenth century. As the name suggests it was marked with a cruz or cross and this has determined the name. The root is similarly seen in Vera Cruz, the True Cross.

DOIT

In all instances the word doit is used to give the meaning of little or negligible value, of a worthless commodity. The manifold usage of the word suggests it must have been widely known in contemporary England and this is confirmed by the reference to little Sir John Doit whom we can take to be a knight of little wealth. Such a name used by Shallow in a humorous scene must have conveyed the meaning of a pompous man of little importance to the audience else there would be no point in using it. This is shown by other names in the scene as Pickbone and Will Squele.

DOIT

"On a dissension of a doit."
Coriolanus. Act IV, Sc. 4.

"I'd not have given a doit."
Coriolanus. Act V, Sc. 4.

"Thou wilt not give a doit to relieve a lame beggar."
The Tempest. Act II, Sc. 2.

"Take no doit."
The Merchant of Venice. Act I, Sc. 3.

"That doit that e'er I wrested from the King."
King Henry VI, part 2. Act III, Sc. 1.

"... be shown
For poor'st diminutives, for doits . . ."
Antony and Cleopatra. Act IV, Sc. 4.

"Irons of a doit . . ."
Coriolanus. Act I, Sc. 5.

"I can not be bated one doit."
Pericles, Prince of Tyre. Act IV, Sc. 3.

"Little John Doit of Staffordshire."
King Henry IV, part 2. Act III, Sc. 2.

The doit was a Dutch coin of small value. Mention to it is certainly both historically and numismatically incorrect in *Coriolanus*, *Antony and Cleopatra* and *Pericles, Prince of Tyre*, all of which have a setting well back in history.

DENIER

"My dukedom to a beggarly denier."

The Tragedy of King Richard III. Act I, Sc. 2.

"No not a denier."

The Taming of the Shrew. Induction.

"I'll not pay a denier."

King Henry IV, part I. Act III, Sc. 3.

Denier in the above quotations implies a small sum of money. The denier was a French coin of either silver or copper of very small value. The Anglo-Gallic penny issued by the English rulers in France was known as a denier and perhaps because this coin was minted in English possessions in France it became well known in England.

ESCUS

"gardez ma vie, et je vous donneray deux cents escus."

The Life of King Henry V. Act IV, Sc. 4.

"Pour les escus que vous l'avez promis, il est content de vous donner la liberté, le franchisement."

The Life of King Henry V. Act IV, Sc. 4.

These two lines are the acme of numismatic reference in Shakespeare's mention of foreign coinage. In the first quotation the speaker is a captive French soldier so the language and reference is apt. In the play itself deux cents escus are translated by one of the players as two hundred crowns. This is accurate.

In these two lines then, language, numismatic reference and currency values are accurate. Escus derives from Latin scutum or shield and is seen in the scudo of Italy, the escudo of Spain. The ecu of France is a crown-sized coin. There can be no doubt escus is Shakespeare's version of ecu.

On the other hand, where the setting is appropriate French crowns are used, not escus.

"Here's four Harry ten shillings in French crowns for you."

King Henry IV, part 2. Act III, Sc. 2.

CARDECUE or CARDECU

"For a cardecue he will sell the fee simple of his salvation."

All's Well That Ends Well. Act IV, Sc. 3.

"There's a cardecue for you."

All's Well That Ends Well. Act V, Sc. 2.

Cardecue is a quart d'ecu, a quarter of the Ecu, an old French coin in silver or gold. It is interesting that here ecu and not escu has been used.

DRACHMA

"To every Roman citizen he gives,
To every several man, seventy five drachmas."

Julius Caesar. Act III, Sc. 2.

" crack'd drachma."

Coriolanus. Act I, Sc. 5.

The drachma was the principle silver coin of the ancient Greeks and is twice used by Shakespeare in a Roman setting as if the coin were used in Rome. A crack'd drachma is used in the sense of meaning little value. Although the drachma was well known to the Romans, it seems strange that Caesar did not write his will in terms of Roman currency. Even had Caesar amassed a fortune in silver Greek drachmas it seems likely these would have been either melted into bullion or recoined for the Roman Republic.

Again Brutus, a noble Roman says:

"I had rather coin my heart, and drop my blood for drachmas, than to wring from the hard hands of peasants their vile trash."

Julius Caesar. Act IV, Sc. 3.

Again, reference to Roman currency would have been more apt. Drachmas as the plural form would be better as drachmae.

SICLES

"Not with fond sicles of the tested gold!"

Measure for Measure. Act II, Sc. 2.

Sicles is a variant of shekels. Tested gold means gold that conforms to a prescribed standard. The coin is not appropriate to the scene of the play, Vienna.

SOLIDARES

"Here's three solidares for thee."

Timon of Athens. Act III, Sc. 1.

A solidare is a small coin of same description. It may be a corruption of the Italian Soldo or Latin Solidus, a gold coin of the Roman Empire. Solidus is also an obsolete English for shilling. Which usage Shakespeare intended is not clear, it may well be his Latin version of the English word Solidus. In any event the Latinised word is not appropriate to the Greek setting of *Timon of Athens*.

TALENTS

The following lines all pertain to *Timon of Athens*:
"Five talents to his debt."

Act I, Sc. 1.

Tim: "How shall she be endow'd? . . ."
Athenian: "Three talents on the present."

Act I, Sc. 1.

"I do return these talents, doubled . . ."

Act I, Sc. 2

"bid 'em send o' the instant a thousand talents to
me."

Act II, Sc. 2.

"Let the request be fifty talents."

Act II, Sc. 2.

"Talent" is referred to at least ten times in the play,
Timon of Athens, yet its use seems restricted to this play.

A talent is a Greek weight. In old English the talent meant money of account so Shakespeare has at once used a term perhaps familiar to his audience and a denomination of weight used both by the Greeks and Romans and hence historically correct.

MOY

Fench soldier: "O, prenez misericorde! ayez pitie de
moy!"

Pistol: "Moy shall not serve; I will have forty moys;
Or I will fetch thy rim out at thy throat . . ."

The Life of King Henry V. Act IV, Sc. 4.

This is a pun. Pistol is confusing the French mois or me with the word moy known to him as a coin of some sort. He believes he is being offered an insufficient ransom by the French soldier and is threateningly demanding a greater ransom.

What a moy is, is unknown. Dr. Johnson believed it short for moi d'or, a piece or moiety of gold. Etymologically this is not correct. The English term moidore comes from the Portugese Moeda or Money. Moidore has also found its way into the French language. The Portugese term was Moeda d'oura, money of gold. Moidore derives from this and was formerly in current use as was the coin moeda d'oura in England. Perhaps moy was a colloquial usage of moidore.

GUILDER

"Wanting guilders to redeem their lives."

The Comedy of Errors. Act I, Sc. 1.

"I am bound to Persia, and want guilders for my
voyage."

The Comedy of Errors. Act IV, Sc. 1.

Guilder is the English form of the Dutch guilder literally meaning gold although guilders have also been the name of silver coins. Guilders were probably known in England as a result of trade with the Netherlands.

DOLLARS

"Till he disbursed, at Saint Colme's Inch,
Ten thousand dollars to our general use."

Macbeth. Act I, Sc. 2.

Dollar is derived from the German word Thaler and its use in the English language does not go back beyond the 16th century. Shakespeare again errs in using the dollar in a play with an 11th century setting.

Lucio: "I have purchased as many diseases under her roof as came to—

Gentleman: "to three thousand doulours a year."

Measure for Measure. Act I, Sc. 2.

Gonz: "When every grief is entertain'd that's offer'd comes to the entertainer . . ."

Seb: "A dollar."

Gentleman: "Doulour comes to him."

The Tempest. Act II, Sc. 1.

Fool: "Thou shalt have as many doulours for thy daughters as thou canst tell in a year."

King Lear. Act II, Sc. 4.

In the last three quotations punning is developed on the coin dollar and the French word, doulour (met in English as dolor, dolour) meaning grief, sadness, unhappiness. *The Tempest* has no specific setting although its chief characters are noblemen of Naples and Milan. *Measure for Measure* is set in Vienna so Thaler would be more accurate but devoid of punning value. *King Lear* has an English setting.

The following miscellaneous references are of interest:

(1) CROSS

A cross is the name of a coin bearing a cross. Cross is used in a humorous and punning sense.

—"I had rather bear with you than bear you; yet I should bear no cross if did bear you, for I think you have no money in your purse."

As You Like It. Act II, Sc. 4.

"Will your lordship lend me a thousand pound to furnish me forth?"

—"Not a penny; not a penny; you are too impatient to bear crosses."

King Henry IV, part 2. Act I, Sc. 2.

(2) CHINKS

A synonym for coins or money.

—“He that can lay hold of her shall have the chinks.”
Romeo and Juliet. Act I, Sc. 5.

(3) MONEYS

“We would have moneys.”

The Merchant of Venice. Act I, Sc. 3.

Moneys is an archaich plural of money.

(4) CASH

Nym: “I shall have my noble?”

Pistol: “In cash most justly paid.”

The Life of King Henvy V. Act II, Sc. 1.

This is Shakespeare's only reference to cash in any play.

(5) STERLING

“With sterling money.”

King Henry IV, part 2. Act II, Sc. 1.

“You have ta'en these tenders for true pay, which are not sterling.”

Hamlet, Prince of Denmark. Act I, Sc. 3.

“If my word be sterling yet in England.”

The Tragedy of King Richard II. Act IV, Sc. 1.

In these quotations sterling is used as an adjective meaning of full value, sometimes in a non-numismatic context.

(6) BILLS FOR MONEY

“I have bills for money by exchange from Florence.”

The Taming of the Shrew. Act IV, Sc. 2.

(7) “Long staff sixpenny strikers.”

King Henry IV, part 1. Act II, Sc. 1.

Men armed with long staffs who robbed travellers of small sums.

(8) PLATES

“Realms and islands were
As plates dropp'd from his pocket.”

Antony and Cleopatra. Act V, Sc. 2.

Plate is a term for a coin. Plate probably derives from the Spanish coin real de plata. Here plate means silver. Hence the common term silver plate is a redundancy meaning silver silver. In 16th century England plate of silver and silvern plate were both in common usage meaning coinage.

- (9) "If he had
the present money . . ."
The Merchant of Venice. Act III, Sc. 2.

Present money in this sense means ready cash.

- (10) "Pray God, your voice, like a piece of uncurrent gold,
be not cracked within the ring."
Hamlet, Prince of Denmark. Act II, Sc. 2.

It is generally agreed "cracked within the ring" means rendered uncurrent. Some say when a coin was rendered uncurrent a ring might be stamped about the sovereign's head. I doubt this. Others state that in certain coins a ring surrounded the sovereign's head and if a crack in the metal extended beyond the ring the coin was rendered uncurrent. This is more likely to be the truth. On many silver and gold coins of the period a ring did occur round the sovereign's head.

- (11) "That out of mere ambition you have caused your
holy hat to be stamped on the king's coin!"

The Famous History of the Life of King Henry VIII.
Act III, Sc. 2.

This reflects one of the charges brought against Cardinal Wolsey. On the half groat for instance he put his initials TW (Thomas Wolsey) on either side of the shield and his cardinal's hat below the shield of arms.

- (12) "What counterfeit did I give you?"
"The slip, sir, the slip . . ."

Romeo and Juliet. Act II, Sc. 4.

"If I could have remembered a gilt counterfeit, thou
wouldst not have slipped out of my contemplation."

Troilus and Cressida. Act II, Sc. 3.

"Which purchase if thou make, for fear of slips
Let thy seal manual on my wax red lips."

Venus and Adonis. Line 515.

Slip is a general term for counterfeit coinage. As a rule punning is made on the term "slip" and "counterfeit."

(13) STAMP

This has been referred to in *Macbeth* as synonomous for an angel but it may also mean a coin generally.

—"I will confess, thy father's wealth
Was the first motive I woo'd thee, Anne:
Yet, wooing thee, I found thee of more value
Than stamps in gold or sums in sealed bags."

The Merry Wives of Windsor. Act III, Sc. 4.

- (14) "I had as lief Helen's golden tongue had commended
Troilus for a copper nose."

Troilus and Cressida. Act I, Sc. 2.

Copper nose will be taken by most to refer to the copper nose shilling of King Henry VIII in which the base metal of the nose appeared.

The reference is jocular. Copper nose means red nose as copper-head means red head. Copper nose predates the King Henry VIII coin and in particular refers to the nose of one who consumes undue quantities of alcohol. It may well be King Henry VIII had a copper nose in reality as well as on his shilling.

It is interesting to compare:

"And if your nose will not abide the touch, your nose
is a copper nose, and must be nailed up for a slip."

MARSTON—Antonio and Mellida.

This is a pun on the word slip meaning counterfeit.
Greene's *Friar Bacon and Friar Bungay* is also interesting.

"Strong ale will fit his turn to make him have a copper nose."

The question may be put "did Shakespeare have a good numismatic knowledge?" Perhaps this is an unreasonable question. It is also too general. One can say with certainty that several of Shakespeare's plays had Roman settings and yet in these settings as has been shown, frequent use of inappropriate currency occurs. To my knowledge Shakespeare never refers to the appropriate Latin values as As, Sestertius, Denarius, Solidus, Aureus, Semis, Quincunx, Quinarius, Tremis, Quadrans, Sextans, Uncia, Libra, Antoninianus, Dupondius. In fact his use of Drachma in Julius Caesar seems inappropriate as is the use of the plural Drachmas.

There are of course plays with Greek settings and again often the numismatic terms are inapt. It must be conceded the use of Talents in Timon of Athens is correct. Yet there is no reference to Stater or Obols. It has become a hackneyed aphorism that Shakespeare knew small Latin and less Greek and it may be this is reflected in his numismatic terminology of the day.

It may be argued that with plays in a foreign setting of antiquity, numismatic terms would be used which would be recognised by the average playgoer—most of whom were not well educated. If this argument is valid it does not explain the use of terms as drachma and talent which would be no more likely of recognition than any other coin of the era concerned.

The Author believes, taking all the facts into account, Shakespeare had little real knowledge of classical coins or the periods in which they were used.

With English and European coinage the situation is a little different. Often the names of coins are used as a basis for punning.

This applies especially to coins such as the Angel, Noble and Royal. There are many instances where it is obvious that the accuracy of terminology is of no importance. What is important is the humour of the situation.

Here Shakespeare has with justification and literary licence ignored the niceties and accuracies of the numismatist. But even allowing for this licence the reference to the existence of the Angel in Macbeth, in the eleventh century is a gross error. Perhaps Shakespeare was aware of this and was playing to the popular view that the Confessor did bestow a gold stamp on all he touched. It must be remembered that in Shakespeare's day the Royal Touch was accompanied by the gift of a pierced gold Angel and Shakespeare may have preferred to refer to the ceremony in a way his audience understood. The truth will never be known but it could well be Shakespeare was in ignorance of when Angels were first minted.

It is obvious that Shakespeare was aware of the devaluation of the currency as this too forms the basis for puns. Frequently a numismatic value is used for comparisons, similes, metaphors and this too is justified on the basis of audience comprehension. It would be quite pointless writing similes, metaphors or comparisons the audience could not comprehend. On this score Shakespeare's numismatic knowledge can not be condemned.

As far as the reference to foreign coinage is concerned, the highlight is the frequent incorrect spelling. This does not of necessity show ignorance by Shakespeare. It is likely the terms he used were understood by his audience and it is likely they were the standard or current mispronunciations of the coins then in vogue in England. Such mispronunciations being accepted as part of the vernacular, their use is acceptable. It by no means follows Shakespeare was not aware of the true pronunciations, spellings and derivations but it is very likely his audience were not so aware. The standard of the audience is the standard of the playwright. Then also the Elizabethan dramatist did not regard language as static or formal and often modified or invented words or styles to suit his purpose.

It must be remembered that England in Shakespeare's day was a maritime nation. There had been much piracy and privateering with capture of foreign cargoes and currency. Also there had been much fighting in Europe and trade with Europe was beginning to expand and develop. This would all help make the local townspeople familiar with foreign currencies, albeit in a badly pronounced phonetic spelled nomenclature. This applies specially to terms as chequin, cardecue, dollars and the rarer currencies. On the other hand the cruzado, ducat, guilder were in common use throughout Europe so the mispronunciation of these terms is rather more difficult to explain.

The question arises as to why Shakespeare rarely used certain terms. I have not found reference to rose noble,

testoon, george noble, sovereign, unit or unite, rose royal, spur royal or florin. The general answer must be Shakespeare was aware of all these values but by and large they were values that would not often be used or handled by the bulk of his audience and Shakespeare preferred to amuse his audience with coins familiar to them. It is likely the bulk of the working and middle classes rarely handled gold currency in the larger denominations.

It seems strange Shakespeare does not pun on the title and coin "Sovereign." Perhaps this would be too offensive and close to treason. Shakespeare it will be remembered enjoyed considerable Royal patronage. It would be in bad taste to pun on the Royal title before Majesty. Punning on the words Royal and Noble must be explained away and the only explanation that can be advanced is that Royal and Noble have many applications and their use is not specifically restricted to the head of the nation.

Finally, Shakespeare with his profound philosophy of human nature must not be forgotten. His contempt for money appears:

"All gold and silver rather turn to dirt!
As 'tis no better reckon'd but of those
Who worship dirty gods."

Cymbeline. Act III, Sc. 6.

He refers to the necessity of money:
"You take my house when you do take the prop
That doth sustain my house; you take my life,
When you do take the means whereby I live."

The Merchant of Venice. Act IV, Sc. 1.

He knows the power of money:
"Tis gold
Which buys admittance; oft it doth; yea, and makes
Diana's rangers false themselves, yield up
Their deer to the stand o' the stealer; and 'tis gold
Which makes the true man kill'd and saves the thief;
Nay, sometime hangs both thief and true man.
What
Can it not do and undo?"

Cymbeline. Act II, Sc. 3.

"A giving hand, thou foul, shall have fair praise.
Love's Labour's Lost. Act IV, Sc. 1.

Ford: "they say, if money go before, all ways do lie open."

Falstaff: "Money is a good soldier, sir, and will on."
The Merry Wives of Windsor. Act II, Sc. 2.

"Gold! yellow, glittering, precious gold!"
Thus much of this will make black white, foul fair,
Wrong right, base noble, old young, coward valiant.
Timon of Athens. Act IV, Sc. 3.

Surely Shakespeare knew money in all its shades, forms, meanings, implications.

CONCLUSION

It is certain Shakespeare had a numismatic vocabulary far beyond that of the average Englishman of his day or for that matter of our day. With the exception of classical numismatics of which he almost certainly knew little, the evidence is that he had a good knowledge of English and European contemporary and near contemporary coinage but often subordinated his knowledge for purposes of punning, for purposes of similes and comparison, for purposes of making his meaning clear to his audience. Numismatic accuracy is of less importance to the entertainer than audience comprehension. It is likely Shakespeare then in terms of numismatic knowledge was ahead of most of his contemporaries.

JOHANNES CARL ANDERSEN, 1873-1962.

The long life of Johannes Andersen is eloquent of the achievement of industry, ability and a wide-ranging mind. Although he knew of no relationship to another Hans Andersen, there was an undeniable resemblance of features. He was born in Denmark in 1873, and came to New Zealand in early childhood. From 1887-1915 he was in the Lands and Survey Department, Christchurch, whence he transferred to the General Assembly Library for three years. Upon the bequest to the nation of Alexander Turnbull's Library in 1918, he was appointed Librarian, which post he held till his retirement in 1937.

But currently through these years he was incessantly busy and active as reader, poet, athlete, historian, naturalist, ethnologist, editor, committeeman and lecturer. Several volumes of verse, the monumental Jubilee History of South Canterbury 1916, New Zealand Bird Song and Song Birds 1926, Maori life in Ao-tea 1907, Maori String figures 1927, Maori Place Names 1942 and Maori Music 1934, are merely representative of his output and interests. For 9 years he edited the Transactions of the New Zealand Institute, for 22 years the Journal of the Polynesian Society; he served long terms on the Dominion Museum Board of Management, the New Zealand Geographic Board, the Maori Purposes Fund Board and the Ex-Libris Society. He was a fellow of the Royal Society and of the Numismatic Society. He was honoured with an M.B.E. in 1935.

The Numismatic Society he held in especial affection, for he was a foundation member, and an active one till he left Wellington in 1946. It was he who extended the hospitality of the Library as a meeting place from the society's commencement, and he contributed nine informative and highly esteemed papers to meetings over these years.

He was a popular lecturer, in demand for his abilities as a reproducer of bird songs, for his knowledge of poetry, literature, folklore and Maori life. Perhaps I can add a personal note, and say that in the four years or so I worked closely with him, he was a delightful and learned companion, kindly but forthright, helpful and generous.

It would be difficult to select publications of his that will stand the test of time, but his book "The Laws of Verse" continues to be highly regarded by students of prosody. What can ever supersede the vast detail of "South Canterbury?" No-one yet has gone further than his "New Zealand Bird Song and Song Birds", his "String figures" or his "Maori Place-Names." Although he intended "Maori Music" as an introduction, the development of the theme is still to be done.

In his kindly cheerful wife he had a valuable complement, who predeceased him by only a few years, when her burden was assumed by his two sons Laurence and Hrolf, of Auckland.

—C.R.H.T.

NOTES ON DECIMAL COINAGE IN BRITAIN

The florins of the Queen Victoria (Young Head) issue, the first silver coins of this name, were the direct result of public agitation for a decimal system. Both reported favourably, and Sir John Bowring, in 1847, obtained surprisingly strong support in Parliament for his proposal to introduce the two-shilling piece at one-tenth the value of the pound, and to consider introducing smaller decimal denominations at a later date.

This had by no means been the first attempt to put our coinage on a decimal basis. As early as 1682 Sir William Petty proposed having five farthings to a penny to 'keep all accompts in a way of Decimal Arithmetik'; Sir Christopher Wren wanted an ounce of silver to be coined into one hundred parts, and in Queen Anne's reign another attempt was made to divide the penny into five parts.

There is undoubtedly a growing section of the public which believes that our coinage should be simplified. Foreigners in particular find our coinage difficult; the teaching of mathematics would be greatly assisted; and clerical work would be performed more quickly and accurately. The time has surely arrived when our native prejudice against modifying the monetary system must be overcome. There is little doubt that we shall be compelled finally to acquiesce in decimalization; and, with the ever-increasing growth of calculating machines, cash registers, coin operated machines and so on, the sooner the change is made the less costly it will be. For a beginning money would seem to be the most suitable of our measures to apply to the metric system, followed perhaps by weights and measures when the public have appreciated the advantages.

Today the British Association of British Chambers of Commerce continue to inquire into the decimal system's possibilities; the final decision, however, must rest with the Government.

The above notes are extracts from "Money in Britain" by C. R. Josset. (Frederick Warne & Co. Ltd., London and New York, 1962).

LORD BLEDISLOE AND WAITANGI MEDAL

*Report of the TWENTY-SECOND MEETING,
6th FEBRUARY, 1935.*

Farewell to the Rt. Hon. Lord Bledisloe, Patron, and Lady Bledisloe, and presentation of Society's Waitangi-Bledisloe Commemorative Medal.

(Reprinted from N.Z. Numismatic Society Proceedings.)

A meeting of the New Zealand Numismatic Society was held at the Turnbull Library, Wellington, on the 6th February, 1935, when members assembled to bid farewell to the Rt. Hon. Lord Bledisloe (first Patron of the Society) and Lady Bledisloe, who are on the eve of departure to the Homeland on the expiry of His Excellency's term of office as Governor-General. The meeting was held on New Zealand Day, the 95th anniversary of the actual signing of the Treaty of Waitangi, and the speeches delivered had an historic significance in keeping with the occasion.

In opening, the President, Professor J. Rankine Brown, who occupied the chair, expressed pleasure at the large attendance and after welcoming Mr. J. C. Entrican, Vice-President, Auckland, and Mr. J. B. Ward, Hokitika, who had journeyed to Wellington to be present, asked Mr.

Allan Sutherland to read a list of apologies and messages from members resident in other parts of the Dominion. Messages and apologies were read from the Rev. D. C. Bates, past President, Auckland, Mr. Willi Fels, Vice-President, Dunedin, Mr. Watts Rule, Vice-President, Timaru, and from Mr. H. G. Williams, Dunedin. Apologies were received from Col. G. Barclay and Mr. W. F. Meek, Dunedin, Mr. John Robertson, Invercargill, Mr. T. H. Dickson, New Plymouth, Mr. W. D. Ferguson, and Mr. M. Hugo, Wellington. Messages of congratulation on the issue of the Society's first medal were read from Sir Robert Johnson, Deputy Master of the Royal Mint, London, and Mr. Percy H. Webb, M.B.E., President of the Royal Numismatic Society, London.

ADDRESS BY PRESIDENT: Professor J. Rankine Brown aid that it was with profound regret that the New Zealand Numismatic Society was taking farewell of its first Patron, who had endeared himself not only to the people of New Zealand as a whole, but also to all members of the Society with whom he came into contact. His Excellency had not been content to occupy a passive role of patron, but had attended meetings of the Society and had addressed members on various phases of the study of numismatics and archaeology, mainly associated with the archaeological discoveries at his home at Lydney Park, Gloucestershire, England.

Lord Bledisloe had occupied his high office of Governor-General with marked distinction, and had always placed his great ability at the service of New Zealand. In this he had received the ready assistance of Her Excellency, Lady Bledisloe. Long after they had left these shores they would be remembered for their unsparing service to the community. By their generous and patriotic presentation to the people of the site on which the Treaty of Waitangi had been signed, exactly 95 years ago that day, they had awakened a national consciousness that marked a step forward in the history of the country. Following this presentation by Their Excellencies, the New Zealand Numismatic Society decided, on the suggestion of the then President, the Rev. D. C. Bates, to strike a medal not only to commemorate the nationalisation of Waitangi, but also to encourage medallic art in New Zealand. As a farewell tribute to the first Patron of the Society, the portrait of the Rt. Hon. Lord Bledisloe was placed on the obverse of the medal, this being the first occasion on which the portrait of a Governor-General had appeared on a medal issued in New Zealand.

On the reverse of the medal was placed an emblematic design depicting a Maori carved doorway, with sprays of yellow kowhai—the proposed national flower—in the side fields, and two manuka blossoms at base. In the centre doorway appeared the words, "1840 Hobson Waitangi Bledisloe 1934," in five lines, and, around "New Zealand Numismatic Society 1935." His Excellency had consented to receive a silver medal as a specimen of New

Zealand medallic art, and the meeting had been arranged on an appropriate date—the 95th anniversary of the actual signing of the Treaty. The speaker paid a tribute to the designer and the die-sinker, and to Mr. H. G. Mayer, whose firm, Messrs. Mayer & Kean, had struck the medal, and who had been of material assistance to the Council throughout. The medal would be a lasting recognition of His Excellency's association with New Zealand. The Society appreciated the honour of having Lord Bledisloe as its first Patron.

Dr. J. S. Elliott, Vice-President, joined in expressing appreciation of the distinguished services rendered to New Zealand by Their Excellencies, Lord and Lady Bledisloe. It was not likely within their own time that another numismatist Governor-General would occupy the position of Patron of the Society. The medal bearing the portrait of Lord Bledisloe would be a permanent commemoration of his services to the country and to the Society, and would fittingly mark his connection with Waitangi, where the Treaty had been signed 95 years ago that very day. Dr. Elliott also paid a tribute to Lady Bledisloe, who had been of valuable assistance to Lord Bledisloe during his term of office. He also expressed pleasure at the presence of Lady Godley, whose husband was well known in the Dominion. To Their Excellencies, Lord and Lady Bledisloe, he would say, on behalf of the Society, "Ave Atque Vale"—Hail and Farewell.

Mr. Johannes C. Andersen, F.R.S.N.Z., referred to the Treaty of Waitangi and paid a tribute to the New Zealand Numismatic Society in commemorating that event by striking a medal linking the names of the first Lieutenant-Governor, Hobson, with that of the present Governor-General, Lord Bledisloe, both of whom had been so closely associated in different ways with that historic spot. It was interesting to survey the history of the 95 years since the Treaty was signed. Undoubtedly it had always been difficult to observe the Treaty implicitly. In the days of the N.Z. Land Company some people regarded the Treaty as "a device to amuse naked savages" until such time as the Pakeha in-comers were strong enough to wrest from the Maori that which the Treaty solemnly guaranteed to them. On the whole the Treaty had been honoured to the best of the power of the dominant race, although thoughtful Pakehas regretted that it had not been possible to observe it more fully. Despite the fact that legislation already existed to acquire historic spots as memorials of the past, Waitangi had been forgotten until His Excellency, Lord Bledisloe, as a private act, had acquired the site and presented it to the nation. This spontaneous act had captured the imagination of Maori and Pakeha alike, and at the Festival in 1934, held at Waitangi, the Treaty was, as it were, signed anew. The medal would go down to posterity as the first medallic recognition of a great event, and of two Governors associated with it. As regards the successor to Lord Bledisloe, New Zealanders would say,

as the Maoris said when a successor to Captain Hobson was under consideration, "Let them send a good man like the one who has just gone."

Professor Rankine Brown then handed to His Excellency a silver specimen of the medal in a leather case bearing an outside inscription in gold.

RESPONDING, HIS EXCELLENCY, LORD BLEDISLOE, said: "I thank you for your beautiful and epoch-making gift, which shall have an honoured place in the cabinet of my family treasures in my home in England. It is a masterpiece of numismatic design and craftsmanship. Coins and medals are said to be the most imperishable of all antiquities. Their striking or minting has always in the world's history marked stages in national progress and artistic achievement. The striking of this Society's first medal may therefore be regarded as a notable landmark in the history of this Dominion. Both obverse and reverse reflect the highest credit upon Mr. H. G. Mayer, and his die-sinker, Mr. G. E. Whitehouse, as well as Mr. J. Berry and his emblematic designing. Particularly opportune and appropriate is the incorporation in it of Maori carving and native flora and the word "Waitangi."

"One burning need of New Zealand, which I sincerely hope the nationalisation of Waitangi may stimulate, is a sense of nationhood—an expansive development of that larger patriotism which puts country before city, township or province, and tends to foster national pride, perpetuate national history and promote national ideals—a sentiment which burnt brightly during the Great War, but which has been apt to flicker both before and since.

"You were good enough, in making this presentation to me, to appraise generously my Vice-regal activities since I have sojourned amongst you. I have endeavoured, with the valuable assistance of my wife, to fulfill the task allotted to me to the best of my ability but have fallen far short of my ambition in that respect. In associating my name on your medal with that of Hobson, I would like you to realise that while feeling highly gratified by the association, I lay no claim to rank with New Zealand's first Governor, and still less with that great far-sighted pro-consul and racial pacifier, Sir George Grey. In instituting comparisons it must ever be remembered that the earlier Governors of the Colony, and notably Captain Hobson, found themselves in a hostile atmosphere, ill supported with material equipment or authority from the Motherland and, in the case of Hobson, handicapped by jealousies of his staff and conflict between the diverse pioneering agencies of British civilisation and colonisation. Hobson and Grey achieved their success subjectively by their own strength of character, their integrity, and their pertinacity of purpose. The modern Governor-General achieves his success objectively: he has the soft cushion of popular sympathy, loyalty and unanimity of goodwill to rest against. The tasks of Hobson and Grey were

executive and constructive, as well as administrative—the task of responsible government—that of their modern successors is mainly social and ceremonial, and almost wholly irresponsible. It is, moreover, rendered all the more smooth and easy by the all-pervading loyalty and affection bestowed upon the Sovereign whom they represent, and who reflects so accurately the highest ideals of our modern democracy." Lord Bledisloe then paid a tribute to the Maori race which he described as the finest coloured people in the world. In conclusion, His Excellency said that it had given him much pleasure to occupy the position of Patron, and, in response to a Dunedin request, he would willingly agree to continue his membership of the Society after he returned to England. Her Excellency joined with him in expressing sincere appreciation of the good wishes extended to them, and for the silver specimen of the Society's first commemorative medal. Before departing, Their Excellencies took personal leave of each member present.

BOOK REVIEWS

"*COINS*" by R. A. G. Carson. Hutchinsons, London, at £5/5/- (1962).

This large 700 page book has a most ambitious purpose, well summed up in the introduction: "The Modern Coin Collector is not concerned with the mere assembly of coins; his interests lie in the correct identification and attribution of the pieces which come his way, and in the interpretation of the information which the coins can impart . . . The aim of this book is to present an outline of coinage as it has developed in various parts of the world throughout the ages, to present a general picture in which any chosen field of coinage can be related to its historical background."

Mr. Carson has devoted roughly one third of the book to the ancient Greek and Roman series and covers more modern coins in ten geographical groupings. English coins are summarized in thirty pages, German in fifty, and so on. The bibliography recommends an excellent selection of standard specialist works, and the index is comprehensive.

The illustrations of about a thousand coins in very good collotype, are obviously carefully selected, and include two coins from our small New Zealand series! We have no fault to find with his recommendation of Allan Sutherland's and Andrew's books on Australasia. (As reviewers, we must offer a slight comment. Mr. Carson states "on the bronze pennies and halfpennies (of N.Z.) the reverse is a Tui bird." Our Maori friends may think their traditional "tiki" of the halfpenny has suffered at his hand!)

I had the pleasure of meeting Mr. Carson a year ago at the British Museum where he is an Assistant Keeper of Coins, and he impressed immediately as a most knowledgeable numismatist, expert in his specialised field, and admirably well versed and broadminded on the general subject.

He has done a monumental job in producing a work like this, and managing to do so within the confines of 700 pages I think all series Numismatists will want this book in their libraries. I will certainly value it in mine, as will the Royal Numismatic Society of New Zealand.

—L.J.D.

"*A GUIDEBOOK OF ENGLISH COINS*," by Kenneth E. Bressett. 120p. Whitman Publishing Co., Racine, Wisconsin, 1960.

Just to hand is this useful guide, covering the period from George III to Elizabeth II. The author was assisted by a panel of eight contributors including Thomas E. Mowery whose privately printed catalogue issued in 1960 served as a forerunner for the book.

This is one of the best brief reference books of its kind. It is well illustrated, and it is a handy source of easy-to-find information about the history and values of British coins from the time of Captain Cook onwards. The volume is obtainable from Thomas E. Mowery, 5315 Hodgson Road, N.St. Paul 12, Minn., U.S.A.

—A.S.

"*MONEY IN BRITAIN*," A History of The Currencies of The British Isles, by C. R. Josset. Frederick A. Warne & Co., London, 1962. Price 15/-.

This well produced book gives an interesting story of the history of Britain through its coinage, commencing with the earliest money of the British tribes and Roman Emperors (55 B.C.—A.D. 410), covering the Roman Invasion and its influence on local money and followed by the Roman coinage used in Britain. It is surprising how much history and development can be seen through a country's coinage. Indeed, much early history would be lost but for the lasting story told in hoards of coins found over the years. Coins in imperishable metal have given records of a country's history when all other evidence has disappeared. Among the illustrations is a brass sestertius, Antoninus Pius (A.D. 138-161), the earliest link with Britain's present day coinage. The reverse of this coin represents Britannia seated, which is very similar to the design of Britain's present day penny.

The bank note issues of English, Scottish, Irish, Isle of Man and Channel Island banks are also dealt with, and these are all listed in chronological order in Appendix IV. Money in the Isle of Man and Channel Islands is covered

in Appendices I and II. Appendix III gives a useful summary of the coins of Great Britain issued from before the Roman Invasion 55 B.C. right through to present times. A good index is included.

We read of the rise and fall of the various mints and the fact that in one hundred years the Royal Mint has increased its output of coins from twenty-five million annually to the present total of five hundred million.

Touching on forgeries the author mentions that during the reign of Edward (1272-1307) the penalty of hanging and quartering was imposed upon those found importing spurious money. In more recent times records were found at the end of World War II in Germany and Austria which showed that over one hundred million pounds in forged English bank notes were produced by the Nazis, some being used to pay their spies abroad and for making purchases in neutral countries and some in preparation for dumping by plane over Britain with the object of causing internal disorganisation.

Mention is made of the first English twenty shilling pieces created in 1489 and called double ryals. These were large gold coins $1\frac{1}{2}$ inches in diameter with twice the amount of gold of the modern sovereign. This large size offered ample opportunity for the magnificent Tudor design, and the author states that it is generally agreed that these coins, at least in the earlier issues are the most artistic achievement in English coinage. While appreciating this fine design, I, personally, would give first place artistically to the Victoria Gothic Crown of 1847.

This book is illustrated with eight plates, giving photographic reproductions of more than fifty coins, some bank notes, dies, and The Royal Mint. Plate VI shows interesting Victorian decimal patterns, and I am pleased to note that the author, Mr C. R. Josset, is in favour of Britain introducing decimal coinage.

I have only touched on a few aspects of this absorbing book, embracing all forms of money used in Great Britain over a period of two thousand years, and the author is to be congratulated on his work. We are indebted to the publishers for a review copy, which will be a useful addition to the Society's Library.

—J.B.

MEETINGS AND PROCEEDINGS

Wellington

Meeting of 27 August, 1962. An invitation was received from Dr Gluckman for Wellington members to attend another meeting in Auckland. Mr. Trevor Squires reported that the first meeting of the Juniors was disappointing, but school holidays could account for this. Cap-

tain Stagg reported on a recent visit to Mr. Lake, Minister of Finance, by the Decimal Coinage Committee (Messrs. Berry, Chetwynd and Capt. Stagg). Mr. Greenberg of the Reserve Bank was also present. The view of the Government was that expense at present stood in the way of adopting decimal coinage. The question of a commemorative coin for the Royal visit was discussed, but it was regarded as too short a time to implement.

Meeting of 24 September, 1962. The Society approves a subscription to the N.Z. Heraldic Society. Advice was received of Mr. Peter Seaby's forthcoming visit in October. Plans for a suitable gathering were approved. Capt. Stagg gave an informative address on "Types of Medals, decorations and orders of the British Empire." There were also five-minute talks on a "Centennial Medal of Melbourne," "Money at the Mart," "English Royalty and their coins" and "A Napoleonic Crown."

Meeting of 29 October, 1962. It was reported that a gathering had been held at the home of Mrs. Ranger to meet Mr. Peter Seaby, and had proved a particularly happy occasion. Mr. Arlow was welcomed back from an overseas trip, and he reported the collection of a substantial debt due to the Society. It was reported that Mr. James Berry, former president who had had a term of illness in Greymouth and was now out of hospital and back home. He would not be at meetings for some time. Junior members provided the main events of the evening, with a series of short, well-prepared and most engrossing talks, each supported by excellent exhibits.

Meeting of 26 November, 1962. Mr. James Berry was welcomed after his recent illness. This, the last meeting of the year, was "Ladies evening" and an enjoyable programme of well-chosen films was presented by Mr. G. Ranger.

Council Meeting of 11 February, 1963. It was decided to reprint in the Journal, articles of more enduring value from the early proceedings of the Society. The overhaul of the Journal mailing list was arranged. It was resolved to appoint a librarian to improve circulation of journals and books in the library, and to distribute such as were not to be retained permanently. Mr. Chetwynd reported on his overhaul of the Society's accounts, submitting a statement which showed a healthy condition of the funds. Mr. Chetwynd's work was highly commended and a vote of thanks passed to him. A Programme for the year was compiled, the investment of capital funds considered, and a report received regarding a "Coin Collectors Club" and its sale of alleged proof N.Z. coins in U.S.A.
Canterbury

Meeting of 11 July, 1962. Mr. S. R. Dacre gave an address on the history of banknotes produced by Perkins Bacon & Co., showing how the engraver outwits the forger. This brought to life an event in the history of the Union Bank of Australia, in Christchurch in 1859.

Meeting of 17 September, 1962. Mr. K. Dawson gave an address on the work of the Medalist Johann Croker, illustrating his narrative with over thirty-five examples of his work.

TRIAL OF THE PYX CONTAINING COINS MADE FOR
THE GOVERNMENT OF NEW ZEALAND
BY THE ROYAL MINT IN LONDON

Verdict

We, whose names are hereunder written, having been sworn on the 27th day of February 1962 before the Queen's Remembrancer at Goldsmiths' Hall in the City of London, made the following assays and trials of cupro-nickel coins which, according to accounts produced by the officers of the Royal Mint in London, were coined in the said Mint for the Government of New Zealand from the 1st day of January 1961 to the 31st day of December 1961, both dates inclusive, in accordance with the New Zealand Coinage Proclamation 1947, and were set aside and placed in the pyx of the said Mint as prescribed by Order in Council made under the New Zealand Coinage Act 1933.

1. We ascertained the number of coins in each packet produced to us and that such number corresponded with the number of which the officers of the Mint represented the packet to contain.
2. We found that the coins in the said pyx weighed in all more than twelve ounces troy and we took one or more coins from each packet of coins.
3. We weighed the only twelve ounces troy (at standard weight) of coins so taken out and ascertained that it was within the variation allowed under the said Proclamation from the standard weight thereby prescribed, being nine thousandth parts of an ounce (+0.009) above standard weight.
4. We then assayed separately coins weighing in all twelve ounces troy (at standard weight) comparing them with the copper trial plate and the nickel trial plate produced by the Board of Trade, and we found that the coins assayed were on the whole within the variation allowed under the said Proclamation from the standard composition thereby prescribed, the amount of the only variation from standard composition being minus one tenth of one per centum (—0.1%) of nickel.
5. We weighed in bulk the residue of the coins remaining in the packets and we ascertained that they were on the whole within the variation from standard weight al-

lowed under the said Proclamation, being seventy-three thousandth parts of an ounce (+0.073) above standard weight.

Dated the 11th day of May 1962.

G. C. MATTHEY (*Foreman*).
(Followed by 23 names).

A. H. KING,
Queen's Remembrancer,
11th May 1962.

*(With Acknowledgment to the Report of the
Royal Mint for 1961.)*

CAPTAIN COOK MEDALS

Four rare and well-preserved medals commemorative of Captain Cook's achievements were presented recently to the Alexander Turnbull Library, by Mr. James Berry, artist, of Wellington. The most interesting is that struck to mark Cook's Second Voyage in 1772. Copper and silver examples are known, and the one now presented is the fairly rare silver specimen. On one side are shown the



two ships "Resolution" and "Adventure", and on the other, the head of King George III. The ships, both Whitby built, were originally named "Drake" and "Raleigh", but as these names were somewhat offensive to the Spanish who still claimed a monopoly of the South Seas, the names were changed to "Resolution" and "Adventure".

The only copper medal is one struck after the Third Voyage, with the bust of Cook on one side and "Courage and perseverance" on the other.

The silver medal struck by the Royal Society bears a good portrait in profile, surrounded by the legend "Jac. Cook Oceani Investigator acerimus". On the reverse stands Britannia with the words "nil intentatum nostri Liquere" and "Auspiciis Georgii III" around the design.

For the occasion of the International Exhibition of 1879, a commemorative medal was struck in silver, with a



full-faced portrait of Cook above the words "James Cook discovered NSW. 1770". On the reverse is a view of the Exhibition Building.

The gift was made at the Annual Meeting of the Numismatic Society, of which Mr. Berry is the retiring President, and was received by the Chief Librarian, on behalf of the Library where the medals will shortly be on permanent exhibition.

OBITUARY

C. J. FREEMAN, Wellington.

The passing of Mr. C. J. Freeman, aged 78, removes from us a notable Wellington figure. He was keenly interested in literature, history, numismatics and art, and for a time he was hon. treasurer of the Royal Numismatic Society of New Zealand.

Since 1950 he was hon. secretary of the Wellington Early Settlers and Historical Association, and perhaps his most notable work was to that organisation in helping to preserve historic buildings and records. Assuredly the association is the richer for his efforts in encouraging citizens to donate records that gave first-hand accounts of the past. He gave voluntary service to other cultural, religious, and community organisations. From his background of surveying and the Lands and Deeds Office, he brought to all his activities a profound knowledge of the land in all its aspects.

At meetings of our society his services were in demand for reading numismatic papers contributed by distant members, and he was a regular contributor himself.

The results of Mr. Freeman's industry will live, and in the historical field will prove that in his time he was one of New Zealand's most useful citizens.

—A.S.

FOUR COINS OF THE PRINCIPATE OF NERO

B. F. HARRIS.

In a recent article in this Journal¹ Dr. Carney has traced the development of coinages under the early Roman emperors, and in particular their exploitation for political propaganda. A collection of Greek and Roman coins acquired some years ago by Dr. Mattingly for the Classics Department of the University of Auckland contains four coins of Nero which clearly illustrate this exploitation, and also the monetary reforms towards the end of his reign.

Description

(a) Sestertius of orichalcum (an alloy of copper and zinc, roughly the same as brass).

OBV. Head of Nero, laureate, to right. Legend: NERO. CLAVD. CAESAR. AVG. GER. P.M. TR.P. IMP. P.P. (= Nero Claudius Caesar Augustus Germanicus Pontifex Maximus Tribunicia Potestate Imperator Pater Patriae). The head is in high relief, with facial features clear and hair elaborately depicted (the hair gathered behind the neck was a Greek fashion affected by Nero in honour of Apollo).

REV. Large triumphal arch, surmounted by quadriga (four-horsed chariot) facing. Faintly visible, to left and right of the chariot respectively, are the figures of Peace and winged Victory. Below them, standing at an angle to the entablature of the arch, are the figures (now very worn) of two soldiers in running attitudes, with trophies in their hands. In the niche to the left is plainly visible the draped statue of Mars, and the front piers of the arch "are decorated with sculptures in three tiers of panels" (Mattingly and Sydenham) now almost obliterated. S.C. (= Senatus Consulto) in exergue. Ref. Mattingly and Sydenham, *Roman Imperial Coinage*, Vol. 1, p.1555, No. 147 (= Sydenham, *Coinage of Nero* 4.5) cf. Plate XI, 177.

(b) Dupondius of orichalcum.

OBV. Head of Nero, radiate, to right. Legend as (a). The head is again in high relief (characteristic of the mint at Rome as distinct from Lugdunum) with spikes of crown visible above. These signified the rays of the sun, which was traditionally associated with Apollo.

REV. Front of large building, identified² as the Macellum Magnum or Provisions Market in Rome. Central part is a two-storied facade surmounted by dome. Note the "columnar structures of unequal pitch project on either side"³. Beneath the central arch, faintly visible, is a statue. Legend (at top, worn) MAC. AVG. (= Macellum Augusti) S.C. in exergue. Refs. R.I.C. p.164 No. 782; H. Cohen, *Descr. historique des monnaies frappées sous l'empire romain* (2nd ed.) 130. C.A.H. Plates Vol. IV p.206 (c) RIC Plate xi.181 M. Grant, *Roman history from coins* Plate 9.4.

(c) Dupondius of orichalcum.

OBV. Head of Nero, radiate, to left. Corona very clearly marked, and light beard visible. Note again elaborate gathering of hair about the neck. Legend as (a) except that IMP. now appears first, as praenomen.

REV. Temple of Janus, with details well preserved. To right, closed doors of temple, surmounted by garland. Statue at left corner of temple face. Legend PACE. P.R. VBIQ. PARTA. IANVM. CLVSIT (= pace populi Romani ubique parta Ianum cl(a)usit) S.C. in exergue. Refs. RIC p.158 No. 201 = Cohen 177. Grant 8.7 Cf. RIC Plate xi. 174 with different temple markings and legend (TERRA. MARIQ.).

(d) Dupondius of orichalcum, distinct from (a)-(c) in its brighter yellow colour.

OBV. Head of Nero, radiate (worn) to right. Globe at lower end of neckline is sign of Lugdunum mint. (Other marks of this mint, according to RIC⁴ are head flat and outspread, hair somewhat shaggy, almost always laureate, not radiate) Legend as (a).

REV. Female draped figure of Seuritas, seated right on stool. She has sceptre in left hand and supports head with right. Before her is altar and lighted torch. Legend SECVRITAS AVGVSTI. In exergue, S.C. and value mark of dupondius II (= 2 asses). Refs. RIC p.164 No. 291, Plate xi. 183. C.A.H. Plates Vol. IV p.204 (i) Grant 8.8.

Nero's coins and monetary reforms.

We have already noted some of the artistic qualities of these coins, and they are typical of the period. At no other time in Roman history were they more diversified in type and of a higher standard in portraiture. "The great contribution of Rome to the world's art was the portraiture of her rulers—not the characterless or half-idealised portraits such as often appear on the regal coins of Macedonia and Syria, but likenesses that are vivid with the characters of the men they represent."⁵ We must admit, however, that some efforts were made at idealising Roman emperors too; the features of Augustus in his older years had been somewhat rejuvenated, and in our coins, life-like as they are, the coarseness of Nero's features is minimised. M.S. have grouped the obverse legends into five categories; coins (a) (b) (d) have those used on coins 64-66 A.D., generally accompanied by the so-called "younger" portrait of Nero. Coin (c) belongs to the last three years of his reign with the "thick-set older

head," and is dated also by the use of "Imperator" as praenomen (Suet. Nero 13 says he was thus acclaimed in 66). Of the excellence and great variety of the reverse types some indication is given below.



The coins of our period are also notable in another way. They come from the time of Nero's reforms, which were far-reaching and may now be summarised. During his first ten years (54–63 A.D.) the show of republicanism with which the reign was inaugurated is clearly reflected in the coinage. Gold and silver coins (*aurei* and *denarii*) which since Augustus had been under imperial control, were now issued with the mark EX S.C. i.e. under the Senate's authority, and usually with the oak-wreath which the Senate had bestowed on Nero. There is no evidence of bronze coins issued by the Senate during these years, so we conclude that the difficulties caused by a fall in the value of orichalcum towards the end of Claudius' reign had been evaded temporarily by the cessation of any senatorial issue.

In 63 or 64, however, Nero acted and regained full control. First, he officially reduced the weight of the gold and silver coins to one forty-fifth and one ninety-sixth of a pound respectively (they had in fact been declining steadily since Augustus) and besides this silver was to contain about ten per cent alloy. This was the most enduring reform, and was only changed by Caracalla in 215 A.D. Although we cannot discover all that lay behind it, there can be no doubt that its effect was to relieve pressure on the treasury and stabilise the whole economy of the Empire at a critical stage. Next, Nero revised the orichalcum and copper issues; the whole series, *sestertius*, *dupondius*, *As*, *semis* and *quadrans* were minted in orichalcum, with the *As* still minted in copper also, and probably the *semis* and *quadrans*. This was only short-lived; the orichalcum issues of the three smallest denominations ceased. Thirdly, Nero inaugurated a dual system of minting. Augustus had accepted Lugdunum, capital of Gaul, as his official mint for gold and silver; the Senate issued the "aes" coinage for Rome and Italy, and there were numerous local issues elsewhere. Caligula had transferred the mint to Rome, keeping Lugdunum only as a subsidiary. Under Nero there were two parallel series of coins issued from Rome and Lugdunum, of similar type but distinct in style. The four coins listed above are good examples of the orichalcum issues, (a)–(c) minted at Rome, (d) at Lugdunum.

Historical note.

The coins provide a vivid and instructive commentary on the latter part of Nero's reign. The effect of the obverse types was of course to publicise both the lofty status and the personality of the Emperor through the Roman world. But Nero was not content merely with imperial status; he wished to hint openly at his kinship with the gods. Hence the Apolline tendencies noted above. The "corona radiata" in particular was associated with Apollo; its spikes suggested the rays of the sun (Tacitus mentions also a temple of the Sun erected by Nero in 65 A.D.⁶) and Nero improved on his deified predecessors by wearing it in his life-time. The same god was aptly patron of chariot-

racing and musical performances, and Dio Cassius informs us⁷ that the emperor was greeted as Nero-Apollo by the Senate on returning from his tour of Greece. Suetonius, however, goes too far in saying that Nero was *identified* with Apollo on his coins⁸. Nero was indeed claiming the precedent of Augustus, but it is noteworthy that Augustus depicted the god on reverse types only, as patron of his victory at Actium⁹.

All four coins in their reverse types show how Nero publicised events in his reign. Coins provided an excellent means not only of selecting the desired events from others not so favourable, but also of endeavouring to impose the desired interpretation. In the case of (a) with its triumphal arch, attention is drawn to its architectural splendour, but chiefly to Nero's military successes in the East via his general Corbulo. Tacitus (Ann. XV. 18) tells us that an arch—almost certainly this one—was erected on the Capitol in 63 A.D.W. in the course of the Parthian war; the historian wants us to interpret the event in the opposite way—it was premature, he says, a mere piece of showmanship, typical of Nero's unscrupulousness. But Nero wanted to underline his military leadership—so with other coins depicting his Decursores (military manoeuvres) Victoria Augusti, and above all Virtus (manly valour).¹⁰

A similar effect was intended with coin (c), the closing of the temple of Janus as symbol of the fact that Nero has brought general peace to the Empire. He had indeed scored a notable diplomatic victory. The thorny problem of the suzerainty over Armenia, claimed by Parthia as well as Rome was now solved by the bestowal of the crown on Tiridates of the royal Parthian house, who in 66 A.D. came to Rome to accept his kingdom from Nero and see the temple doors closed. The festival of Janus fell on January 1st, and M.S. suggest that the coin was minted in 64 A.D. for circulation at the beginning of the following year. It is clear from Tacitus that peace was secured in 64 (a peace which lasted on this frontier for 50 years). The coin was therefore anticipatory of the actual ceremony at the temple of Janus in 66 A.D.¹¹ There was a special reason, it seems, for postponing the ceremony and the visit of Tiridates until that year; it was to be the three hundredth anniversary of the first recorded closure in 235 B.C., at the conclusion of the 1st Punic War.¹² Romans were very susceptible to such anniversaries. Parallel to this reverse type is that of the Ara pacis, minted at Lugdunum.¹³ Nero was here harking back to the great victories of the deified Augustus, whose military glories he claimed to share.

Coin (b), dated 64–6 A.D., illustrates a different kind of propaganda. Following the disastrous fire in Rome, so graphically described by Tacitus,¹⁴ and the suspicion which lay heavily upon him, Nero was at pains to prove his innocence not only by selecting the Christian community as scapegoats, but by devoting a maximum of money from

an imperial treasury already overstrained to the rebuilding of Rome. Criticism naturally arose against his ambitious scheme for a new palace, the Domus Aurea, so Nero stressed the fact by means of his coinage that the people at large were the main beneficiaries of the reconstructions. The Macellum Magnum here depicted was an obvious example (it had only been built five years before). Other coins on this theme were the "Roma" series, and the type of Vesta's temple. The latter had a double reference; it was again reminiscent of Augustus, and also marked the rebuilding of the shrine after the fire in 64. Grant well remarks "on Roman coins antiquarianism is habitually blended with topicality".¹⁵ Other intended symbols of Nero's public-spirited activity were the reverse types of the Claudian harbour at Ostia which he opened,¹⁶ Ceres and Annona¹⁷ (goddesses of the corn-supply) and the Congiaria, in which Nero superintends the distribution of largesses to needy citizens, watched by Minerva and Libertas.¹⁸ All of these coins are artistically impressive.

There is some doubt as to the exact interpretation of coin (d), minted at Lugdunum, with its reverse legend "Securitas Augusti." Does it mark a special occasion, or underline a lasting imperial blessing? Is it the security of Nero's person, or that which he confers on the Roman world? Those who take it in the former way link the issue with Nero's escape from death in the Pisonian Conspiracy of 65 A.D., again amply covered by Tacitus. Parallel types would be the Salus Augusti, Genio Augusti, Jupiter Custos series (Tacitus indeed mentions a temple of Salus erected in thanksgiving, and a dagger inscribed in honour of Jupiter Vindex). It must be remembered that the Emperor embodied in his person the "maiestas populi Romani"; to touch him was high treason against the Roman people and a sin against the gods. Others connect the coin with the general tranquillity of Rome and the provinces after 64 A.D., Securitas being one of the benefits of autocracy. Michael Grant has a good discussion of these personified qualities in his "Roman Imperial Money" (Ch.10). They were regarded as "numinous", he maintains, i.e. possessing divine power, but differed from actual gods and goddesses. Similar qualities featured on coins were Concordia, Libertas, Pax, Spes, which can be interpreted generally. Others, such as Constantia, Pietas, Clementia, would refer most naturally to the Emperor himself. On the magnificent "Column of Nero" at Moguntiacum (mod. Mainz) which is also dated to 66 A.D., Greek and Roman deities are sculptured together with personified virtues, all combining as did the coins to impress upon the Roman people that Nero was guardian of all that was worthwhile, human and divine. With the theme of coin (d) we may compare an issue of Otho during his brief principate, "Securitas Populi Romani"¹⁹ (perhaps part of the Neronian image he maintained) and one of Commodus in 191 A.D., with Jupiter as "Sponsor Securitatis Augusti."²⁰

References.

1. T. F. Carney: "Symbolism in Roman coinage", Vol. X, No. 4 (July, 1961).
2. by E. A. Sydenham, *Coinage of Nero* p.107.
3. RIC I, p.163.
4. *ibid.* p.139.
5. *ibid.* p.21.
6. *Ann. XV.* 74.
7. *Ixiii.* 20.
8. cf. Grant, *Rom. Hist. from coins* p.32.
9. Grant op.cit. Plate 7.6.
10. Grant, Plate 8.
11. so Suet. *Nero* 13.
12. see Grant, *Rom. Imp. Money* p.223.
13. RIC p.166, Plate XII. 188.
14. *Ann. XV.* 38-44.
15. *Rom. Hist. from coins*, p.33.
16. RIC Plate X. 168, Grant op.cit. 9.2.
17. *ibid.* Plates X. 167, 9.3.
18. RIC xi. 169.
19. RIC Plate xiv. 245.
20. Grant, *Rom. Imp. Money* p.226.

SIDELIGHTS ON BRITISH ROYALTY AND COINS 1125—1727

W. CHETWYND.

As early as the reign of King Henry the First, and about the year 1125, the English goldsmiths seem to have been renowned for the excellence of their workmanship and to have been sometimes invited to practice their art in foreign Courts. Anketil, who was afterwards a Monk in the Abbey of St. Alban and made a shrine there, resided for seven years in Denmark by the command and at the request of the reigning monarch.

The coins of King Stephen are almost invariably ill struck, which gives the workmanship an appearance of being more crude than will be found upon closer examination. The "Derby Penny" is, however, a very remarkable exception, for it is perfect in all parts; but the execution is most uncouth.

In the year 1180 it was found expedient to introduce a foreign artist into the Mint and Philip Aymary, a native of Tours, was commanded by King Henry the Second to come to England. The old coins were called in and new round money was issued. Whether the whole of this coinage was inspected by Aymary is somewhat doubtful, for, instead of attending, as it was his duty to do, to the increase of the revenue and to restraining the arts of counterfeiters, he was suspected of conniving at the frauds of the Moneyers and, having narrowly escaped punishment, solely due to Henry's kind-heartedness, he was dismissed and sent back to his own country.

The coins of Henry the Second were rare until a large quantity of them happened to be found at Royston about the year 1721 and a still larger hoard of more than 5700, at Tealby in Lincolnshire in 1807. All these coins were very poorly minted and the imperfection is so general that, although they were as fresh as when they were first issued from the Mint, their execution was so bad that on many of them scarcely two letters could be discerned.

The alteration of the type which was introduced upon coins in the reign of King Henry the Third forms a new era in the numismatic history of England. From the Conquest until this time, with the exception of the coins of Henry the Second and the obverse of those of John, a great variety prevailed in the impressions both of the obverse and reverse of the coins. The portraits of the monarchs were represented either in full or in profile and the crosses were exhibited under almost every possible form. But the portrait of Henry the Third is invariably full-faced and the cross consists of double lines.

Crude as this ornament of the reverse may appear to modern taste, it seems to have been highly satisfactory to those who conducted the operations of the Mint because it was retained until Henry the Seventh introduced Heraldic designs. It then began gradually to give way but was not entity lost before the latter end of the reign of James the First, at the termination of a period of nearly four hundred years.

The coinage in the eighth year of King Edward the First, 1279, was minted under an agreement between His Majesty and William de Turnemire of Marseilles.

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The coins of Edward, and of all his successors until Henry the Seventh, represent him full-faced and crowned with an open Crown fleurie, consisting of three Fleur de Lis, with two rays or lesser flowers, not rising so high as the others, placed between them. During that period, no attempt appears to have been made to strike a likeness of the respective king on the head depicted on the coins. They are all alike and even those who are shown on their Seals as wearing beards appear smooth-faced on their coins. Nor are the variations of age, which must have taken place during a long reign, shown in any way, as the Monarch bears as youthful an appearance on his latest coins as he does on those which were struck when he was a child. This peculiarity does not appear to be so much attributable to the want of skill in the engraving of the coins but rather to some custom of those ages which required the King to be represented on his money as in the prime and vigour of his years. His portrait was therefore to be considered rather as his political than as his natural likeness.

One slight variation from the uniformity of these portraits must not be omitted. The faces on the Pennies of Edward the Fourth and of Richard the Third are remarkable for an appearance of age and ugliness, which is not to be found on the coins of any of the preceding kings, although Edward was reputed to be the most handsome man of his time, and neither he nor Richard had much exceeded the age of forty years when they died.

In the year 1343, the gold coins of other nations were denominated either from the place where they were minted or from the devices impressed upon them but the gold coins of Edward the Third seem to derive their name (Nobles) from the "noble" nature of the metal of which they were made. These coins were with a design of a new and singular type of ship and thus distinguished from every other coin existing at that time. This design appears to have been adopted to commemorate the victory of King Edward over the French fleet off Sluys on Midsummer-day in the year 1340. It seems probable that this victory suggested to Edward an idea of his superiority over every other maritime power and that these coins were struck to record his claim to the sovereignty of the sea, which was supported by a navy consisting of eleven hundred ships. It was written about that time that:—

"For foure things our Noble sheweth to me,
King, Ship, and Sword, and Power of the See."

About the 17th year of the reign of Edward the Fourth, 1477, the coins and bullion of the realm appear to have been debased by almost every possible method. He does not appear to have made any alteration in the general type of his coins, which are distinguishable from those of immediately preceding kings only by the name, weight or mint marks but he was the first English monarch to use the Royal Badge, a flaming sun, for that purpose.

When Queen Mary married Philip, on 25 July, 1554, he took the title of King and his name was joined with the Queen's upon her money. On the obverse of their shilling is a profile bust of the King and Queen facing each other, in imitation of the coins of Ferdinand and Isabella of Spain. This unlucky position of the busts is thus ridiculed by Butler in his "Hudibras":—

"Still amorous, and fond, and billing,
Like Philip and Mary on a shilling."

During the reign of King James the First, a good deal of money was made from silver refined from lead obtained from mines in Wales. The coins were marked with the Welsh Feathers, placed over the Royal Arms, on their respective reverses.

The year 1628 was memorable for the great improvement in the workmanship of the coins, due almost entirely to the artistry of a foreigner, Nicholas Briot of Lorraine, who was employed by Charles the First to redesign his coinage. The reign of King Charles is notable for the designing by Thomas Simon, a skilful Yorkshireman who had been superseded in his position as Chief Engraver of the Mint by a Dutchman named John Roetier, of his famous Petition Crown, upon the edge of which was engraved the following humiliating petition in two lines:—

"Thomas Simon most humbly prays your Majesty to compare this his Tryal-piece with the Dutch, and if more truly drawn and embossed, more gracefully order'd, and more accurately engraven, to relieve him."

The reign of Queen Anne marks another period of excellent coinage, for the designing of which most credit appears to be due to Mr. John Croker who was Chief Engraver at the Mint. An interesting point to be noted here is that the "naked bust" which was first introduced by Simon upon the gold coins of Oliver Cromwell, was adopted by Charles the Second and continued by all his successors except Queen Anne, whose delicacy would not allow her portrait to appear with her neck uncovered.

From the commencement of the reign of George the First, in 1714, to its termination in 1727, his coins were of the same species and values as those of Queen Ann, but to his style upon the reverse were added his German titles, with Fidei Defensor, which then appeared for the first time, although the title had been conferred by Pope Leo the Tenth in the year 1521, on Henry the Eighth.

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Tokens—Crowns—and modern British Commonwealth issues.**NETHERCLIFT, N. R. A., 8 Douglas St., Hawera.**
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History of Allan Sutherland. Have exchange material or
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